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VARIETY

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MINOW DECLARES WAR ON RADIO

Beaucoup Baseball Teleshowmanship; 10-Club Setup Augurs 3 Major Leagues

By HAROLD ROSENTHAL

Baseball takes another step toward an eventual target of three major leagues Monday (April 9) when the National League follows behind the American as a 10-team loop. New cities are New York and Houston, with Mrs. Joan Whitney Payson, sister of John Hay Whitney, communications tycoon, having the biggest piece of the N.Y. Mets. A group of Texas investors topped by Bud Adams, Bob Smith, Craig Cullinan, and Judge Roy Hofheniz head up the Lone Star state's major-league breakthrough with the Colt .45s.

Ten-club leagues are unwieldy for a number of reasons ranging from boxoffice problems (who goes to see a 9th-place club play the 10th-place club in mid-September?) to the logistics of moving a club 3,000 miles crosscountry three times a year. Most observers look for an eventual addition of four more clubs for a final setup

(Continued on page 65)

Atlantic City Tunes Up For Easter as Repairs Erase Storm Damage

Atlantic City, April 3.

Damage inflicted during the great storm of March 6-7 is rapidly being repaired and the Palm Sunday and Easter weekend visitor will see little of its effects, barring the Steel Pier severance, as the first large crowds of the season pour in later this month.

There will be no curtailment in

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'WASTELAND' TO 'JUNGLE' AT NAB

By GEORGE ROSEN

Chicago, April 3.

After subjecting the television industry to a year of blood, sweat and tears, Federal Communications Commission chairman Newton N. Minow has now swatted the sister medium. "Clean up radio" is his newest edict to American broadcasters, as he spelled out just what he has in mind as he addressed the 40th annual convention of the National Assn. of Broadcasters here today (Tues.).

As a followup to last year's "vast wasteland" pronunciamento when

(Continued on page 26)

Meredith Willson's Cap Disk to Help Put JFK's Fitness Pgm. in Groove

President Kennedy's Youth Fitness Program is getting some help from Meredith Willson. The Broadway composer has penned a tune called "Chicken Fat" (subtitled "The Youth Fitness Song") and it has been waxed by Capitol Records.

With vocal by Robert Preston and orchestra and chorus under

(Continued on page 73)

TV'd 'Gideon' NSG B.O. In Rochester; Boils Down to 'The Play's The Thing'

By JESSE GROSS

The five closed-circuit performances of "Gideon" at the Auditorium, Rochester, last Wednesday-Saturday (28-31) grossed $9,533. That represented a little more than one-third of the potential capacity take at the 2,600-seater. The house, on a boxoffice scale ranging from $1.50 to $3, could have taken in $27,000 at capacity.

The total paid attendance was about 5,200, including around 1,000 students. There was also a large invitation list of show bizites and representative groups from varying social and economic strata. An opinion poll conducted by the New York market research firm of N. T. Fouriezos & Associates Inc., revealed that of 2,521 respondents, 88% said they would "definitely or probably" return to see another televised production. The other 12% said they would "definitely or probably" not come back.

The skimpy "Gideon" gross in Rochester reflects one of the un-

(Continued on page 95)

Show Biz Enlists In $1,000-a-Head Party for JFK

The show biz components of a New York Birthday Salute to President Kennedy on May 19 will be four 15-minute segments comprising Judy Garland, who will fly in from London, Ella Fitzgerald, Danny Kaye and a Jerome Robbins Ballet. The fundraising one-nighter for the Democrats at Madison Square Garden has a $1,300,000 gross target.

Besides the in-person attendees, scaled at from $1,000 down to $500 and $100 contributors, a closed-

(Continued on page 95)

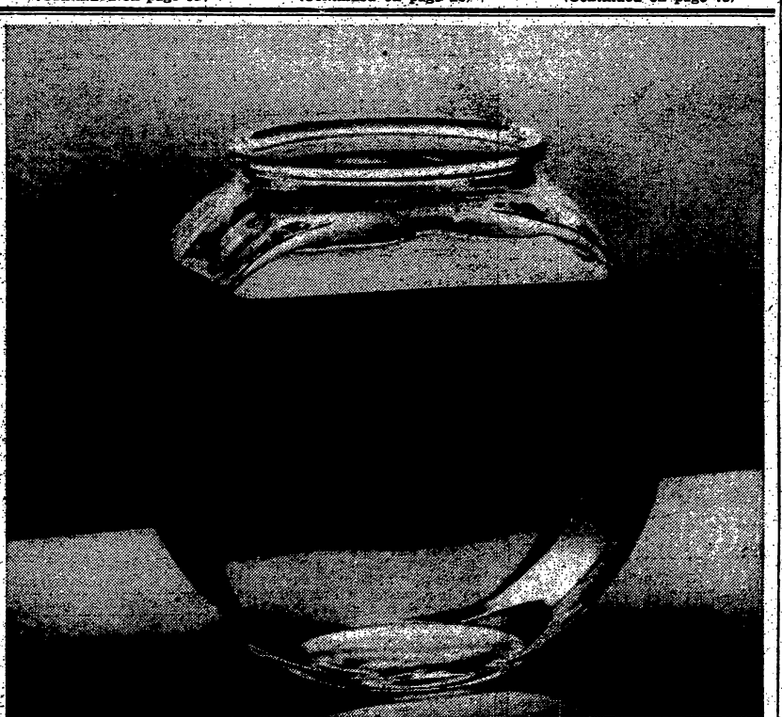
Why Film Stars Do the 'Runaway'

Hollywood, April 3.

Sam Katzman speaking of U.S. stars in foreign lands, "They live like they dream like living as a movie star. At the snap of a finger they want to be waited on hand and foot."

He added, "They're provided with food, villas, cars and chauffers, cooks and servants for their families and themselves and live in a fairyland. I know because I've seen it."

Today, he concluded, "all actors have a business going with their own companies. They don't do anything without a business manager. And this is the size of it."



The programming standards of a television station are always on view. All you need do is *watch* to see that WPIX-11, New York's Prestige Independent, has the *network look*—an array of network proved and network caliber programs in quantity night after night. The WPIX-11 *network look* bolsters your commercial messages by providing recognizable high standards of programming, increasing advertising receptivity and acceptance.

Where are your 60 second commercials tonight?

Ollie's 1st Sale As Warners Exec: Buyer Is ABC-TV

Chicago, April 3.

There's still an ABC-TV future in the career of Ollie Treyz, who was bounced by the network a couple weeks back and who is joining Warner Bros. as worldwide salesman for its tv enterprises. In fact, although Treyz doesn't officially check in for WB until May 1, he's sold his first show—and to of all people ABC. Actually this is a renewal on "Hawaiian Eye," scheduled for the Tuesday 8:30 to 9:30

(Continued on page 54)

'Advise & Consent' Degrading: Young

Washington, April 3.

While admitting he is "no drama critic," Sen. Stephen M. Young (D-Ohio) told United Press International in an interview published Monday (2) that Otto Preminger's film version of "Advise and Consent" is "degrading of American public life" and will present a bad image of U. S. public officials here and abroad.

Young saw a special screening of the film recently with other senators. Allen Drury's novel, Young said, was a "great book" but the film departs from it, he complained. "A good many of my colleagues feel the same way," Young added.

French TV-Radio Newsmen Protest Govt. Clamp on Algiers Treatment

Paris, April 3.

A half-hour strike called by the Syndicate of Radio & Television Journalists again focused attention on the steadily encroaching control of newscasts by the heads of the state-subsidized radio and tv organization. Radiodiffusion-Television Francaise.

SRTJ protested the suspension of tv news commentator Joseph Pasteur as well as the recent suppression, due to pressure from above, of an Algerian segment in the news analysis program "Five Columns In One" and the proposed series on intolerance by tv documentary makers Etienne Lalou and Igor Barrere in their tv show "Face Up to It."

New RTF head Robert Bordaz told news reps that Pasteur would be reassigned to a foreign post and that relieving him of his program had nothing to do with his work or the fact that he happened to be secretary general of the SRTJ. However it is felt here that it is another step in the governmental desire to have all tv and radio news reflect national outlooks.

The recent attempts to insure greater federal say in peripheral radio and tv stations was also thought to be within this move to have some say in the news and information beamed on these stations into France. The terse and difficult Algerian situation, still agonizing in spite of the cease fire due to Secret Army fighting, is thought to be the main reason for these moves.

SRTJ has also brought its problems to listeners and newspapers. It is pointed out that telecasters have been prudent and tried to give clear results without upsetting government reps. But these

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Hoss Opera Reaction

Washington, April 3.

Philip H. Coombs, Asst. Secretary of State for Educational and Cultural Affairs tells of a Nigerian recently asking a Yank diplomat: "When are you going to stop riding horses and have automobiles as we have?"

"Of course," explained Coombs, "he had been seeing Westerns."

He continued: "The impact of innocent misrepresentations, such as shown in American features and television packages sent to the developing countries cannot be overlooked. What is entertaining to us is educational to them."

D'OYLY CARTE PLANS AS COPYRIGHTS LAPSE

London, April 3.

D'Oyly Carte Co. has moved swiftly now that the copyright of the Gilbert & Sullivan operas has lapsed. It hired George Foa, the Italian-born BBC-TV producer, to give "The Gondoliers" a new look. It's a kind of Italianized version "which," says Miss D'Oyly Carte, "will not interfere with the traditional atmosphere but removes the extraneous English stylization which has crept in with the years."

She means that it's different.

"Gondoliers" went into the company's repertoire at Manchester on Saturday (1) and it's the one that will be staged by Sol Hurok in the States in the late summer. It opens a 20 weeks tour in Pasadena on Aug. 13.

The D'Oyly Carte season was a gasser at the Savoy Theatre. 139,560 paying customers attended the 120 performances in this theatre, which seats 1,125 tab buyers.

Claim Italo Producers Concentrate on Series Of Anti-German Films

Frankfurt, April 3.

West German film industryites are noting with concern that the Italians are apparently concentrating on a whole series of films which have a strong anti-German slant. It has been hinted here that the anti-German films are probably being promoted by the Communist or strong leftwing element in the film industry.

Twentyseven films concerning the Italo fight against the Germans were in production in Italy last month, according to a report to the Italian Senate made by the Neo-Fascistic Senator Ferretti, it's reported here. Ferretti attacked the bias of the filmmakers in producing the pix at this particular time.

The West Germans are afraid

(Continued on page 13)

Emlyn Williams' Biog

"George" by Emlyn Williams (Random House; $5.95), is the Welsh actor-dramatist's autobiography of his early years. Comparison with Moss Hart's "Act One" will be inevitable, for Williams closes his memoirs at the beginning of his London stage career in 1927, at the age of 21, just as Hart concluded his book with the production of his first Broadway play, "Once in a Lifetime."

Williams, who has already evoked his native countryside in his plays, offers an affectionate, moving study of his childhood against the inviting backdrop of Wales. His own approach to awareness in these surroundings is told with charm and delicacy.

(Continued on page 93)

PAUL ANKA

The National Association of Broadcasters is now in annual convention at Chicago.

I warmly salute the nation's leading communicators and acknowledge with thanks the many opportunities the industry has accorded me.

Sex Explosions On Screen Seen Sharply Reduced

Hollywood, April 3.

Having scrutinized approximately 40 scripts since the first of the year, Production Code Administrator Geoffrey Shurlock of the Assn. of Motion Picture Producers reveal "there hasn't been serious problem with any of them."

For the record, he hasn't turned down a single script, explaining, "We're employed by the producers to help them get seals for their films."

Shurlock noted there has been a dimunition of sex in scripts since 1960. "I don't find any trend toward the subject now any more than it existed two or three years ago. If anything, the possibility is a bit less than two years ago."

Code Administrator pointed out

(Continued on page 23)

MCA's Stein Sees More Yank Acts Mixing Orient Dates With Sightseeing

By ERNIE PEREIRA

Hong Kong, April 3.

Jules C. Stein, board chairman of MCA, here with Mrs. Stein, thinks show biz entrepreneurs in the Orient should get together and consolidate their planning if they want more American headliners to come this way.

He is optimistic over an increase of American entertainers heading towards the Far East in the future, mainly because they are anxious to see the Orient in the first place. What better than seeing the Far

(Continued on page 81)

PRINCESS GRACE'S TAKE, PER HITCHY'S ESTIMATE

San Francisco, April 3.

Producer Alfred Hitchcock figures Grace Kelly should gross about $1,000,000, on a percentage of profits, for playing title role of "Marnie" this summer.

Hitchcock, who's winding up "The Birds" at Bodega Bay north of Frisco, made his estimate after receiving dozens of queries about last week's news that the Monacan Princess was coming out of palace retirement to make another film. The producer added:

"She voluntarily offered to do the picture after reading the story, which portrays a compulsive girl who steals money from her employers."

Bert Lahr's Pneumonia

Toronto, April 3.

Bert Lahr, here to make "10 Girls Ago," Am-Can production for Universal, was sidelined yesterday (Mon.) with pneumonia. Not known how long he'll be out.

Additional woe for the company was the injury from an auto mishap to film's musical director, Joe Harnell. Pic had been shooting here two weeks.

[Editorial From N. Y. Daily News, April 3, 1962]

ROUGH ON HOLLYWOOD

A much-married movie actress and a slightly less married singer, currently married to each other, are going through a seeming breakup of their romance at the hands of a movie actor who used to be a Welsh coalminer and incidentally has a wife and two children of his own.

The cavortings of the trio make interesting newspaper copy, and have yielded some intriguing telescopic-lens photographs which The News has been pleased to present to its fascinated (we hope) readers.

We can't help reflecting, though, that this affair is doing the movie industry no good that we can detect, and is furnishing Hollywood's many critics with a lot of prime ammunition.

(Since the News' editorial it's official—Louis Nizer, attorney for the couple, announced a divorce is planned.—Ed.)

Friars' Wits' Tasteless Racial Jokes

Otherwise Joe E. Lewis Salute Big League—Eddie Fisher's Presence a Highlight

By ABEL GREEN

While for a time it looked like Eddie Fisher would take the play away from Joe E. Lewis, the guest-of-honor, the Friars' fete for its abbott was indeed one of the best turnouts. It was replete with genuine affection for a show biz great. It called in abbott emeritus Milton Berle and Tony Martin from the Coast to do personal honor to the No. 1 disciple of "booze and broads and horses," to quote the repetitive joke. It gave the $50 and $75-a-head payees a large fun evening, mayhaps a little fulsome fun, but fun indeed. The cast read like a benefit and played quite well, save for some lapses in good taste, and the overlength.

The late Harry Cohn, prez of Columbia Pictures, once appraised a "nervous" picture as one which causes the customers to get itchy, and the near-1 a.m. Sunday night (April 1) was an endurance test at New York's Waldorf-Astoria.

No matter the reprised jokes about Lewis' predilection for gals and gallons of the cup that cheers,

(Continued on page 81)

Hexed

Broadcast and legit producer Emmett Rogers, on jury duty call recently, kicked his heels for 10 days in N. Y. Criminal Court waiting to get an assignment. His name finally came up, but he was bounced by the assistant district attorney when he revealed, while being crossexamined as to his suitability as a jurist, that he was a theatrical producer.

The prosecuting attorney subsequently apologized to Rogers for sending him back to the bullpen explaining that he was afraid of theatrical producers since having previously had David Merrick on a jury, Merrick, he said, hung the jury.

SCHERMAN PROJECT AT LINCOLN CENTER

Thomas Scherman, founder-conductor of the Little Orchestra, which has pioneered in the presentation of old, out-of-repertory operas in concert form has formed another subscription body, the Concert Opera Assn. Herbert Barrett is also its manager, as of the Little Orchestra. Marks Levine is consultant.

New group will perform next season in the Philharmonic Hall at Lincoln Center. Dates set are Oct. 22, Jan. 21, Feb. 11 and March 18.

Works will include the American premiere of Richard Strauss "Intermezzo," his autobiographical opera of 1923. Gasparo Spontini's "La Vestala," not heard in the U. S. in 36 years is scheduled as is Rossini's "William Tell."

Regina Crespin, from France, who makes her Met debut next season, will sing "Vestala." Introduced to America in "Tell" will be Dutch soprano Gre Brouwenstein and tenor Rolf Bjoerling, whose father was the late Met tenor Jussi Bjoerling.

Twist (On Skates) Viewed By Russian; TV Comment: 'Okay for Low Tastes'

Moscow, April 3.

The Twist, not the sort of import ordinarily encouraged by Soviet cultural authorities, was introduced here before 15,000 spectators by an American pair of skaters, Dorothy Nelson and Peter Collie, at the Luzhniki Sports Palace during a fancy skating exhibition.

Later there was a Russian television hookup, exposing more natives to the contortions. Russo air commentator maintained a restrained attitude. He spoke highly of the pair's technical proficiency but added that The Twist could be "counted upon to pamper to the public's low tastes."

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DISNEY CURE FOR CRAZY COSTS

Columbia Reshuffles Exec Echelon; Jaffe Exec V.P., Hyams on Board

Columbia board fo directors, at a meeting in New York yesterday (Tues.) revised the corporate personnel setup. Leo Jaffe, with the company 32 years, has been elevated from first v.p.-treasurer to exec v.p., thus succeeding to the title which had been held up by the late Abe Montague. Jaffe started with the company in 1930 as a travelling auditor, now clearly is second in command to president Abe Schneider.

M. J. Frankovich, in charge of British and Continental production activities, has been upped from v.p. to first v.p. Sol A. Schwartz is now designated v.p. in charge of studio operations, thus officially replacing Samuel J. Briskin, now a continuing board member and in consultant status.

New treasurer is Seymour Malamed, who joined the Screen Gems television subsidiary in 1956 and a year later went to the parent company as assistant to Jaffe. He was named assistant treasurer of Col in November of 1960.

Jerome Hyams, formerly v.p.-general manager of Screen Gems, has been elected exec v.p. of this unit and also a director of parent Col, taking the seat left vacant by Montague's death.

Also at SG, Jaffe is now chairman of the finance committee and also first v.p., relinquishing treasurer post going to Bert Schneider (son of Abe Schneider), who had been director of business affairs.

Where's White On Prior Restraint?

Washington, April 3.

Nomination of Byron R. ("Whizzer") White to the U. S. Supreme Court leaves a big question mark where once there was a negative vote to those battling motion picture censorship.

White, deputy attorney general under Robert F. Kennedy as well as friend and contemporary of the President, was nominated just a day after the White House revealed resignation of Associate Justice Charles Evans Whittaker for health reasons.

There has only been one decision by the Supreme Court on the base-rock issue of prior restraint applied by unsuccessful states and entities thereof to motion picture—the Times Film challenge of the Chi ordinance. And the split—about as meaningful a division as has occurred between those justices taking a liberal view of the First Amendment's dimensions and the narrow constructionists — found Whittaker with the five-man majority upholding pre-censorship of pix.

White's views, if any, on film censorship are unknown.

'Grimm' First in U.S. For Cinerama but Abroad 'West' Gets Priority

Hollywood, April 3.

Following discussions between MGM and Cinerama top echelon execs in New York, decision has been reached to release "The Wonderful World of the Brothers Grimm" in the U.S. first with "How the West Was Won" to preem abroad.

"Grimm" is now set to bow in 50 U.S. houses between the end of July and Aug. 15. As matters now stand, there will be 10 theatres to fill the Super Cinerama bill under construction by that time, each to debut with George Pal's production on completion.

"West" will confine its 40 openings toward the end of the year exclusively to foreign countries. Al-

(Continued on page 13)

WIN-OR-LOSE-SOPHIA

Italian Nominee For Oscar Set For 426 Dates

Keying the bookings to Sophia Loren's Oscar nomination, Embassy Pictures has set 426 dates for "Two Women" the week of April 11, two days after the Academy statuettes are doled out in Santa Monica. These, it's emphasized, are firm win-or-lose dates.

The figure represents the largest saturation the pic has yet enjoyed domestically for a single week, and according to Embassy sales v.p. Leonard Lightstone, the dates include all the keys previously played.

'We'll Throw Book At Distribs,' Sez Northwest Allied

Minneapolis, April 3.

In the long-delayed, now-pledged presence of Lee Loevenger, assistant U.S. attorney general heading the anti-trust department, North Central Allied pro tem president Martin Lebedoff and board chairman Bennie Berger declare their intention to hurl serious charges against the film companies.

This will occur next Monday (9) when the area's exhibs gather for first convention (one-day) since recent reactivation.

Among the allegations against the distributors promised relate to allegedly "unfair" and "crushing" sales policies by major distributors. They're promising this in advance of the convention. They declare that with Loevenger as a witness they'll accuse the film companies of "wholesale murder" of small exhibitors with the alleged "horrible" sales policies as the weapons.

TOA's Convention Cities; Manhattan, '63; Then To Chi, L.A., New Orleans

Schedule of convention sites for Theatre Owners of America has been set through 1966, starting with this year's powwow at the Americana Hotel, Bal Harbour, Fla., Nov. 4-10.

Next four meets, in order, are down for New York (at the new Americana), Chicago, Los Angeles and New Orleans, where last year's parley was held.

Y. FRANK FREEMAN BOSSES PAR RENTALS

Hollywood, April 3.

Y. Frank Freeman, Paramount vicepresident, has been named to head a new special facilities division, per studio chief Jack Karp. New division was set up as a result of a growing demand for studio space in Hollywood.

Freeman will coordinate, direct and supervise management of rentals for outside pictures in both theatrical and television areas. He will function only on those projects in which Paramount has no financial or distribution interest, but will not be involved in studio projects.

Karp disclosed that both NBC and CBS had renewed agreements for production on the studio lot for such shows as "Bonanza," "Have Gun Will Travel" and "Gunsmoke." Studio also has deals with Bob Hope Enterprises and rented facilities to Frank Capra for "Pocketful of Miracles."

Freeman assumes his new post immediately.

SHOWMEN STUDY BUDGET 'SANITY'

By GENE ARNEEL

A single film producer has drawn an unusual spotlight in major picture company circles. The producer, Walt Disney, doesn't know anything about it. Until now, that is.

It all revolves around this: Disney has come up with a string of unusual boxoffice hits. They did not cost lots of money; thus, even if one or two had flopped this would not have represented potential disaster.

The big guns of Hollywood—at least some of them—are studying the "charts" in an effort to learn why Disney can score with so much fiscal handsomeness, on relatively low budget, while at the same time their pursuit of orbital boxoffice must (?) entail production investments dizzily high in the millions.

Metro with "Mutiny on the Bounty," et al., 20th-Fox with "Cleopatra" and "Longest Day," to name a couple, are going for frightening budgets. This seems to be in keeping with the present theory that only big productions can make big profits. Running contrary to the theory is the Disney success story.

Disney's "Parent Trap" looks to go over $9,000,000 in domestic gross. Ditto "Absent-Minded Professor." "Swiss Family Robinson" is close to $8,000,000. "Parent Trap" and "Professor" were in the area of $1,000,000 expenditures.

Keeps Down Overhead

Interesting to show business vets and the money-minded participants in film companies, like from Wall Street, is the way Walt Disney Productions operates on a streamlined basis.

The Disney-owned Buena Vista Distribution outfit, headed by Irving Ludwig, maintains branches in only a dozen key United States cities, compared with the 30 operated by major companies. Yet through these Disney outlets, plus subsidiary contacts, the producer gets to the top in playdates and money.

"Robinson" went a little, not much, higher. Disney's "Shaggy Dog," also brought in at around—probably less than—$1,000,000, did over $8,000,000 in domestic gross. Latter refers to rentals in the United States and Canada only, there being the sizeable income from abroad also to be considered.

The vicepresident of a top American film corporation, unidentifiable but (here's a hint) well known as an astute observer of trade economics, put it this way: "We're trying to determine why Disney is so successful."

In short, what has Disney got that others have not? One, there's the Disney parlay of publicity values over the span of television, theatrical production and television. It seems on the surface at least that one medium complements the others. As for a second point, Disney has been eschewing the top

(Continued on page 23)

MCA Cites 'Possible Acquisitions' But No Specifying As to Decca-U

Some background data and generalized tips about the future of MCA are contained in an SEC-filed prospectus having to do with the proposed issuance of 150,000 shares of MCA stock in exchange for all stock in Columbia Savings and Loan Assn. of Denver.

It's detailed as to how the Screen Actors Guild is enjoining an agent from being a producer as well. Other guilds likely will take similar action. MCA last October agreed to give up as either agent or producer; unquestionably the agency business will be dropped by the Sept. 30, 1962, deadline.

As for the future and the reported marriage with Decca-Universal, the prospectus reads in part as follows: "The management of the company has under analysis and consideration plans for the continuation of its present activities in television and other various possible courses for the further development and diversification of the company's activities. In this connection the company is presently actively considering acquisitions within the entertainment industry, including activities in the areas previously referred to in which it is presently precluded from engaging, but such considerations are not sufficiently definite to be included in this prospectus. The company may undertake such acquisitions with stock, cash or other securities. In the event that any such acquisition should be made there can be no assurance that any new operations in which the company may engage will be profitable. If any plans materialize which relate to such precluded areas, the company's artists' representation activities would be terminated."

The precluded area naturally is production so long as MCA re-

(Continued on page 15)

NEW MIDTOWN FILM SITE

Joe E. Levine to Expand Existing Commercial Structure

Joseph E. Levine is expected to confirm shortly—within two weeks—plans to enter New York City exhibition, as forecast in this journal. Its believed his project calls for expanding an elxsting midtown office building to include the new intimate theatre that would book poth regular and art product.

Distrib, of course, started in exhibition in hometown Boston. Last year, in partnership with Al Dayiz, he took over the small Telepix Theatre in the Hub, and just last week was readying to build a twin-screen hardtop there, similar to the Cinemas I and II which the Rugoff chain is putting up in Manhattan.

Decca-U at $50; Wall St. Guess On a Tie to MCA

Decca Records on the New York Stock Exchange last week was at a new high trading level of $50 per share, from a year's low of $38.62½. MCA (Music Corp. of America) slumped to a new low of! $66, from a high of $78.87½.

MCA and Decca have been the subject of many reports and much trade and Wall Street speculation about a possible tandem future. Apparently deflating the MCA stock is the corporation's pending forced divestiture of its talent agency business, which amount to about 13% of the total volume.

On the other hand, MCA reportedly has eyes for Decca, plus its majority-owned Universal Pictures, and some kind of amalgamation obviously is in the works.

Negotiations anent the future are being carried out by only a limited number of persons at this time, says an insider, who cautioned against predictions as to precise outcome.

KOSTER'S 3 FOR 20TH; STEWART IN 'TAKE HER'

Hollywood, April 3.

Henry Koster has inked a new three-pix pact with 20th-Fox. First under latest deal will be "Take Her, She's Mine," based on Henry and Phoebe Ephron play with James Stewart starred. Frank McCarthy will produce and Nunnally Johnson, who just turned in the final script of "Something's Got to Give," is being sought to do likewise with "Take Her." Koster recently wound directing Stewart in "Mr. Hobbs Takes A Vacation" for Jerry Wald.

Meanwhile, studio head Peter G. Levathes revealed officially signing of Dean Martin to play opposite Marilyn Monroe in Henry Weinstein's "Something's Got to Give."

Griff Johnston To State Dept.

Griffith G. Johnson, key exec aide to Eric A. Johnston and vicepresident of both the Motion Picture Assn of America and the Motion Picture Export Assn., has left the producer-distributor trade organizations to become assistant Secretary of State for Economic Affairs. He joined MPAA and MPEA in 1953 with an extensive background in Government work in economic matters.

Johnson was importantly involved in international film trade relationships for almost the past 10 years, mainly in the European and African areas.

The bowing-out exec was testimonialed at a luncheon yesterday (Tues.) at the Harvard Club, N.Y. Film company presidents and foreign department heads joined Eric Johnston in saluting Johnson.

Carlo Ponti in Gotham; Seeking Joan Crawford As Yank Widow in Rome

Italo producer Carlo Ponti, increasingly on the transatlantic shuttle, is in New York again this week, primarily to talk more coproduction with Embassy Pictures.

His agenda at the Joe E. Levine indie includes putting the final touches to a deal on "The Idol," slated to commence production in Italy sometime next month. Ponti is dickering Joan Crawford to play the femme lead, part of a Yank widow in Rome.

Suggesting that the Ponti-Levine relations are becoming chummier, the "Idol" deal marks first time the American will be cut in on the b.o. in Italy and other markets normally retained by Ponti. Levine's percentage, however, is not known. Understandably, Ponti is much elated with the American b.o. Levine has generated for his pix.

100 Disney Staffers' Stock Options Over Five Years, at $34.91 a Share

Hollywood, April 3.

Options of 84,500 shares of company stock have been granted 100 key Walt Disney employes. Grants were made as part of an incentive plan approved by the board Dec. 10, 1959 and stockholders on Feb. 2, 1960.

Stock option committee comprises Walter E. Disney, Roy O. Disney and attorney Gordon E. Youngman. Still available under the plan are 15,500 shares.

No person received an option in excess of 5,000 shares at $34.91, 5% less than closing price on the N.Y. Stock Exchange March 28.

Each option expires five years from granted date an dis exercisable 25% after one year from date, 25% after each of the three following years and and additional 25% during the fourth year.

The corporation has first option on buying back shares if an employe selects to sell within two years from grant date.

Great If US-USSR Make With Pix; Mankowitz on British 'Angryism'; A Pro Must Always Compromise

By JACK PITMAN

British writer Wolf Mankowitz, perhaps to spike reservations of the pessimists, spoke approvingly in New York recently of the impending U.S.-Soviet film co-production negotiated by Yank indie Lester Cowan. Moreover, "It's particularly good that an American producer should do it," presumably on the ground that any intimation of further thawing between the two powers is all to the good, notwithstanding the continued downbeat at the Geneva conference table.

Extending his appraisal of the film pact, Mankowitz, who spent some time in Moscow as an invited lecturer (hosted by the Soviet literati), stated the Russians are "enormously cooperative in the arts. They have great facilities, technicians and artists."

Writer came up to Gotham from the Barbados, B.W.I., where he now billets with his family in get-away-from-it-all fashion six months of the year, to help promote the film "Day the Earth Caught Fire" (surmising global doom from nuclear cataclysm), which he scripted for British producer Val Guest. Universal, releasing this side, notes that it didn't ask him to put in a p.a.—principally because they couldn't locate him—but that apparently he was fired up by the picture to chip in with the bally on his own initiative. At any rate, U was glad to have him.

Apart from those comments on U.S.-Russian coproduction, Mankowitz contributed a dissent from the general reaction by disputing both the ascendency and socalled realism of the social-conscious film so much to the fore currently in Blighty. He doubts it constitutes a movement, but in any case suggests it's on the way out.

'Angryism'

Background key to this viewpoint seems to lie in a distinction—implied by Mankowitz—in British "angryism" as between political

(Continued on page 19)

Zukor's Cheery Note

Hollywood, April 3.

Adolph Zukor, Paramount board chairman who still likes to meet with the press despite his years, turned up at a press conference at his studio last week and vouchsafed the following remarks.

"This year is one of the most pleasant years I have seen at Paramount. The future looks very bright.

"When strides are made forward, regardless of what company, every person in the industry must get satisfaction. We hope to overcome the extra audience problems in todays' market with good product and feel sure every company will follow with top quality product."

UPA More Animated; Moves Into Features, Legit, Other Fields

Hollywood, April 3.

United Productions of America, until now strictly an animation company, will expand into theatrical film, tv and legit theatre production, according to prexy Henry G. (Hank) Saperstein.

Having made two individual deals with Warner Bros., one for "Gay Purr-ee," which will feature the voices of Judy Garland, Robert Goulet, Red Buttons, Hermione Gingold, Paul Frees, etc., animated feature for Xmas release, and a verbal deal for "The Mink Coat," three-seg action film. Saperstein has a three-pix deal pending with another major. The new talks will be finalized in next few weeks in Gotham.

Additionally, both prexy Jack L. Warner and exec veepee Ben Kalmenson have been after UPA prexy to commit his company to three more pix. However, he's not keen on going for the deal until he sees how "Purr-ee" comes out. In a sense, he regrets making animated musical pact with WB before producing the play on Broadway. Saperstein feels, after hearing the completed score, "Purr-ee" would have scored neatly as a Broadway musical. He's resigned to live up to WB deal "but I'll know better next time."

Meanwhile, he's negotiating with WB for one of its top stars for "Mink Coat." Pic will be made on WB lot, UPA plant to be used exclusively for pen and ink subjects.

Three-pix deal with major aside from WB is offer for a trio of additional animated features.

"We're going to produce for every kind of a market," averred UPA head. "We're in the producing business, no matter what type of entertainment it is."

Saperstein is limiting budgets to $1,000,000. Both "Purr-ee" and

(Continued on page 23)

BETTY MADIGAN

Excellent Reviews!!! Fifth Engagement — Currently for Four Weeks, COTILLION ROOM, HOTEL PIERRE, Fifth Avenue, New York City.

WILLIAM MORRIS AGENCY

Mexico's Yen To Grab U.S. Films

Mexico City, April 3.

Although lacking confirmation because of official reluctance to talk, it appears that Mexico is making a bid to lure at least 20 Hollywood productions south of the border via low union scales and special facilities. Government allegedly is even ready to reverse its "no Tijuana studios" stand if it can obtain firm Hollywood producer guarantees.

Mexico, witnessing build up of Rome studios, feels that it can do same here at considerable savings for producers of intermediate budget films.

Many Paris Critics Rap 'Fanny' As Not Holding To French Traditions

Paris, April 3.

"Fanny" (WB), the American pic version of the Marcel Pagnol famed Marseille legit and film trilogy, was drubbed by local pic pundits in spite of being released only in its dubbed version. The French aislesitters just do not think it is French enough. Top evening paper, France-Soir, claims that nothing remains of the good humor of the original.

Cric feels that even if the film was successful in the U.S., it has nothing to recommend it for

(Continued on page 23)

'VICTIM' & 'DOLCE VITA' PASSED BY ALBERTA

Edmonton, Alta., April 3.

Alberta censor board has passed "Victim" (Allied Artists) and "La Dolce Vita" (Astor) for showing in Alberta.

Col. P. J. A. Fleming, provincial film censor, said "Victim" was passed by a special appeal board after having earlier been banned by his censor board. British film stars Dirk Bogarde and Sylvia Sim and deals with the blackmailing of sex offenders.

Large Par Future For Wayne, Hawks

Hollywood, April 3.

Paramount Pictures has set separate picture deals with Howard Hawks and John Wayne, it was revealed by studio head Jack Karp and production chief Martin Rackin. Hawks deal calls for three pictures to be made over a four-year period, two of them to star Wayne. Wayne has signed a personal six picture pact with the studio, independent of his own Batjac indie Co., and also separate from the two Hawks pix.

First of the new pix produced and directed by Hawks will be an untitled comedy about fishing based on Pat Frank's Cosmopolitan story "The Girl Who Almost Got Away." John Fenton Murray is scripting, with film planned for a summer start.

Two pix in which Wayne is expected to star are "Bengal Tiger," original screenplay by Lee Brackett which producer aims for Winter start. Filming will be partially in India and the U.S. Second is "Yukon Trail," for which Dean Martin is being paged to co-star with Wayne. Story is based on a True Magazine article. Hawks noted project will take nearly a year to complete which may preclude Martin's availability.

All films, according to Rackin and Karp, are to be in multimillion category, though no definite budgets have so far been set.

Wayne deal starts with John Ford untitled South Seas project to begin shooting in July based on a series of James Michener stories. Other projects will be carefully selected and prepared for the actor who stated solid preparation was a major factor in his decision to sign the multi-film pact with the studio.

Two new deals, Karp said, were reflective of last month's series of meetings with Paramount prexy Barney Balaban in which studio

(Continued on page 23)

'Let Producers Run Away to Make Pictures Everywhere'—Hardwicke

Hollywood, April 3.

"It would be nice for all of us if more films were made in Hollywood but I believe it's a good idea to decentralize production," Cedric Hardwicke, currently appearing in producer-director Irwin Allen's "Five Weeks In A Balloon" at 20th-Fox, is having a whack at runaway production and how he feels about it.

"I know it might be hard on people who live here, but it is good for a picture to be made in New York if it has that background.

"I loathe rules. Certain pictures should be made in Paris if the producer thinks they should be made there. No one should be bound to make films in any particular place.

"People should do what they want to do. It's pressure all the time. If they don't want to make pictures here let them make them where they want."

Hardwicke admits he never made a pic in his life and doesn't intend to. "Producers always seem to be a frantic breed, always hopping about. There shouldn't be any rules about making films anywhere. If we were in Russia we'd have to make them there and there wouldn't be any question of going abroad. This isn't Russia and everyone should have their own privileges.

"I hope they make more films here. It will be better for all of us but not by any set of rules—only because this is the best place in the world to make them."

New York Sound Track

Eric Johnston elated over the death of proposed film classification in the Albany legislature, posted MPAA's **Tim Clagett** and COMPO's **Charles McCarthy** for on-the-ball alertness. Johnston also eager for more industry do-something-about anent censorship threats.

Still another month to go before the **Cresap, McCormick & Paget** (industrial counsellors) wrapup of its Paramount appraising . . . **Roger H. Lewis**, ex-UA, set to produce "The Pawnbroker" in a tieup with Metro at the MGM British Studios beginning next November . . . Local government disruptions difficult for guardians of the Yank film industry abroad. **Irving Maas**, v.p. of the Motion Picture Export Assn., suspended trade-agreement talks with the Indian government to investigate how American pic activities are to be influenced by the military coup in Burma.

Cantinflas reported to the National Assn. of Actors in Mexico that his pay for doing "The Extra," (produced by his Posa Films) is $16,000 U.S. dollars, and leading lady **Alma Delia Fuentes** works for $2,800 . . . **Duncan Quinn**, son of **Anthony Quinn**, debuts before the cameras in Mexico with local talent curious to see how he will handle—move—role of bullfighter in "Wounds of Hunger," under **Saul Swimmer**.

Athens distributor-exhibitor **Victor G. Michaelides** plans attending the Cannes Film Festival May 15-22 and then visit New York on one of his periodic trips.

Kim Novak, after a European (including Moscow), looksee, back for a week of activities in behalf of her latest, via Metro, "Boys' Night Out." She's in on percentage . . . **Joe E. Levine** back at his desk after an en famille fortnight cruising the Caribbean . . . Museum of Modern Art billing a **William Wyler** retrospective (nine films), starting Sunday (8) . . . The dais for that exhib tribute to **Spyros P. Skouras** at the Waldorf April 12 will include Greek UN Ambassador **Dimitrios Bitsios** and N.Y. Consul General **Basil Vitsaxis**. Strictly a black tie affair.

For the provincials, Astor has switched the "Les Liaisons Dangereuses" title to "Dangerous Love Affairs." That should get 'em . . . British actress **Mary Peach** to make her U.S. production bow in U's "Gathering of Eagles," which **Delbert Mann** will direct. Rolls in early June . . . It's **Doris Day** for another comedy at U, "The Thrill of it All," in which she'll portray a tv "pitchwoman." Again a **Ross Hunter** production, so she'll sport a clutch of lavish gowns . . . Governor Films reissuing those successful British comedies, "Carry On Nurse" and "Carry On Sergeant." They're set for circuit saturation hereabouts starting Tuesday (10) . . . British "Whistle Down the Wind," Pathe-America release, down for the Little Carnegie after the current "La Notte."

The Polish "Joan of the Angels" via **Irving Isaacs'** Telepix skedded for a May launching. It was runnerup for the top prize last year at Cannes . . . **Susan Strasberg**, in "Hemingway's Adventures of a Young Man" for 20th, making promotional appearances . . . Add to the sideshow lineup for the Cannes Film Fest next month a men's apparel preview staged by Petrocelli Clothes . . . **Edward L. Hyman**, the AB-PT veep, in Detroit today (Wed.) briefing exhibs there (including the opposition) on the forthcoming product specified in his latest report from Hollywood compilation. Meeting is billed as one of a series of sectional parleys exec will conduct . . . Astor has booked "Last Year at Marienbad" in 46 cities . . . **James Garner**, who goes to Germany in June for the Mirisch's "Great Escape," has an invite to attend the Berlin Film Fest opening June 22 . . . **Marlon Brando's** Pennebaker acquired film rights to the new **Howard Fast** novel, "The Winston Affair," and skedded production for late this year.

Manhattan's ambitious Lincoln Center for the Performing Arts, now building in the Columbus Circle district, is belatedly extending its scope to include the motion picture. **William C. Schuman**, Lincoln Center prez, disclosed, per a N.Y. Times interview, that the new culture complex will provide for screening of "selected" films in its 800-seat chamber music-recital hall, at hours not devoted to longhair programming. After seven years of prodding, the prexy termed the decision recognizing the cinema a "cultural necessity."

Jack Carson plays in "Petrified Forest," opening April 10 at Swan Theatre, Milwaukee. It's his home town.

Fingold, Exhibitor, Now 'Mr. Big Steel'

Canadian Revealed Behind Control Drive First Thought to Be European Syndicate

Toronto, April 3.

Samuel Fingold, 50, who acquired 40 trans-Canada situations and sold his chain to Odeon Theatres (Canada) Ltd. some five years ago, was revealed as the "mystery man" behand the bid for 500,000 shares of the Steel Foundation Co. of Canada Ltd. through his possession of the necessary $7,350,000.

Identification of former theatre-owner, who "wanted something to do," ended two weeks of theorizing that European investors were seeking Canadian steel control. Fingold is now majority shareholder. His offer to buy 500,000 Foundation shares was at $14.75. Steel Foundation assets total $58,000,000.

Fingold first got his start in business when he purchased the Roxy, 400-seater cinema at Mount Forest, Ontario, later moved to Toronto where he expanded this to 40 houses which he then sold to the Arthur Rank interests in Canada.

L. A. to N. Y.

Steve Allen
Fred Astaire
Sy Bartlett
Ed Begley
Sidney Box
Chuck Connors
Dorothy Dandridge
Robert Gist
William Holden
John Ireland
Boris Karloff
Alfred Levy
John Lupton
Eddie Mayehoff
Meyer Mishkin
Garry Moore
Howard Morris
Susan Oliver
Richard Allan Simmons
Bernie Tabakin
David Weisbart
James Whitmore
Walter Winchell
Robert Wise
Dick Woollen

N. Y. to L. A.

Milton Berle
David Emanuel
Jack Fishman
Prof. Robert Gessner
Tony Martin
Barry Nelson
Stuart Ostrow
Sol A. Schwartz
Bill Todman
Joseph R. Vogel
Don Weis

U. S. to Europe

Jules Bricken
Lloyd Burns
Alexander H. Cohen
Mike Frankovich
Hayes Goetz
Robert L. Joseph
Jules Levy
Hildy Parks
George Roth

Europe to U. S.

Cecil Bernstein
Samuel Bronston
Charles L. Casanave Jr.
Kim Novak
Carlo Ponti
George Schaefer
William L. Snyder
Sybil Trubin
Francois Truffaut
Thornton Wilder
Walter Wood
Gig Young

U.S. STARS (SI), FRONDIZI (NO)

Argentine Festival Asides

Mar Del Plata, April 3.

Britain's **Prince Philip**, in the course of his Argentine tour, spent Sunday (25) here bolstering the British Fest effort. He appeared at an afternoon polo match between two teams of Argentine all-stars, but didn't show at the evening screening of the official British entry, "Whistle Down the Wind". . "Whistle," incidentally, did not enchant many members of the Latin press, who used that old fest cliche: "Not of festival calibre."

A local report has it that Allied Artists, which will distribute **Samuel Bronston's** upcoming "55 Days at Peking," in the States lost the Latin American rights to the Rank Organization . . . Italo actress **Georgia Moll**, here with the Italo delegation, is currently making her home in New York while she "observes" at the Actors Studio. Hopes to pass her exam and become a fullfledged member . . . Unifrance's **Robert Cravenne** returns to Paris directly from B.A., with no N.Y. stopover planned . . . French novelist **Christiane Rochefort**, who supervises the visiting press people at the annual Cannes Fest, went from Mar Del Plata to Mexico City to see **Luis Bunuel** and scan likely Mex product for the Riviera Fete . . . French star **Jean Paul Belmondo** had crowds hanging around his hotel all day, every day. His influence is quite apparent here. A number of new Argentine actors are Belmondo lookalikes, and young Argentine directors have obviously memorized every scene from Belmondo's "A Bout de Souffle" (it was "Breathless" in the States).

Janet Leigh's last-minute cancellation left the U.S. delegation without one female name . . . Vets of the three previous Mar Del Plata Fest say this was the best organized of the lot . . . Director **Leopolde Torre Nilsson** asked some friends to a special midnight screening of his latest film, "70 Times 7," but requested that the event be kept quiet since he didn't want a crowd. It was kept so quiet, in fact, that the theatre where the screening was to be held did not know about it. No screening. Torre Nilsson was in for only two days as he is in the midst of shooting his current picture in Buenos Aires. An Italo-Argentine coproduction, it stars **Alida Valli** and **Paul Guers** and bears the tentative title, "Homage in the Afternoon."

Most surprising was the reception given the official French entry, **Francois Truffaut's** "Jules and Jim," at its screening Monday (26). night. The local audience was obviously bored stiff by the stylish, satiric comedy and gave it only perfunctory applause. One of the problems may have been the Spanish subtitles, which never quite kept pace with the literarily complex dialog and narration . . . Truffaut and his wife went from here to Rio, for a French film week there, and then on to New York for another seven-day visit . . . The reception of "Jules and Jim" was especially frustrating to the French since they had brought in the largest delegation at the fest, and that costs a pretty peso . . . And speaking of pesos, the Yank delegation's extra-curricular spending was severely curtailed by the fact that local banks, when they reopened after the bank holiday, refused to change dollars for pesos—something about not wanting to water down the local currency, which is like closing the barn door after the horse has been stolen.

The locals constantly bombarded Yank director **Delmer Daves** with questions about when he is going to make his next western. He has no idea . . . Allied Artists International's pub director **Charlie Garrett** hosted a special screening of "El Cid" Wednesday (28) morning and a lunch afterwards for Latin American press people . . . An otherwise lethargic Argentine rodeo put on for fest visitors was enlivened when a dedicated Italo starlet got up on one of the horses for photos. The horse reared, and the shapely doll was almost frightened out of her wits and her bikini. (Doesn't everyone wear a bikini to a rodeo?)

Director **Robert Rossen** was given a rather rough time in a local tv interview. The questions were but loaded, i.e., "Why is it Hollywood doesn't make good films anymore?" He parried them effectively and with good humor, but afterwards expressed surprise at the whole approach of the interview.

Hugo Fregonese started shooting "A Very Long Moment" in B.A. Monday (2). The Argentine-born but Rome-based director has **Elsa Daniel** as his star. It's an Argentine-Italo coproduction and will use locales in New York and Rome, in addition to B.A. . . . Miss Daniel hopes to be in the States for the opening this spring of "Hand in the Trap," a Torre Nilsson film . . . "La Dolce Vita" reportedly was sold for the huge sum of $25,000 in the Chilean market. Grossed in neighborhood of $100,000 in rentals . . . Chilean distrib **Oswaldo Barzelatto** reports he bought "Thunder in the Leaves," starring Argentine sexpot **Isabel Sarli**, for $800 and earned $18,000.

One of the major surprises to visiting Yanks is the apparent rule that every Argentine pic must have at least one nude and/or bedroom scene.

Italo director **Carlo Lizzani**, here for the showing of his "Gold of Rome," will probably next to "The Trial of Ciano," if all legal rights are cleared. A first draft of the script already is completed. Lizzani is the guy who directed the documentary on Red China, "Behind the Great Wall," to which **Walter Reade Jr.** added smells for its U.S. release . . . Viennese-born, Brazilian-based producer-distrib **Albert Kanetti** owns rights to Lizzani's first pic, "The Poor Lovers," for most of the English-speaking markets. Legal problems right after its Italo release has prevented "Lovers" release elsewhere until now.

Domenico Meccoli, head of the Venice Fest, goes from here to New York for prelim talks on possible U.S. entries at that August affair.

Neglect 'Seconds' At Peril to Biz, Argues Lippert

Apropos Hollywood production cutbacks and the resultant 1963 potential "famine," producer-exhib Robert L. Lippert is up with a time-is-running-out comment that underlines the "second feature" paucity.

Exec links the low-budget programmer to concession profits, both for driveins and subrun hardtops, without which margin there could follow wholesale shutterings. The quandry, per Lippert, is that even if the low-cost pix are dubious bets for distribution, most situations must have them or face "ultimate alternative" of going dark.

Cannes Fest Extended 2 Days to Handle Sked

Paris, April 3.

Because more than 30 films are expected in competition and to avoid double features and overcrowded skeds, the 15th Cannes Film Fest has been extended for two days. It now runs from May 7 to May 23, instead winding on May 21.

All of this indicates the extreme interest in the first top film fest of the season as well as underlining the prestige and business aspects associated with Cannes. The market screenings of pix, handled by the Federation of French Film Producers, will show a goodly number of local and foreign pix this year. The Federation rents a house in town and foots the projection bills for these sales showings to buyers and exhibs at the fest.

ARGENTINE FANS MOB FEST STARS

By VINCENT CANBY

Mar Del Plata, April 3.

While President Frondizi was being hustled off to his Elba in the River Plate, Mar Del Platians were fighting in the streets—hysterically shoving, pinching and kicking for a glimpse of Paul Newman, Jean Paul Belmondo and other less familiar film faces, here for last week's Fourth International Mar Del Plata Film Festival. Never underestimate the power of the cinema.

Despite the general lack of interest in most of the films unspooled, the fest was a success from both the Latino and Norteamericano points of view. The Argentines provided a good showcase for their current productions, and the Yanks, with star Newman as the delegation's main attraction, made up in quality what they lacked in quantity of film "names." Newman's award as best actor, however, couldn't dispell Yank disappointment that neither "The Hustler" or Robert Rossen were cited as best pic or director.

Since film people are notoriously selfcentered, there was little evidence of concern among the Argentine, as well as foreign, delegates, about the political events in Buenos Aires. Mar Del Plata was, until Sunday (1), a mecca of makebelieve. While a few foreign correspondents huddled around a radio in the Hotel Provencial trying to get the latest word from B.A., downstairs and across the street, from a Fiat Rent-a-Car-showroom, the raucous, English-speaking voice of Woody Woodpecker blared forth on a public address system.

On the beach, crowded as Coney Island on the 4th of July, vendors hawked "panchos" (hot dogs) and cervezas (beer) and in the main Provincial bar, local distrib deals were being made over "claritos" (a very serviceable martini concocted of a local gin). One fest authority put in a telephone call to B.A. Wednesday (28) to the Argentine Film Institute (government body which grants production credits, among other things) and was told simply, "There's nobody here but us Marines."

Jorge Taurel, Institute head, who was here to iron out final details in the proposed Argentine-Brazilian coproduction agreement, suddenly found himself out of a job, as did a number of other institute officials who departed during the night leaving no forwarding addresses. Because the coproduction agreement must be approved by both the Education and Foreign Offices, signing is now delayed until the new Argentine ministers have a chance to get acquainted.

The crisis in Buenos Aires prevented U.S. Ambassador McClintock from attending the fest's final days to add heft to the U.S. delegation which, numerically, was all but swamped by the larger French,

(Continued on page 12)

Mar Del Plata Main Prizes

Mar Del Plata, April 3.

The following were the major awards given at the just concluded film fest here. Though it was a generally well organized affair, there were some slipups. Delmer Daves, U.S. rep on the jury, wasn't allowed entrance at the presentation ceremonies because he didn't have a ticket.

* **Best picture:** "Los Dias Contados" (Italy).
Best director: Francois Truffaut, "Jules et Jim" (France).
Best actor: Paul Newman, "The Hustler" (U.S.).
Best actress: Nadezhda Rumiantseva, "The Girls" (Russia).
Best screenplay: Rodolfo Kuhn, "Los Jovenes Viejos" (Argentina).
Best Spanish-speaking film: "Cerca de Las Estrellas" (Close to The Stars) (Spain).
Special prize: "The Sorrows of Lenka," (Czechslovakia).
Best short: "The Pen Knife" (Poland).

The 11-man critics' jury issued a special merit award to young Argentine director Rodolfo Kuhn's first picture, "Los Jovenes Viejos" (The Old Young Ones). Film was cited as a promising effort designed to incite interest in cinematic techniques.

The Italo animated short, "The Green Stocking," was also given a merit award for its "imagination and style."

* *"Los Dias Contados" ("The Days Are Numbered") is a Metro-Titanus coproduction, produced by Geoffredo Lombardo, directed by Elio Petri, featuring Sabro Randone and Regina Bianchi.*

Yank Talent Sues Mexican Gov't Firm Claiming Pic Pay Default

Los Angeles, April 3.

Veronica Lake, recently "discovered" as a cocktail waitress in N. Y. after some years of obscurity, and Zachary Scott are among five American filmites demanding $128,747 from Nacional Financiera, S.A., Mexican government - controlled corporation, for services assertedly rendered on the motion picture, "Stronghold," filmed in Mexico in 1950.

Hearing on suit, filed last December in L. A. Superior Court and sealed to allow claimants to attach property in California owned by defendant, was held last week (27) before Judge Robert H. Patton, when it was disclosed that Sidney Barton, attorney for five plaintiffs, early this year had attached $130,000 in San Francisco bank deposits owned by NF.

In addition to principal, suit asked 7% interest from May 18, 1951, totalling $102,000 to date, which would bring total amount demanded to $230,747. Plaintiffs and amount originally asked include Miss Lake, femme star of film, $47,500; Scott, male star, $55,000; Steve Sekely, director, $26,000; Stanley Cortez, cameraman, $7,000; and Wells Root, scripter, $6,875.

Attorneys for Mexican corporation asked court to release the attachment made by Barton because, they said, coin didn't have anything to do with the production.

Barton asked for a continuance to answer defense motion, with new date set for April 10. Bench ordered the sealed file opened at claimants' request. Total of $142,375 was demanded in original suit, it was declared, but $13,628 had already been paid.

FEW YANK DISTRIBS

Importers Send Reps to Mar Del Plata Fest

Mar Del Plata, April 3.

Only three reps of Yank indie distrib outfits were on hand for the International film fest here—Stanley Darrer, repping Irvin Shapiro's Films Around the World; Meyer Ackerman, of Furman and Ackerman Theatres, and Orestes Trucco, of Argentine Film Enterprises. Ackerman and Trucco are also partnered in Angel Films, distrib outfit formed late last year to handle U.S. release of all of Leopolde Torre Nilsson's pix.

Darrer, here with his wife, the former Susan Silverstone (daughter of 20th International prexy, Murray Silverstone), was look-seeing product principally with an eye for the European and non-U.S. markets, reflecting Shapiro's increasing business interests out of his Paris home-away-from-home.

'Festivals Right Of Refusal Quite Clear'—Watkins

Mar Del Plata, April 3.

Every international film fest, held under the rules of the International Federation of Film Producers Assns., has the right to reject an official entry if the fest authorities feel the pic is not up to "artistic" standards, Arthur Watkins, prexy of IFFPA, said here last week. Watkins said that the association's rules on this point "are perfectly clear."

The question was raised because Motion Picture Export Assn. execs in New York have stated that there is some confusion on this. No such thing, said Watkins, and there wasn't two years ago when Venice authorities refused to accept "Pollyanna" as the official Yank entry. MPEA is presently "reviewing" its participation in all festivals and refusing to name official entries to Cannes, Venice, Berlin and San Sebastian.

The Fourth International Mar Del Plata film fest last week provided an opportunity for Watkins to meet with fest chiefs: Domenico Meccoli, Venice; Dr. Alfred Bauer, Berlin; Ladislav Katctick, Karlovy Vary, as well as M. Fourre Cormeray, head of France's Centre National du Film, and Robert Cravenne of Unifrance. Hosts were Ariel Cortazzo, prexy of the local affair, and Fernando Ayalla, veep.

MPAA Board Adds Jaffe, Laub, Schimel, Picker

Leo Jaffe, Columbia; Joseph J. Laub, Buena Vista; Adolph Schimel, Universal, and Eugene Picker, United Artists, were elected new members of the board of the Motion Picture Assn. of America at a New York meeting. Eric A. Johnston, chairman, and all other incumbent directors were reelected.

Also reelected were all members of the exec committee of the board, which comprises film company presidents and is headed by Johnston as chairman.

Entire slate of officers (Johnston president) was renamed by the board.

MAR DEL PLATA'S COST

$250,000 Via Gambling %; French Send 25

Mar Del Plata, April 3.

Total cost of the Fourth International Film Festival at Mar Del Plata came to approximately $250,000, with most of that tab being covered by the fest's five-peso cut on admission tickets to the local gambling casino over the 12-month period. Cost is about the same as last year.

There were about 150 foreign delegates, with the French having the largest single group (25), and the Japanese the smallest (1). Counting the Argentine delegates, plus the large Latin American press corps, total number of attendees was close to 300.

20th-Fox O'seas Upbeat

Silver lining in the continuity of gloom at 20th-Fox is the report on the foreign side of $2,000,000-plus in billings in the week ended March 31. Murray Silverstone, prez of the foreign division, states it is possibly the best one-week overseas gross in the company's history, though for sure one of the best ever. Moreover, the elation was accomplished during the precise anniversary week of Spyros P. Skouras' investiture as 20th president 20 years ago.

Pix responsible for the cheer were "The Hustler," "Comancheros" and "The Innocents."

The Counterfeit Traitor
(COLOR)

William Holden, Lilli Palmer and Hugh Griffith engaged in World War II espionage. An exciting story skillfully told; firm "A" at the boxoffice.

Paramount release of Perlberg-Seaton production, produced by William Perlberg, directed by George Seaton. Stars William Holden and Lilli Palmer; features Hugh Griffith. Screenplay, Seaton, from Alexander Klein novel of same title; camera (Technicolor), Jean Bourgoin; editor, Hans Ebel; music, Alfred Newman. Previewed at DeMille Theatre, N.Y., March 18, '62. Running time, 140 MINS.

Eric Erickson ..... William Holden
Marianne Mollendorf ..... Lilli Palmer
Collins ..... Hugh Griffith
Klara Holtz ..... Erica Beer
Ingrid Erickson ..... Eva Dahlbeck
Hans Holtz ..... Helo Gutschwager
Max Gumpel ..... Ulf Palme
Bruno Ulrich ..... Werner Peters
Otto Holtz ..... Carl Raddatz
Wilhelm Kortner ..... Charles Regnier
Jaeger ..... Stefan Schnabel
Baron Gerhard Von Oldenbourg ..... Ernst Schroder
Hulda Windler ..... Ingrid Van Bergen

Born in New York and naturalized a Swede, Eric Erickson undertook to camouflage himself as a Nazi sympathizer during World War II, but actually functioned as an agent for the Allies. He was in the oil business, adroitly gained access to information about German refineries and passed the intelligence along to the British.

The fact-based book by Alexander Klein is the genesis of strong cinematic story-telling in the Perlberg-Seaton production of "The Counterfeit Traitor." It comes off as an espionage thriller of high order, melodramatic and adventure-laden as all getout but never forsaking an aura of genuineness.

With William Perlberg handling the production reins and George Seaton directing from his own screenplay, the feature ran into weather-locationing troubles in Germany, Sweden and Denmark—this is a matter of record—but no problems are mirrored in the finished product.

Unlike so many glorifying-someone wartime retrospectives, this one has the ring of authenticity. Perhaps a better term would be production integrity, for the filmmakers cut no corners and made no compromises in getting across the actioner. It's clear that Perlberg and Seaton ernestly set out for the best possible in their venture—and got the best out of William Holden, Lilli Palmer and Hugh Griffith.

But there's a point to be pondered over. Why is the color (Technicolor) so inferior—and it is inferior—in the first couple of reels? Even the sound at the outset is blurry.

These are flaws, without doubt. But there are hard-hitting story values, and staging, that are more than compensating.

All in all it's a work of substance, this filmization of the now living Eric Erickson who denied himself reputation among family and friends in order to surreptitiously work for the anti-Third Reich forces.

Playing the principal part with remarkable effectiveness is William Holden. He is the astute observer of human behavior who can spot a Nazi for double-cross purposes. And, although married, can go in love with a partisan named Marianne Mollendorf (Lilli Palmer) who comes to a sympathetic end in a courtyard execution by the Germans.

Miss Palmer is an accomplished performer in this outing. She plays with sincerity the part of a woman of devotion to the anti-Nazi cause and, womanly, falling for the manly Holden.

Hugh Griffith is properly coy and cunning as the British Intelligence major domo who reasons with Holden that the latter's role is one of unrewarding sacrifice in wartime. Griffith does a top-calibre professional portrayal.

Others in the cast have names unfamiliar in the United States, but their competence cannot be questioned. Particularly standout is Helo Gutschwager, as a vicious, brainwashed 12-year-old member of the Hitler Youth Movement, wholly capable of ratting to the Gestapo on his own German but un-Nazi father.

Erica Beer, Ulf Palme, Werner Peters, Eva Dahlbeck, Carl Raddatz, Charles Regnier, Stefan Schnabel, Ernst Schroeder and Ingrid Van Bergen are other members of the competent cast.

Scripter-director Seaton has gotten into this one an abundance of nice-paced and plausible action and credible romance. It figures to be a bigtime winner with the general audiences. Jean Bourgoin's color cinematography makes it appear, in part at the beginning (as aforementioned) that someone was remiss but the early technical shortcomings become forgotten about. Alfred Newman fiddled well in providing the all-times appropriate musical score. *Gene.*

The Road To Hong Kong
(BRITISH)

Lively addition to this famous series. Sci-fi spoof laced with zany situations and sharp wisecracks; mixture, as before, should lead to boxoffice ditto.

London, April 3.

United Artists release of Melnor (Melvin Frank) Production. Stars Bing Crosby, Bob Hope; Joan Collins; features Dorothy Lamour, Robert Morley. Directed by Norman Panama. Original screenplay, Norman Panama, Melvin Frank; camera, Jack Hildyard; editor, John Smith; Robert Farnon; songs, Jimmy Van Heusen & Sammy Cahn. Running time, 91 MINS.

Harry Turner ..... Bing Crosby
Chester Babcock ..... Bob Hope
Diane ..... Joan Collins
Dorothy Lamour ..... Dorothy Lamour
The Leader ..... Robert Morley
Dr. Zorbb ..... Walter Gotell
Jhimnah ..... Roger Delgardo
Grand Lama ..... Felix Aylmer
First U.S. Official ..... Alan Gifford
Second U.S. Official ..... Robert Ayres
Lady at Airport ..... Jacqueline Jones

The seventh "Road" comedy, after a lapse of seven years, should cause a seven-year itch among tab buyers to get in an the laughs. For they come thick and fast in this genial piece of nonsense. Perhaps the old formunla creaks occasionally, but not enough to cause any disappointment while the zany situations and razor-edge wisecracks keep the whole affair bubbling happily. It has been concocted with the usual zest of Norman Panama and Melvin Frank. While one or two of the sequences are over-prolonged, enough good humor has been packed into 91 minutes to satisfy most patrons.

This one takes the boys on a haphazard trip to a planet called Plutonius, though this only happens as a climax to some hilarious adventures in Ceylon and Hong Kong. It's almost useless to outline the plot. But it involves Bing Crosby and Bob Hope as a couple of flop vaudevillians who turn con men. Somewhere along the line, Hope loses his memory and that, in a mysterious manner, leads them to involvement with a mysterious spy (Joan Collins) a secret formula and a whacky bunch of thugs called the Third Echelon, led by Robert Morley. He plans to send a rocket to the moon and from there control the destiny of the world. Naturally, Bing and Bob become the unwilling aeronauts.

With this sketchy but sufficient storyline, Panama and Frank have virtually let the two stars loose. They are chased through Hong Kong's bazaars, become involved in a vaudeville act (enter Dorothy Lamour), have cockeyed adventures in the space ship and generally wisecrack and caper energetically through a safe laughter belt. Hope ogles the gals. Crosby baits Hope and also sings a couple of pleasant numbers. Hope baits Crosby. Both bait the audience. The result is an amiable comedy which should please nostalgic customers and entice those who haven't seen any of the previous "Road" pix.

The script is spiced with a number of private jokes (golf, Hope's nose, Crosby's dough, reference to gags from previous "Road" films) but not enough to be irritating to those not in the Crosby-Hope clan. Major disappointment is Joan Collins, who though an okay looker, never seems quite abreast of the comedians. She plays the girl spy who unwittingly involves the boys in their adventures and it would have pleased many to have seen Miss Lamour play the role. As it is, Miss Lamour plays herself as a vaude artist who rescues the Crosby-Hope team from one of their jams. She still looks stunning and puts over a number well, but has nothing more to do than to mug through a routine scene.

In support, Morley, as the leader of the Third Echelon, plays Morley in his usual puffy, effective style. Walter Gotell, as a scientist, and Felix Aylmer, as a Grand Lama, crop up with useful contributions.

Panama's direction errs only in occasionally allowing scenes to milk the yocks a shade too long. Notable instance of this is a sequence in the rocket when Crosby and Hope, who have unknowingly replaced a couple of experimental apes, are fed with bananas and milk through a machine. At first view this is a sidesplitter, but it hangs around a bit too long.

Jack Hildyard has done a smooth lensing job while Wally Veevers and Ted Samuels have chipped in with some effective special effects.

As guest artists, Frank Sinatra and Dean Martin help to round off the film. David Niven appears for no good reason while the best interlude is that of Peter Sellers. He plays a native medico, examining Hope for amnesia and it is a brilliantly funny cameo.

Jimmy Van Heusen and Sammy Cahn have produced a duet for Crosby and Hope called "Teamwork" and a romantic ditty for Crosby which the performers expertly put over. *Rich.*

Harold Lloyd's World of Comedy

Boff film anthology of past Lloyd hits from 1920 to 1932; clips and longer segments edited together in showmanship which should appeal to every type of audiences. One of great novelties of the year.

Hollywood, March 30.

Continental release of Harold Lloyd production. Stars Lloyd; features Jobyna Ralston, Constance Cummings, Josephine Crowell. Narration, Art Ross; music, Walter Scharf; sound effects, Del Morris. Previewed in Hollywood, Calif., March 29, '62. Running time, 95 MINS.

Harold Lloyd comes out of retirement with this assembly of clips and long sequences from his comedic releases down through the years. "Harold Lloyd's World of Comedy" is a return to the golden age of laughter, in a day when too many producers seemingly prefer downbeat subjects to entertainment, and in its 95-minutes' running time is embodied a surefire blockbuster which may be exploited to top returns.

The comedian who started his career in one-reelers as Lonesome Luke and progressed to the bespectacled and frantic character who packed more gags and situations in his films than any other, then or since, will be a new and delightful personality for younger theatregoers and a welcome treat for older patrons who followed him religiously. Film has been edited by Lloyd personally from considerably in excess of 100,000 feet of his comedies, and he's come up with a belly-laugh novelty which will delight every type audience. Most of the footage is silent, despite fact he cuts in some of his talking pix; it's more effective that way, for Lloyd's sight gags, which he employed to such great advantage, do not require dialog.

Lloyd builds his film around sequences from seven features, leading up to main portion with clips from half a dozen shorts. Features, which many will recall with enthusiasm, include "Hot Water," "Why Worry," "Girl Shy" —silents—and the talking "Professor Beware." "Movie Crazy," "Feet First," "Milky Way." Among the clips are footage from "The Freshman," "A Sailor Made Man," "Kid Brother," "Hunted Spooks," "An Eastern Westerner" and several others. Lloyd digs back to 1920 for start of his spread, which extends to 1932.

Unfoldment is hilarious comedy, slapstick and situation, not seen on the screen since Lloyd bowed out of his own picture-making with "Movie Crazy" in 1932. Jobyna Ralston, for many years his leading lady in silents, appears in several sequences, as do, too, Barbara Kent and Constance Cummings in his later effusions.

Feature, which Lloyd is using as a test and will pave the way to future excursions into the pact if it proves boxoffice, will be shown as a special entry at the upcoming Cannes Film Festival, with comedian slated to make a personal appearance.

Lloyd produced film, with Jack Murphy his associate producer, and special narration written by Art Ross. Harold Lloyd Jr. is listed as story consultant. Sound effects by Del Harris are inserted for showmanship effect, and Walter Scharf wrote a complete music score, with orchestration by Lew Shuken and Jack Hayes. *Whit.*

Postman's Knock
(BRITISH)

The Spike Milligan name is good marquee value in Britain, but the comedy doesn't employ his gifts adequately; fair dualer.

London, March 27.

Metro (Kinnoch) production and release. Stars Spike Milligan, Barbara Shelley; features John Wood, Wilfred Lawson, Miles Malleson, Archie Duncan, Ronald Adam. Directed by Robert Lynn. Screenplay, John Briley, Jack Trevor Story, from Story's original; additional dialog, Spike Milligan. George Barclay; music, Ron Goodwin; camera, Gerald Moss; editor, Geoffrey Foot. Previewed at Metro Private Theatre, London. Running time, 87 MINS.

Harold Pette ..... Spike Milligan
Jean ..... Barbara Shelley
P. C. Woods ..... John Wood
Inspector ..... Archie Duncan
Postman ..... Wilfred Lawson
Psychiatrist ..... Miles Malleson
Mr. Fordyce ..... Ronald Adam
District Supt. ..... Bob Todd
Rupert ..... Warren Mitchell
Sam ..... Arthur Mullard
Pete ..... John Bennett
Joe ..... Lance Percival
Villager ..... Mario Fabizi

Spike Milligan, one of Metro's British contract thesps, is a big name on tele, with a zany sense of nonconformist humor which here has been labeled "goonery." But he is a funny fellow whose contributions to the gaiety of an audience must be fairly shrewdly rationed. In "Postman's Knock," he has to bear the brunt of most of the picture's action and, to do that, he needs a specialized form of comedy role. In this, he has a role which could have been played as well and, more logically, by several other comedians. The public image of Milligan is never that of a downtrodden, naive character and certainly not that of the guy who gets the girl.

With this prime fault, plus some competent but not humorously inspired direction by Robert Lynn, "Postman's Knock" emerges as an inconspicuous comedy which will serve as a modest dualer. But this and the recent "Village of Daughters" hardly add up to a boff start for Metro's expanding British production lineup.

Milligan plays a country postman who gets elevated for training at London's top mail depot. He runs into plenty of problems on his first visit to the big city and finds simple romance with an unsuccessful art student. He has his life further complicated when the two are suspected by police and Post Office officials as being the brains behind a gang of mail robbers. All this trickles along amiably but funnier dialog would have helped while the romantic issue bogs down the entire affair.

There are some excellent moments, but not enough to get the best out of Milligan's curious form of humor. The discovery that, as a mail sorter, he can work faster than an expensively installed electric machine is a sure yock. There is also a final Mack Sennett chase through the Central Post Office in which cops and robbers get mixed up in a whirl of slapstick.

Milligan largely plays pianissimo and his supporting cast work loyally to keep the tempo of the film at the bubbling point. John Wood has an arduous job as a cop who, in various disguises, is detailed to keep tabs on the suspected couple. Wood mugs valiantly but can do nothing to prevent the chore becoming monotonously unfunny. Warren Mitchell, Arthur Mullard, John Bennett and Lance Percival are a bunch of labored crooks. Miles Malleson, as a psychiatrist, and Wilfred Lawson, as Milligan's mentor in learning how to be a bigtime postman, chip in with useful contributions.

Only notable femme role is that of Milligan's girl friend. It's played by Barbara Shelley and she has little chance to show her undoubted ability. She is a cool good-looker who appears to be having an uphill fight to prove to British producers that she could well be a top asset in U.K.'s femme film thesping. London location scenes are well done. The lensing of Gerald Moss and the editing of Geoffrey Foot are worthy of a far better screenplay. *Rich.*

The Horizontal Lieutenant
(C'SCOPE—COLOR)

Buck private in the service comedy genre. Meagre fun, in spite of efforts of Jim Hutton and Paula Prentiss. B.o. prospects not too promising.

Hollywood, March 21.

Metro release of Joe Pasternak production. Stars Jim Hutton, Paula Prentiss, Jack Carter. Directed by Richard Thorpe. Screenplay, George Wells, based on Gordon Cotler's novel, "The Bottletop Affair"; camera (Metrocolor), Robert Bronner; editor, Richard W. Farrell; music, George Stoll; assistant director, William Shanks. Reviewed at Beverly Theatre, March 21, '62. Running time, 90 MINS.

Lt. Merle Wye ..... Jim Hutton
Lt. Molly Blue ..... Paula Prentiss
Lt. William Monck ..... Jack Carter
Akiko ..... Miyoshi Umeki
Commander Hammerslag ..... Jim Backus
Colonel Korotny ..... Charles McGraw
Yeoman Buckles ..... Marty Ingels
Roy Tada ..... Yoshio Yoda

"The Horizontal Lieutenant," Joe Pasternak production for Metro, never really gets off the ground. The basic premise is lean, the gags are tired and the incidental situations are shopworn and obvious. Costars Jim Hutton and Paula Prentiss, here paired for the fourth consecutive time, are a popular couple with film audiences, but at this relatively early stage in their blossoming careers it is doubtful that they can carry as tepid a concoction as this.

Based on Gordon Cotler's novel, "The Bottletop Affair," George Wells' screenplay has Hutton as an accident-prone loole assigned to the unenviable 1944 task of capturing a Japanese soldier still at large on a South Pacific island already occupied by the Americans for seven months. The capture is made after a series of contrived failures.

Neither Hutton nor Miss Prentiss has much of an opportunity to work to comic advantage, especially the latter. Most of Hutton's contribution consists of spills and cross-eyed reactions to hard knocks on the noggin. He's capable of better things. Others implicated in the plot, none with a significant amount of comedy success, are Jack Carter (nitery-tv comic in his screen debut), Jim Backus, Miyoshi Umeki and Charles McGraw. Marty Ingels does well in a drunk bit, and Yoshio Yoda, a product of the USC cinema department in his picture bow, has a major assignment which he dispatches with a certain amount of flair. Yuki Shimoda handles some jiu-jitsu with accomplishment.

Director Richard Thorpe fails to generate the necessary momentum, but he hasn't much of a script to work with. The assists of cameraman Robert Bronner, editor Richard W. Farrell, art directors George W. Davis and Merrill Pye, and composer George Stoll are adequate, but instill no special style or excitement into the production. A routine title tune by Stoll and Stella Unger is sung by The Diamonds. *Tube.*

H. M. S. Defiant
(BRITISH-COLOR)

Drama of the old British Navy; firstrate marquee value: Alec Guinness, Dirk Bogarde and Anthony Quayle along with some tough battle scenes.

London, March 27.

BLC release of a Columbia presentation of a John Brabourne production. Stars Alec Guinness, Dirk Bogarde, Anthony Quayle; features Tom Bell, Maurice Denham, Victor Maddern, Murray Melvin. Directed by Lewis Gilbert. Screenplay, Nigel Kneale, Edmund H. North, from "Mutiny," a novel by Frank Tilsley; camera, Christopher Challis; music, Clifton Parker; editor, Peter Hunt; special effects, Howard Lydecker. At Odeon, Leicester Square, London. Running time, 101 MINS.

Capt. Crawford ..... Alec Guinness
Lieut. Scott-Paget ..... Dirk Bogarde
Vizard ..... Anthony Quayle
Evans ..... Tom Bell
Surgeon Goss ..... Maurice Denham
Admiral Jackson ..... Walter Fitzgerald
Dawlish ..... Victor Maddern
Wagstaffe ..... Murray Melvin
Kilpatrick ..... Nigel Stock
Wheatley ..... Johnny Briggs
Ponsonby ..... Richard Carpenter
Set. Kneebone ..... Bryan Pringle
Mrs. Crawford ..... Joy Shelton
Harvey Crawford ..... David Robinson

Getting in well ahead of "Mutiny On The Bounty," with which it shares a kindred theme, "H.M.S. Defiant" is a strong naval drama about the days of the Napoleonic wars, enhanced by the strong marquee appeal of Alec Guinness, Dirk Bogarde and Anthony Quayle. There is a firstclass naval battle and some scenes of violence which are perhaps a shade overdone. But mostly it is an intriguing battle of character between two excellent actors, Guinness and Bogarde, and stacks up to a more than worthwhile booking.

Based on Frank Tilsley's novel,

(Continued on page 19)

ATLANTA TO ADMIT NEGROES

Academy Award Racing Form

(The following make-believe "dope sheet" on the April 9th (next Monday) Oscar ceremonies was prepared for and sent to all house managers of Loew's Theatres. They, in turn, undertook, to plant it in their local newspapers. The stunt is arresting because of the quoted odds in the thinking of eastern theatre operators. Credit the oddsmaking to Russ Grant, Loew's editorial director.—Ed.)

Official Entries & Post Positions

FIRST RACE . . ."BEST PICTURE" HANDICAP — **ODDS**
"West Side Story"—Ran well on Broadway. Reported at top 6-5
"Judgment at Nuremberg"—One to watch. Could cop verdict ... 5-2
"Guns of Navarone"—Exciting performer with Peck of talent .. 3-1
"Fanny"—Shows plenty. Chance if not scratched 5-1
"The Hustler"—Gambler's choice. Might rack up score 8-1

SECOND RACE . . ."BEST ACTOR" Allowances
(Colts and geldings)
Maximilian Schell—Surprised in last. Fit and dangerous 8-5
Paul Newman—Hustling colt. Could take it all 3-1
Spencer Tracy—Consistent veteran. Money chance 4-1
Stuart Whitman—In tough. May make his Mark 8-1
Charles Boyer—Forget Casbah showing. The class 10-1

THIRD RACE . . ."BEST ACTRESS"—Claiming Fillies and mares
Geraldine Page—Classy filly. Watch her Smoke 7-5
Audrey Hepburn—Shies at stallions. Needs firm handling 4-1
Natalie Wood—Prefers Grass. Could upset 5-1
Sophia Loren—Italian mare. Needed last; form excellent 8-1
Piper Laurie—Been running in very fast company 15-1

FOURTH RACE . . ."BEST SUPPORTING ACTRESS"
(Hurdles) Maidens
Rita Moreno—Created rumble out west. Has jump on others ... 3-1
Judy Garland—Been away. Chance on best 6-1
Fay Bainter—Steady mare. Purse possibility 6-1
Una Merkel—"Summer" campaign impressive. Not out of it 10-1
Lotte Lenya—Classy Italian stable. Earnings impressive 20-1

FIFTH RACE . . ."BEST SUPPORTING ACTOR"
Sweeps, Stallions
George Chakiris—Debut a beaut. In knife-edge condition 2-1
(a) Jackie Gleason—Picks up weight. Factor at odds 5-1
Montgomery Clift—In and outer. Last was good 6-1
Peter Falk—Improved recently. Pocketful of cash if up 10-1
(a) George C. Scott—"Hustler" stable entry. Not out of it..... 12-1

Best Bet: Geraldine Page, 3d race
Saver: West Side Story

Brisson on 'International Casting'

But Denies It's Cheaper-Than-Hollywood to Shoot O'Seas—Star Expenses Too Great

By WILLIAM ORNSTEIN

Hollywood, April 3.

Producers should get the benefit of their product being booked all over the world and not limited to any one market, in the opinion of Frederick Brisson who recently wound "Five Finger Exercise" at Columbia. To do this the chemistry must be right not only for the producer but for the distributor and exhibitor as well.

Cross casting is another vital factor in making pix, Brisson holds. "It's the modern way of doing things."

To bear out his contentions, producer noted in "Five Finger" he cast Roz Russell (his wife) whom he identified as "an institution in the entertainment world; Jack Hawkins, an Englishman as the father; Max Scheil, German; Richard Beymer as the young boy and a newcomer never before seen on the screen, Annette Gorman.

Brisson asserts he took a British play with an English background, Sussex, to be specific, and transposed the action to America "so as to give it world acceptibility."

The world public, he continued, "has been educated to accept American films, actors, gestures and sound. If we made 'Five Fingers' in England with one or two top British stars it would have been described as an art picture."

However, he added, it's only the big pix like "River Kwai" made abroad that the full benefit of world bookings."

The stamp of Hollywood on a film plays a very important part in its reception the world over, Brisson held.

"The strange thing about talk that you can make films cheaper abroad is that you don't. Some people say you can save from 50 to 60%, but when you take into consideration the big salaries the stars get and the expenses entailed, it just doesn't come out that way."

He also believes regardless of where features are made Germans should portray Germans. The same goes for British and other actors. Americans shouldn't have been cast as foreign actors, he feels.

"What really makes a hit picture is the chemistry of personalities as

(Continued on page 15)

Best-Guesser Wins Trip

Albany, April 3.

The Albany Times-Union is conducting on "Oscar Contest," in which readers are asked to select the best film, best actor and best supporting performer.

The person coming the closest to the Academy Award choices will receive a free weekend trip to New York, staying at the Park Sheraton Hotel and money for meals. Second prize is a sixmonth pass to Fabian's Palace Theatre, good any number of times during the period.

Contest started Thursday (March 29); closes Sunday (8).

Kramer Gets Thalberg, Last Bestowed In '58; Other Special Oscars

Hollywood, April 3.

Stanley Kramer is 13th producer to win the Irving G. Thalberg Memorial Award, which was launched by the Academy of Motion Pisture Arts & Sciences in 1937 with Darryl F. Zanuck first recipient. Kramer, whose "Judgment at Nuremberg" also is up this year for "Best Picture," will be presented with the honor at upcoming Oscar sweepstakes April 9 at Santa Monica Civic Aud.

There were nine years when the Academy Board of Governors did not vote a Thalberg Award, presented to that individual who, in opinion of the Board, has been responsible for the most consistent high quality of motion picture production for the current Awards year and the four preceding years. Jack L. Warner was last to receive the nod, in 1958, preceded by the late Buddy Adler in 1956.

Two producers have won the award more than once. Zanuck, first winner, also copped it in 1944 and 1950, and Hal Wallis plucked it up in 1938 and 1943. Other winners include David O. Selznick, '39; Walt Disney, '41; Sidney Franklin, '42; Samuel Goldwyn, '46; Jerry Wald,

(Continued on page 13)

MOVE SIMILAR TO NASHVILLE

Atlanta, April 3.

Simultaneous with the exclusive disclosure in VARIETY some months ago of the secret experiment in theatre desegregation by the downtown film situations of Nashville, Tenn. it was reported that Atlanta film operators were contemplating or under pressure to adopt a similar or modified policy. Attempts by VARIETY at the time to track the story down or secure confirmation of negotiations drew only evasions. The story is now confirmed in the Atlanta Journal. The trial here will start May 5 and be expanded, short of mob violence, in June.

Issue of exclusion of Atlanta Negro patronage was given worldwide publicity a year ago when the Metropolitan Opera on its spring tour was embarrassed by several instances of Negroes being denied the locations their tickets called for at the Fox Theatre and being shunted to improvised seats in the balcony, out of contact with white patrons. Rudolf Bing, managing director of the opera who has pioneered in opening its ranks to Negro talent, issued an ultimatum then that the Met would no longer appear here or in Birmingham if Dixiecrat prejudice continued to exclude colored patronage.

Promises to sell tickets to and admit Negro holders of tickets to the 1962 opera season was later given by the opera sponsors here and accepted by the Met. Details of how access to tickets is being assured Negroes remains somewhat vague.

Go-Easy Period

Under the new film house agreement, patterned after Nashville, there will be a "go-easy" period of transition starting May 5. Until June 1 two Negroes, selected by Negro organizations apparently, will be admitted to each of four

(Continued on page 13)

'Lover' Repeats as Month's Leader; 'West Side,' 'Judgment,' 'Wild Side' Among Pacers of Socky March

By MIKE WEAR

VARIETY's *regular weekly boxoffice reports are summarized each month, retrospectively. Based on an average of 24 key situations, the source data constitute an adequate sampling of current releases but are not, of course, fully "definitive." An index of relative grossing strength in the U.S.-Canada market this monthly reprise does not pretend to express total rentals.*

March Top Grossers

1. **"Lover Come Back"** (U).
2. **"West Side Story"** (UA)
3. **"Judgment"** (UA).
4. **"Walk Wild Side"** (Col.).
5. **"El Cid"** (AA).
6. **"4 Horsemen"** (MGM).
7. **"Sergeants 3"** (UA).
8. **"Satan Never"** (20th).
9. **"Children's Hour"** (UA).
10. **"Pinocchio"** (BV).
11. **"View From Bridge"** (Cont).
12. **"Light in Piazza"** (MGM).

National boxoffice, per those cities covered by weekly grosses in this periodical, set a torrid pace the first three weeks in March, despite little help from new product. Four biggest-grossing pictures totalled $3,580,000. Only one was a newcomer. Showing was also against severe cold in many sections of the country.

"Lover Come Back" (U), which was champ in February, again copped No. 1 spot nationally with an amazing $1,251,000 although in fifth, sixth, and seventh weeks in many major key cities late in the month. Pic landed in first place every week excepting the final one in March when it was second.

"West Side Story" (UA) finished second for the month although managing to push up to first place the final week of March. This film's stamina gave hint of showing up strongly for some weeks to come. "Judgment at Nuremberg," also from United Artists, captured third place. It also indicated high future potential.

"Walk on Wild Side" (Col), the lone new entry to finish among the top four grossers, landed in fourth position with around $640,000 in key cities covered by VARIETY. "El Cid" (AA), which was fourth in February, wound up fifth.

"Four Horsemen of Apocalypse" (MGM) took sixth money. "Sergeants 3" (UA), which was second in February, finished seventh. "Satan Never Sleeps" (20th), a new entrant, wound up eighth.

"Children's Hour," another from United Artists, captured ninth position although out in release only the final two weeks of the month. It should be heard from more in the future. "Pinocchio" (BV) (reissue) landed in 10th place. It was ninth in February.

"View From Bridge" (Cont), 12th in the previous month, wound up 11th. "Light in Piazza" (MGM), a newcomer, rounds out the Top 12 pictures.

"Majority of One" (WB), sixth in February; "Murder, She Said" (MGM), also a runnerup film in February; "Summer and Smoke" (Par), "One, Two, Three" (UA), fifth in Feb.; and "La Belle Americaine" (Cont) were the runnerup films.

"Les Liaisons Dangereuses" (Astor), which just missed the runnerup category, added some $60,000 to its total grosses with two runnerup weekly classifications. "Victim" (Indie) was a runnerup pic one session. "La Dolce Vita" (Astor), which has completed its principal key city firstruns, was a runnerup film two different weeks.

"Sweet Bird of Youth" (MGM) looms as a big potential grosser predicated on its showing the final week in March. It was sock to wow on most openings. "Premature Burial" (AI) showed excellent promise with some solid engagements late in the month.

"Day Earth Caught Fire" (U) hints some nice grossing possibilities, based on its initial two playdates. "King of Kings" (MGM), now starting on some continuous-run engagements, was a runnerup pic early in the month as it wound up its initial hardticket runs in major key cities.

Weis, Not Joking, Says Bob Hope Not Joking In His Next Release

Don Weis, directing Bob Hope (vis-a-vis Lucille Ball) in "Critic's Choice" for Warner Bros., says the film will mark the transition of Hope from standup jokester—the essence of his screen exhibits to date—to something like character-in-depth.

In the Ira Levin stage version, however, the No. 1 Broadway critic which Hope essays in the pic was prone to the wisecrack, superficially drawn and thinly motivated. Since Weis indicates the picture will substantially conform to the play, Hope's familiar quip-on-the-lip identity is not apt to be quite lost.

Director was in New York last week shooting Broadway arena "flavor" footage prior to commencing studio production Monday (2). Miss Ball plays Hope's wife (she poses a marital-professional crisis for him by authoring a play for

(Continued on page 13)

Technical Awards By Academy

[REVEALED IN ADVANCE OF OSCARCAST]

Hollywood, April 3.

Three Class II and two Class III awards in the Scientific and Technical Achievements division have been voted by Academy's Board of Governors. As in many years, no Class I win was designated.

Plaques signifying Class II awards will be presented at annual Oscar ceremonies April 9 to:

Sylvania Electric Products Inc., for the development of a hand-held high-power photographic lighting unit known as the Sun Gun Professional.

(This development, utilizing the self-cleaning halogen lamp in a compact reflector housing, provides an efficient motion picture lighting unit especially suitable for location use. The 1000-watt Sun Gun floodlighting unit weighs three pounds and produces photographic light at reduced operating cost.)

James Dale, S. Wilson, H. E. Rice, John Rude, Laurie Atkin, Wadsworth E. Pohl, H. Peasgood and **Technicolor** for a Process of Automatic Selective Printing.

(This process employs a unique cueing distance counter combined with an automatic optical printer whereby scenes may be selectively deleted, shortened, or interchanged for different versions of a motion picture without recutting the negative. The system is also applicable to the automatic production of fades and dissolves.)

20th Century-Fox Research Dept., under the direction of **E. I. Sponable** and **Herbert E. Bragg,** and **DeLuxe Laboratories Inc.,** with the assistance of **F. D. Leslie, R. D. Whitmore, A. A. Alden, Endel Pool** and **James B. Gordon** for a system of decompressing and recomposing CinemaScore pictures for conventional aspect ratios.

(This system, which decompresses CinemaScope motion pictures to conventional aspect ratios, employs a special optical printer and auxiliary programming devices which automatically follow pre-selected action. Retention of the essential action may be accomplished by a static setting or by panning at appropriate speeds. The printer is adaptable to the use of a single master positive film or, through a unique optical system, to the simultaneous use of separation masters, and produces a 35mm or 16mm dupe negative, or both.)

Certificates signifying honorable mention for Class III Awards will go to:

Electronic Systems Inc., for an Automatic Light Changing System for motion picture printers.

(This system is comprised of a low inertia shutter and a programming device for motion picture film printing machines. The shutter provides pre-selected programmed automatic exposure changes. The system affords faster light changes, increasing printer productivity and reliability.)

Wadsworth E. Pohl and **Technicolor,** for an Integrated Sound and Picture Transfer Process.

(This development combines sound track printing and developing with the three dye-transfer operations into a single integrated process.)

The Scientific or Technical Awards Committee included John O. Aalberg, chairman; Edgar Preston Ames, Walter Beyer, Daniel J. Bloomberg, Herman Blumenthal, Richard H. Cahoon, R. H. Duval, Farciot Edouart, Ferdinand Eich, Glenn Farr, Lorin Grignon, Roland Gross, George Groves, Sol Halprin, G. Carleton Hunt, Hal Mohr, Charles Rice, Gordon E. Sawyer, Sidney Salow, Charles Sutter, Byron Vaughns and William Widmayer.

B'way Offish Although 'Bird' Boffo $72,000; 'Hour' Fast 27G, 3d, 'Walk' Lively 28½G, 6th, 'Rome' 115G, 3d

Despite new bills in four first-runs, Broadway film biz generally is sagging this round, having been hard hit by rain last Saturday night and a downpour most of Sunday. Because the heavy rainfall came on the two prize days of the week, most theatres suffered. Prior to the rain, deluxers also had to contend with the first real spring weather.

In the face of these handicaps, "Sweet Bird of Youth" is racking up a boffo $72,000 daydating the Capitol and the Sutton. "Madison Avenue," another new entrant, wound its initial session at the Paramount with a lightweight $20,000. Par brings in "State Fair" the night of April 10.

"Forever My Love," the other new pic, is rated socko $14,000 on initial round at the arty 72d St. Playhouse. It looks in for a run at present gait.

"Satan in High Heels" shapes tall $11,000 in second week at the Forum, and stays. "Rome Adventure" with stageshow looks like okay $115,000 in third-final session at the Music Hall. The Hall brings in its Easter show tomorrow (Thurs.). The pic is "Moon Pilot" while the stage layout is topped by Disneyland, U.S.A.

"Children's Hour" hit hefty $18,000 or close in third round at the Astor. It was a rousing $9,000 for the same period at the Trans-Lux 52d St. "Day Earth Caught Fire" looks fine $22,700 for third stanza, daydating the Victoria and Trans-Lux 85th St.

"Walk on Wild Side" was solid $28,500 in sixth session daydating the Criterion and Murray Hill. "Four Horsemen" looks okay $15,000 in current (4th) round at the State, with "All Fall Down" replacing April 11.

"View From Bridge" shapes okay $11,000 in 10th round at the DeMille. "Counterfeit Traitor" opens there the night of April 17 with a benefit for the Overseas Press Club. Regular run begins April 18.

"Judgment at Nuremberg" looms capacity $38,000 in 15th session at the Palace. "West Side Story" is heading for great $42,000 in present (24th) week at the Rivoli. "El Cid" looks to get a big $18,000 in 16th round at the Warner.

Estimates for This Week

Astor (City Inv.) (1,094; 75-$2)—"Children's Hour" (UA) (4th wk). Third round finished yesterday (Tues.) was lusty $18,000 or close after $23,000 for second week.

Capitol (Loew) (4,820; $1-$2.50)—"Sweet Bird of Youth" (MGM) (2d wk). Initial week ended yesterday (Tues.) was socko $50,000 or near. Pic did unusually strong biz Saturday despite the rain at night.

Criterion (Moss) (1,520; $1.25-$2.50)—"Walk on Wild Side" (Col) (7th wk). Sixth stanza completed yesterday (Tues.) was smash $23,-

(Continued on page 17)

3-D Nudie 'Paradisio' $9,701, Chicago, 3 Days

Chicago, April 3.

"El Paradisio," a nudie pic with a gimmick—customers don special glasses that reveal girls in the altogether—racked up $9,701 in its opening three-day weekend at the 430-seat Capri Theatre at $1.80 top.

House record for the Capri was set by "The Lovers" last August just after it won a Supreme Court case. First three days grossed $10,200 and picture completed week with $19,000.

'Earth' Fiery 11G, D.C.; 'Bird' 17G, 2d

Washington, April 3.

Mainstem trade this session is thinning out with some holdover product showing the strain and not many boff entries. Of the newies, "Day Earth Caught Fire," daydating two Stanley Warner situations, is looking for a solid $14,000.

"Sweet Bird of Youth" is boffo in second at Capitol. "Children's Hour" also looks great in third at Keith's. "Lover Come Back" shapes hotsy in seventh at the Town.

Estimates for This Week

Ambassador - Metropolitan (SW) (1,480; 1,000; $1-$1.49)—"Day Earth Caught Fire" (U). Solid $11,000. Last week, "Hitler" (AA) $8,500 in 9 days.

Apex (K-B) (940; $1.25-$1.40) — "La Belle Americaine" (Cont) (6th wk). Good $4,500. Last week, $5,700.

Capitol (Loew) (3,420; $1-$1.65) —"Sweet Bird" (MGM) (2d wk). Boff $17,000 or near. Last week, $21,500.

Dupont (Mann-KB) (400; $1-$1.65)—"One, Two, Three" (UA) (15th wk). Nifty $3,800. Last week, $4,000.

Keith's (RKO) (1,839; $1-$1.65) —"Children's Hour" (UA) (3d wk). Great $11,000. Last week, $13,000.

MacArthur (K-B) (900; $1.25-

(Continued on page 17)

'Light' Strong $9,000 In Prov.; 'Outside' Lofty 7G; 'Kings' Nice 10G, 3

Providence, April 3.

"King of Kings" in third session at State is still showing big strength to top a fairly active week. Majestic's "Light in Piazza" is strong in opener. Also new, "The Outsider" at Albee, is rated nice.

Estimates for This Week

Albee (RKO) (2,200; 65-90)—"The Outsider" (U) and "Nearly a Nasty Accident" (U). Nice $7,000. Last week, "Lover Come Back" (U) (6th wk), $6,000.

Elmwood (Snyder) (724; 75-$1.25) —Walk on Wild Side" (Col) (3d wk). Big $8,500. Second stanza was $10,500.

Majestic (SW) (2,200; 90-$1.25)—"Light in Piazza" (MGM). Strong $9,000 expected. Last week, "Hitler" (AA) and "Tormented" (AA), $8,000.

State (Loew) (3,200; 60-$1.75)—"King of Kings" (MGM) (3d wk). Very nice $10,000. Second round was $13,000.

Strand (National Realty) (2,200; 65-90) — "Victim" (Indie) and "Fear No More" (Indie). Sleepy $3,500. Last week, "Tell Tale Heart" (Indie) and "Dentist in Chair" (Indie), $3,700.

'Earth' Solid $7,500, Seattle; 'Walk' 7G, 2d

Seattle, April 3.

Only newcomer here currently is "Day Earth Caught Fire," which is rated fancy at Coliseum. "Judgment at Nuremberg" is holding nicely in second session at the Blue Mouse. "Lover Come Back" shapes big in fifth round at Music Hall. "Walk on Wild Side" looms okay in second at Fifth Avenue.

Estimates for This Week

Blue Mouse (Hamrick (739; $1.50-$1.75)—"Judgment at Nuremberg" (UA) (2d wk). Nice $6,000 or near. Last week, $10,700.

Coliseum (Fox-Evergreen) (1,870; $1.25-$1.50—"Day Earth Caught Fire" (U) and "Desert Patrol" (U). Good $7,500. Last week, "Sergeants 3" (UA) (4th wk), $7,800.

Fifth Avenue (Fox-Evergreen) (2,500; $1.55-$1.50) — "Walk on Wild Side" (Col) and "Belle Somers" (Col) (2d wk). Okay $7,000. Last week, $7,700.

Music Box (Hamrick) (738; $1.50-$3)—"West Side Story" (UA) (4th wk). Trim $7,300 or over. Last week, $8,300.

Music Hall (Hamrick) (2,200; $1.25-$1.50)—"Lover Come Back" (U) (5th wk). Big $6,500. Last week, $7,300.

Paramount (Fox-Evergreen) (3,000; $1.25-$1.50) — "Sergeants 3" (UA) (m.o.). Looking for fair $5,500. Last week, "Oklahoma" (Magna) (2d wk), $6,000 at $1.75 top.

'Bird' Big $11,000, Bato; 'Satan' 3G

Baltimore, April 3.

Big news here is "Sweet Bird of Youth" which shapes big at the Hipp. Only other new film is "View from Bridge" doing nicely at Playhouse.

Holdover leaders are "West Side Story," good in seventh session at Mayfair, "Light In Piazza," okay in second at the Little and "El Cid," nice in fourth at the Town. "Satan Never Sleeps" is mild in second week at the Charles. "Temptation" is lively in third round at Avalon.

Estimates for This Week

Avalon (Hyatt) (860; $1.50)—"Temptation" (Indie) (3d wk). Nice $2,300. Last week, $3,000.

Aurora (Rappaport) (367; 90-$1.50)—"Here to Eternity" (UA) (reissue). Fair $1,500. Last week, "Breakfast at Tiffany's" (Par) (reissue), $1,700.

Charles (Fruchtman) (500; 90-$1.80)—"Satan Never Sleeps"

(Continued on page 17)

Car Strike Hits Hub; 'Outsider' Good $15,000, 'Head' 10G; 'Story' Big 16G

Boston, April 3.

Subway strike cut 30% from normal Saturday and Sunday takes, and found new bills off in Hub firstruns. Not a car moved in the Hub with cabs and private cars the only means of transport.

"Outsider" looks good at the Memorial in first. Also new, "Head" is fair at Paramount. "West Side Story" continues big in 12th round with patrons debarking from cabs to make the show. "Judgment at Nuremberg" is nice in sixth at Saxon. "Les Liaisons" at Beacon Hill is torrid for second week. Capri's "Light in Piazza," shapes fat in second. "Four Horsemen" is holding up nicely at the Orpheum in third.

Estimates for This Week

Astor (B&Q) (1,170; $1.80-$2.70) —"El Cid" (AA) (15th wk). Oke $8,000. Last week, $8,500.

Boston (Cinerama, Inc.) (1,354; $1.75-$2.65)—"South Seas Adventure" (Cinerama) (reissue) (13th wk). Oke $6,000. Last week, same.

Beacon Hill (Sack) (900; $1-$1.50)—"Les Liaisons" (Astor) (2d wk). Torrid $15,000. Last week, $17,000.

Capri (Sack) (900; $1-$1.50)—"Light in Piazza" (MGM) (2d wk). Fine $12,000. Last week, $15,000.

Center (E. M. Loew) (1,200; 90-$1.25)—"Paradisio" (Indie) (6th wk). Slick $5,000. Last week, $6,000.

Exeter (Indie) (1,376; 90-$1.49)—"Murder, She Said" (MGM) (5th wk). Bubbly $8,000. Last week, $8,200.

Fenway (Indie) (1,300; $1.50)—"Angry Silence" (Indie). Okay $5,500. Last week, "Mark" (Cont) (10th wk), $3,500.

Gary (Sack) (1,277; $1.50-$3)—"West Side Story" (UA) (22d wk). Potent $16,000 or near. Last week, $17,000.

Kenmore (Indie) (700; $1.50)—"Doctor In Love" (Gov). Hot $14,000. Last week, "View From Bridge" (Cont) (7th wk), $5,000.

Metropolitan (NET) (4,357; 90-$1.25)—"Julius Caesar" (MGM) (reissue) and "Terror on Train" (Indie). Oke $11,000. Last week, "Whistle Wiad" (Indie) and "Paradise Alley" (Indie), $8,500.

Memorial (RKO) (3,000; 90-$1.49) —"Outsider" (U) and "Nearly Nasty Accident" (U). Good $15,000. Last week, "Love Come Back" (U) (6th wk), $11,000.

Paramount (NET) (2,357; 70-$1.25)—"Head" (Indie) and "Wild, Wild Women" (Indie). Fair $10,000. Last week, "Hitler" (AA) and "Tormented" (Indie), $13,000.

Orpheum (Loew) (2,900; 90-$1.49)—"Four Horsemen" (MGM) (3d wk). Nice $10,000. Last week, $11,000.

Pilgrim (ATC) (1,909; 75-$1.25) —"Battleground" (reissue) and "Go For Broke" (Indie). Oke $6,000. Last week, "Hustler" (20th) and "Marines Let's Go" (Indie), $5,200.

Saxon (Sack) (1,100; $1.50-$3)—"Judgment at Nuremberg" (UA) (7th wk). Nice $15,500. Last week, $16,000.

State (Trans-Lux) (730; 75-$1.25) —"Maiden" (Indie) and "Untouchables" (Indie). Good $6,000. Last week, "Naked Island" (Indie) and "Facts of Life" (Indie) (4th wk), $4,000.

Chi Okay; 'Fall' Fast $20,000, 'Pocket' Tall $19,000; 'My Love' Sockeroo 14G; 'Hour' Bright 15G; 'Lover' 21G, 7th

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

Chicago, April 3.

Some newcomers are meeting b.o. resistance and a few longruns are beginning to slow up, but the overall firstrun tone continues sturdy here currently. Debut of "All Fall Down" shapes a hefty $20,000 at United Artists while "World In My Pocket" is bowing to a happy $19,000 at Oriental.

"Forever My Love" is preeming to sock $14,000 at Esquire while "Double Bunk" looks to nail a fair take in its first Carnegie outing. Monroe duo of "King in Shadow" and "Call Me Bad" should do okay.

"Four Horsemen" is rated fair in second State-Lake round. Same session of "Mary Had A Little" rates bright at the Town. Popscale reissue of "La Dolce Vita" looks trim in second at World.

"Children's Hour" continues stout in fifth Woods frame. "Walk On Wild Side" is grabbing a hot sixth canto at Roosevelt. Reissue of "Pinocchio" is hefty in sixth at the Loop. "La Belle Americaine" is taking smart sixth round coin at Cinema. "Lover Come Back" is notching a fast seventh stanza at the Chicago.

Of the hardticketers, "West Side Story" is still mighty in fifth Todd session, while "Ed Cid" is fair in Cinestage 15th stanza.

Estimates for This Week

Carnegie (Telem't) (495; $1.25-$1.80) — "Double Bunk" (Teitel). Fair $3,500. Last week, "Kitchen" (Teitel), $4,000.

Chicago (B&K) (3,900; 90-$1.80)—"Lover Come Back" (U) (7th wk). Fast $21,000. Last week, $23,000.

Cinestage (Todd) (1,038; $1.75-$3.50)—"El Cid" (AA) (15th wk). Slow $9,000. Last week, $10,000.

Cinema (Stern) (500; $1.50)—"La Belle Americaine" (Cont) (6th wk). Bright $4,000 or near. Last week, $4,400.

Esquire (H&E Balaban) (1,350; $1.25-$1.80) — "Forever My Love" (Par). Sock $14,000 or near. Last week, "View From Bridge" (Cont) (5th wk), $5,500.

Loop (Telem't) (606; $1.25-$1.80) —"Pinocchio" (BV) (reissue) (6th

(Continued on page 17)

'Bird' Boffo 14G, Denver; 'Walk' 8G

Denver, April 3.

Only one newcomer of importance this round but it is smash. This is "Sweet Bird of Youth," playing at the Centre. "Walk on Wild Side" still is stout in second at Orpheum while "Four Horsemen of Apocalypse" is rated lusty in second at Paramount. "Lover Come Back" is big in initial round of moveover to the Esquire.

Estimates for This Week

Aladdin (Fox) (900; $1.45)—"King of Kings" (MGM) (3d wk). First regular price run. Good $3,400. Last week, $4,000.

Capri Art (Art Theatre Guild) (238; $1.25)—"Twilight Girls" (Indie) (2d wk). Fair $1,000. Last week, $1,500.

Centre (Fox) (1,270; $1.25-$1.45) —"Sweet Bird of Youth" (MGM). Smash $14,000. Last week, "Lover Come Back" (U) (6th wk), $9,000.

Cooper (Cooper) (814; $1.25-$2.65) — "Seven Wonders of World" (Cinerama) (24th wk). Nice $13,000 or near. Last week, $13,500.

Crest (Wolfberg) (750; $1.23)—"Majority of One" (WB) (m.o.). Fine $4,500. Last week, "Sergeants 3" (UA) (m.o.) (2d wk), $5,000.

Denham (Indie) (800; $1.25-$2.50) —"El Cid" (AA) (8th wk). Neat $9,000. Last week, $10,000.

Denver (Fox) (2,432; $1.25)—"Ivanhoe" (MGM) and "Knights of the Round Table" (MGM) (reissues). Trim $12,000. Last week, "Seventh Planet" (AI) and "Little Shop Horrors" (AI), $12,800.

Esquire (Fox) (600; $1.25)—"Lover Come Back" (U) (m.o.). Big $4,500 or close. Last week, "No Love For Johnnie" (Indie), $1,900.

Orpheum (RKO) (2,690; $1.25-$1.45)—"Walk on Wild Side" (Col) and "Cash on Demand" (Col) (2d wk). Stout $8,000. Last week, $16,500.

Paramount (Wolfberg) (2,100; 90-$1.25) — "Four Horsemen" (MGM) (2d wk). Loud $12,000. Last week, $14,000.

Towne (Indie) (660; $1.25-$1.45) —"Children's Hour" (UA) (4th wk). Fair $3,000. Last week, $4,000.

Vogue (Art Theatre Guild) (450; $1.25)—"Odd Obsession" (Indie). Okay $1,100.

'SATAN' TRIM $19,000, TORONTO; 'LOVER' 25G

Toronto, April 3.

Only newcomers at deluxers this round are "Satan Never Sleeps," off to good weekend start. "The Outsider" at Uptown shapes mild. Holdovers are setting the pace, currently, with "Lover Come Back" leader at Loew's, with wow second week. "Judgment at Nuremberg," in seventh frame, and "El Cid" in 15th, show little change at the b.o., "Breakfast at Tiffany's still is great in 16th frame at the Hollywood.

Estimates for This Week

Carlton (Rank) (2,318; $1-$1.50) —"Walk on Wild Side" (Col) (3d wk). Holding fast at $8,000. Last week, $10,000.

Eglinton (FP) (919); $1.50-$2.50) —"Holiday in Spain" (Indie) (15th wk). Steady $7,000. Last week, ditto.

Hollywood (FP) (1,080; $1-$1.50) —"Breakfast at Tiffany's" (Par) (16th wk). Wham $7,000. Last week, $7,600.

Hyland (Rank) (1,357; $1-$1.50)

(Continued on page 17)

'Bird' Lush 14,000, Pitt; 'Outsider' 9G; 'Cid' Fat 15G, 5th; 'Lover' 10G, 7

Pittsburgh, April 3.

Newcomers here this round are "Sweet Bird of Youth" which shapes strong at the Penn and "Outsider" which looms modest at Stanley. Holdovers continue to register fancy action but "Lover Come Back," still boff in seventh at Fulton comes out tomorrow (Wed.) for "Walk on Wild Side." "Murder, She Said" was way over estimated gross in first week and is heading for another smash take in second at Shadyside. Two hardticketers, "El Cid" in fifth at Fulton and "West Side Story" in eighth at Nixon loom great.

Estimates for This Week

Fulton (Associated) (1,530; $1.75-$2.75)—"El Cid" (AA) (5th wk). Lofty $15,000. Last week, $16,600.

Gateway (Associated) (1,900; $1.25-$1.75)—"Lover Come Back" (U) (7th wk). Glittering $10,000 but must come out tomorrow (Wed.) for "Walk on Wild Side" (Col). Last week, $11,500.

Nixon (Rubin) (1,760; $1.50-$2.75)—"West Side Story" (UA) (8th wk). Solid $10,000. Last week, $10,500.

Penn (UATC) (3,300; $1-$1.50)—"Sweet Bird of Youth" (MGM). Strong $14,000. Last week, "Satan Never Sleeps" (20th), $11,500.

Shadyside (MOTC) (750; $1.25) —"Murder, She Said" (MGM) (2d wk). Brisk $4,000 after $4,800 in first week.

Squirrel Hill (SW) (834; $1.25)—"Les Liaisons" (Astor) (4th wk). Hotsy $3,500. Last week, $3,800.

Stanley (SW) (3,700; $1-$1.50)—"Outsider" (U). NSG $9,000. Last week, "Pinocchio" (BV) (reissue) (3d wk-5 days), $8,000.

Warner (SW) (1,516; $1-$2)—"Judgment at Nuremberg" (UA) (7th wk). Firm $7,500. Last week, $7,700.

RODGERS & HAMMERSTEIN'S

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DIRECTED BY JOSE FERRER
SCREENPLAY BY RICHARD BREEN
ADAPTATION BY OSCAR HAMMERSTEIN II / SONYA LEVIEN / PAUL GREEN
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"It's The Little Things In Texas"
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"More Than Just A Friend"
(SUNG BY TOM EWELL)

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(SUNG BY BOBBY DARIN)

"Never Say No"
(SUNG BY ALICE FAYE)

NEW GAIETY, LAUGHTER AND FUN!

BOOK IT NOW! JOIN

L.A. Uneven; 'Burial' Strong $14,000, 'Tights' Socko 12G, 'Jessica' Hep 9G, 'Satan' Fair $11,500; 'Song' 23G, 2d

Los Angeles, April 3.

L.A. firstrun biz is down this week for the most part although several openers are doing brisk trade. "Premature Burial" looks like strong $14,000 or close in two theatres while "Black Tights," exclusive at Four Star, shapes sock $12,000 or near. "Satan Never Sleeps" is only fair $11,500 in first general release in trio of houses.

"Jessica" is rated fine $9,000 at Fine Arts. Best of regular holdovers looks to be "Flower Drum Song," bright $23,000 in second frame, four spots. "Sweet Bird of Youth" is rated plump $14,000 in second Egyptian round. "Majority of One" shapes soft $12,000 in second session, three situations.

"West Side Story" continues to pace the hardticket pix with a forrid $20,000 in 16th Chinese round. "Judgment (at Nuremberg" is nearly as hot in 15th week at Pantages while "El Cid" still is trim in 15th at the Carthay.

Estimates for This Week

Four Star (UATC) (868; $1.80-$3.50)—"Black Tights" (Magna). Socko $12,000 or close.

Fine Arts (FWC) (631; $1.49-$2.40)—"Jessica" (UA). Fine $9,000. Last week, "View From Bridge" (Cont) (6th wk), $2,100.

State, Iris, (UATC-FWC) (2,404; 825; 90-$1.50)—"Premature Burial" (AI) and "Guns of Black Witch" (AI). Strong $14,000 or near. Last week, State, "From Earth to Moon" (Indie) "Anatomy of Syndicate" (Indie) $2,500. Iris with Los Angeles, Loyola, "Tender Is Night" (20th) (1st general release), "Streetcar Named Desire" (WB) (reissue), $11,800.

Warren's, Hollywood, Loyola (Metropolitan-FWC) (1,757; 856; 1,298; 90-$1.50) — "Satan Never Sleeps" (20th) (1st general release) and "Rally Round Flag, Boys" (20th) (reissue). Only fair $11,500. Last week, Warren's with El Rey, Hawaii, Crest, "Children's Hour" (UA) (1st wk, Warren's; 2d wk, El Rey, Hawaii; 7th wk, Crest), $13,300: Hollywood, "Lover Come Back" (U) (3d wk), "Pocketful of Miracles" (UA) (m.o.), $4,400.

Hillstreet, Hawaii (Metropolitan-G&S) (2,752; 1,106; 90-$1.50)—"Big Country" (UA) and "Thunder Road" (UA) (reissues). Slow $6,500. Last week, Hillstreet with Pix, Fox Wilshire, Village, "Majority of One" (1st wk, all except Village, 13th wk), "Singer, Not Song" (WB) (Hillstreet, Pix), "Two Women" (Embassy) (Fox Wilshire, Village), $20,000.

Egyptian (UATC) (1,392; $2-$2.40)—"Sweet Bird of Youth" (MGM) (2d wk). Plump $14,000. Last week, $15,100.

Pix, Fox Wilshire, Village (Prin-FWC) (756; 1,990; 1,552; 90-$2)—"Majority of One" (WB) (2d wk, Pix, Fox Wilshire; 14th wk, Village) and "Mrs. Stone" (WB) (Pix) (m.o.), "Two Women" (Embassy) (2d wk). Soft $12,000 or close.

Crest (State) (750; 90-$1.50) — "Breakfast at Tiffany's" (Par) and "Roman Spring" (WB) (m.o.). Light $2,200.

Warner Hollywood, Wiltern, Orpheum, Baldwin (SW-Metropolitan-State) (2,170; 2,344; 2,213; 1,800; 90-$2.40) — "Flower Drum Song" (U) (15th wk, Warner Hollywood; 2d wk, others) and "Come September" (U) (reissue). Bright $23,000 or close. Last week, $31,000.

Los Angeles (Metropolitan) (2,017; 90-$1.50)—"Tender Is Night" (20th) (2d wk) and "Long, Hot Summer" (20th) (reissue). Thin $3,300.

El Rey (FWC) (861; 90-$1.50)—"Children's Hour" (UA) and "Roman Spring" (WB) (3d wk). Pale $2,000.

Warner Beverly (SW) (1,316; 90-$2)—"Walk on Wild Side" (Col) (4th wk). Frisky $10,000. Last week, $14,000.

Hollywood Paramount (State) (1,468; $1-$1.80)—"Four Horsemen" (MGM) (6th wk). Mild $6,000. Last week, $7,200.

Music Hall (Ros) (720; $2-$2.40) —"Les Liaisons" (Astor) (6th wk). Tepid $3,200. Last week, $3,700.

Beverly (State) (1,150; 90-$2)—"Light in Piazza" (MGM) (8th wk). Looks okay $3,500 or thereabouts. Last week, $4,100.

Vogue (FWC) (810; 90-$1.50)—

(Continued on page 17)

Broadway Grosses

Estimated Total Gross

This Week $554,700
(Based on 29 theatres)

Last Year $797,400
(Based on 28 theatres)

'Twist' Hep $7,500, L'ville; 'Lover' 6G

Louisville, April 3.

Holdovers are continuing to make strong impact at downtown wickets, with newcomer combo, "Magic Sword" and "Clown and Kid" at United Artists not so hot. The Ohio, with "Hey! Let's Twist" and "Twist Around Clock" is rated smooth in first round. "El Cid" in fifth at Brown will be down slightly. "Lover Come Back," in 7th round at the Kentucky, will be brisk. "Four Horsemen of Apocalypse" shapes sock in second and round at the Mary Anderson.

Estimates for This Week

Brown (Fourth Avenue) (900; $1.25-$2)—"El Cid" (AA) (5th wk). Down slightly at $5,000 after fourth week's $6,000.

Kentucky (Switow) (900; 75-$1.25) —"Lover Come Back" (U) (8th wk). Brisk $6,000. Seventh round was $6,400.

Mary Anderson (People's) (1,100; 75-$1.25) — "Four Horsemen" (MGM) (2d wk). Sock $7,500 after first week's $8,000.

Ohio (Settos) 900; 75-$1.25) — "Hey, Let's Twist" (Par) and "Twist Around Clock" (Col). Mostly juve trade for these, smooth $7,500 or near. Last week, "Sergeants 3" (UA) (6th), $5,500.

Rialto (Fourth Avenue) (1,100; $1.25-2.50) — "South Seas Adventure" (Cinerama) (11th wk). Moderate $6,000 after 10th week's $5,500.

United Artists (Fourth Avenue) (3,000; 75-$1.25) — "Magic Sword" (UA) and "Clown and Kid" (UA). Slow $8,000 or close. Last week, "Satan Never Sleeps" (20th), $5,500.

'Outsider' Good $7,500, K.C.; 'Story' Sock 17G, 2d; 'El Cid' 12G, 6th

Kansas City, April 3.

Trade is fairly good currently. Lone newcomer, "The Outsider" at Paramount looms okay. Biggest money is going to "West Side Story" in second week at the Plaza, still socko. Continuing its fast pace is "El Cid" in sixth at Capri. "Lover Come Back" at Uptown shapes fancy in fourth round. "Four Horsemen" at Saxon and "Light in Piazza" at the Brookside are tapering off. Weather is tending toward spring and brought on daily operation of a flock of drive-ins.

Estimates for This Week

Brookside (Fox Midwest-Nat. Theatres) (800; $1.25)—"Light in Piazza" (MGM) (3d wk). Fair $3,000. Last week, $4,000.

Capri (Durwood) (1,260; 90-$2.50)—"El Cid" (AA) (6th wk). Handsome $12,000; holds. Last week, $13,000.

Empire (Durwood) (1,800; 90-$2) —"South Seas Adventure" (Cinerama) (reissue) (3d wk). Hep $6,000; stays on. Last week, $7,000.

Kimo (Dickinson) (504; 90-$1.25) —"Purple Noon" (Times) (2d wk). Dandy $1,800; holding. Last week, $2,000.

Plaza (FMW-NT) (1,630; $1.50-$2.50)—"West Side Story" (UA) $17,000. Last week, $19,000.

Paramount (Blank-UP) (1,900; $1-$1.25) — "The Outsider" (U). Good $7,500; may stay. Last week, "Walk On Wild Side" (Col) (3d wk), $7,000.

Roxy (Durwood) (850; 75-$1.50) —"Sweet Bird of Youth" (MGM) (2d wk). Fairish $5,000. Last week, $6,000.

Saxon (Durwood) (1,600; 75-$1.50)—"Four Horsemen" (MGM)

(Continued on page 17)

'Bird' Bangup $15,000, Buff; 'Story' 12G, 3d

Buffalo, April 3.

Trade at firstruns here currently shapes solid. Pacing field of newcomers is "Sweet Bird of Youth," which is sturdy at the Buffalo. "Twist All Night" is mild in first at Center. "Horror Chamber of Dr. Faustus" and "The Monster" combo is rated good in first at Paramount. "West Side Story" still is smash in third Teck session. "Lover Come Back" continues nice in seventh-final week at Lafayette.

Estimates for This Week

Buffalo (Loew) (3,500; 90-$1.49)—"Sweet Bird of Youth" (MGM). Sturdy $15,000 or close. Last week, "Victim" (AA), $4,000.

Center (AB-PT) (2,500; 90-$1.25) —"Twist All Night" (Par). Mild $6,000 or close. Last week, "Raintree Cofnty" (MGM) and "Where Boys Are" (MGM) (reissues), $7,800.

Century (UATC) (2,700; 90-$1.25) —"Walk on Wild Side" (Col) (3d wk). Stout $9,000 or near. Last week, $10,500.

Lafayette (Basil) (3,000; 90-$1.50) —"Lover Come Back" (U) (7th wk). Nice $7,500 for final round. Last week, $8,000.

Paramount (AB-PT) (3,000; 90-$1.25)—"Horror Chamber" (Indie) and "The Monster" (Indie). Shapes good $10,000 or over. Last week, "Hitler" (AA), $7,500.

Teck (Loew) (1,200; $1.50-$2.75) —"West Side Story" (UA) (3d wk). Big $12,000. Last week, $12,500.

Cinema (Martina) (450; 90-$1.25) — "Breakfast at Tiffany's" (Par) (subrun). Fancy $3,000. Last week, "Ballad of Soldier" (Indie), $1,800.

'Walk' Lively $9,000 In Cincy; 'Horsemen' Fine 11G; 'Story' $13,000, 2d

Cincinnati, April 3.

Newcomers "Sweet Bird of Youth," bidding for nice session at Albee, and "Walk On Wild Side," looking solid at Keith's, brighten an otherwise medium outlook for downtown houses this week. "West Side Story" bids to repeat its hotsy preem pace at the Valley. Holdovers "Four Horsemen" and "Children's Hour" shape so-so, but "Judgment at Nuremberg" is not too slow for seventh frame at Capitol.

Estimates for This Week

Albee (RKO) (3,100; $1-$1.50) — "Sweet Bird of Youth" (MGM). Nice $11,000 or close. Last week, "Lover Come Back" (U) (6th wk), $8,000.

Capitol (SW-Cinerama) (1,400; $1.50-$2) — "Judgment at Nuremberg" (UA) (7th wk). Slow $5,000. Last week, $5,500.

Esquire Art (Cin-T-Co) (500; $1.25) — "Victim" (Indie). Okay $1,300. Last week, "Murder, She Said" (MGM), $1,200.

Grand (RKO) (1,300; $1-$1.25)— "Four Horsemen" (MGM) (3d wk). So-so $5,500 after $6,500 for second stanza.

Guild (Vance) (300; $1.25)—"Les Liaisons Dangereuses" (Astor) (2d wk). Oke $1,700 after $1,900 opener.

Hyde Park Art (Cin-T-Co) (500; $1.25) — "Breakfast at Tiffany's (Par) (subrun). Swell $1,500. Last week, "Never On Sunday" (UA), $1,300.

Keith's (Cin-T-Co) (1,500; 90-$1.25)—"Walk On Wild Side" (Col). Sturdy $9,000. Last week, "Satan Never Sleeps" (20th), $5,500.

Palace (RKO) (2,600; $1-$1.25)— "Children's Hour" (UA) (2d wk). Fairish $6,500. Last week, $8,500.

Twin Drive-In (Cin-T-Co) (800 cars, 90c)—West side only: "Betrayed" (MGM) and "Bad Day at Black Rock" (MGM) (reissues), split with "Love Me Tender" (Indie) and "Bernadine" (Indie) (reissues). Good $5,000. Last week, "Colossus of Rhodes" (MGM) and "Bachelor in Paradise" (MGM) (subruns), split with "Stalag 17" (Par) and "Shane" (Par) (reissues), $4,500.

Valley (Cin-T-Co) (1,275; $1.50-$2.50)—"West Side Story" (UA) (2d wk). Close to hotsy $13,000 of first week.

Stein Adds Leimert, L. A.

Los Angeles, April 3.

Fred Stein's Statewide Theatres Circuit has acquired the Leimert Theatre, in south part of L.A., and will take over not later than May 1. Extensive renovation is planned.

House was built in the late '20s and operated for many years by Dave Bershon, former Variety Club Tent 25 Chief Barker.

New Pix Boost Det.; 'Walk' Boff 18G, 'Fall' Hotsy $15,000, 'Outsider' Tall 12G, 'Bird' Brisk 16G; 'Hour' 15G, 3

Detroit, April 3.

Three strong newcomers are enfusing gold in the downtown first-run bloodstream this session. "Walk on Wild Side" shapes great at the Palms. "All Fall Down" is hotsy at the Adams while "Outsider" looks lusty at the Fox.

"Pinocchio" twined with "Bear Country" continues big in second frame at the Michigan. "West Side Story" stays wow in seventh stanza at Madison.

"Children's Hour" still is solid in third at the Grand Circus. "El Cid" is strong in 15th round at Music Hall. "Sweet Bird of Youth" is big in sixth week at the Mercury.

Estimates for This Week

Fox (Woodmont Corp.) (5,041; $1.25-$1.49) — "Outsider" (U) and "Dessert Patrol" (U). Swell $12,000. Last week, "Carousel" (20th) and "King and I" (20th) (reissues) (2d wk), $6,000.

Michigan (United Detroit) (4,036; $1.49-$1.80)—"Pinocchio" (BV) and "Bear Country" (BV) (reissues) (2d wk). Big $17,000. Last week, $20,000.

Palms (UD) (2,995; $1.25-$1.49)— "Walk on Wild Side" (Col) and "Happy Thieves" (UA). Great $18,000. Last week, "World in My Pocket" (MGM) and "Singer, Not Song" (WB), $7,000.

Madison (UD) (1,408; $1.50-$2.65) —"West Side Story" (UA) (7th wk). Wham $15,000. Last week, $15,200.

Grand Circus (UD) (1,400; $1.25-$1.49)—"Children's Hour" (UA) (3d wk). Loud $15,000. Last week, $17,000.

Adams (Balaban) (1,700; $1.25-$1.50)—"All Fall Down" (MGM). Hotsy $15,000. Last week, "Battleground" (MGM) and "Go For Broke" (MGM) (reissues), $6,000.

United Artists (UA) (1,667; $1.25-$2) — "Judgment at Nuremburg" (UA) (6th wk). Sturdy $9,500. Last week, $9,600.

Music Hall (Cinerama, Inc.) (1,208; $1.20-$3)—"El Cid" (AA) (15th wk). Stout $11,000. Last week, $11,400.

Mercury (UM) (1,465; $1-$1.50)— "Sweet Bird of Youth" (MGM) (2d wk). Big $16,000. Last week, $17,000.

Trans-Lux Krim (Trans-Lux) (980; $1.49-$1.65)—"Wild Strawberries" (Indie) and "Magician" (Indie). Slow $3,000. Last week, "Murder She Said" (MGM) (2d wk), $3,000.

'EARTH' HOT $17,000, FRISCO; 'BIRD' BIG 12G

San Francisco, April 3.

Firstrun trade here currently shapes okay to strong. "Day Earth Caught Fire" is very solid at Golden Gate while "Horror Chamber of Dr. Faustus" is rated good at Paramount. "Sweet Bird of Youth" shapes sock at 440-seat Stagedoor. "All Fall Down" looms okay in first at Warfield. "West Side Story" looks dandy in 16th at the United Artists.

Estimates for This Week

Golden Gate (RKO) (2,859; $1.25-$1.50)—"Day Earth Caught Fire" (U) and "Six Black Horses" (U). Solid $17,000. Last week, "Lover Come Back" (U) and "Desert Patrol" (U) (6th wk), $8,000 for 5 days.

Fox (FWC) (4,651; $1.25-$1.50)— "King of Kings" (MGM) (2d wk). Fair $9,000. Last week, $15,000.

Warfield (Loew) (2,656; $1.25-$1.50)—"All Fall Down" (MGM). Okay $12,000. Last week, "Four Horsemen" (MGM) (3d wk), $8,000.

Paramount (Par) (2,646; $1.25-$1.50)—"Horror Chamber of Dr. Faustus" (Indie) and "Monster" (Indie). Good $13,000. Last week, "Hellions" (Col), $10,500.

St. Francis (Par) (1,400; $1-$1.75) —"Walk On Wild Side" (Col) (5th wk). Nice $8,000. Last week, $9,000.

United Artists (No. Coast) (1,151; $1.50-$3)—"West Side Story" (UA) (16th wk). Dandy $15,000. Last week, $15,500.

Vogue (S. F. Theatres) (364; $1.50)—"Bridge" (Indie) (3d wk). Good $4,000. Last week, $4,200.

Stagedoor (A-R) (440; $1.50) — "Sweet Bird of Youth" (MGM). Sock $12,000 or over. Last week,

(Continued on page 17)

Key City Grosses

Estimated Total Gross

This Week $2,432,800
(Based on 21 cities and 259 theatres, chiefly first runs, including N.Y.)

Last Year $3,126,200
(Based on 22 cities and 251 theatres).

'Satan' Slow 11G, St. L.; 'Bird' 13G, 2

St. Louis, April 3.

Only one new film here currently and it is slow. "Satan Never Sleeps" is highly disappointing on opener at the huge Fox. "Lover Come Back" shapes big on subsequent-run at the St. Louis after six weeks at the Fox. "Walk on Wild Side" at the Ambassador and "Sweet Bird of Youth" at State both are great second rounds. "West Side Story" looms boff in fifth at Loew's Mid-City.

Estimates for This Week

Ambassador (Arthur) (2,970; 90-$1.25)—"Walk on Wild Side" (Col) (2d wk). Sock $12,000. Last week, $15,000.

Apollo Art (Grace) (700; 90-$1.25)—"Neapolitan Carousel" (Indie). Good $2,500. Last week, "Ashes and Diamonds" (Indie), $2,000.

Esquire (Schuchart - Levin) (1,800; 90-$1.25)—"Sergeants 3" (UA) (3d wk). Big $11,000 or near. Last week, $14,000.

Fox (Arthur) (5,000; 90-$1.25)— "Satan Never Sleeps" (20th). Slow $11,000. Last week, "Lover Come Back" (U) (6th wk), $7,500.

Loew's Mid-City (Loew) (1,160; $1.25-$2.50) — "West Side Story" (UA) (5th wk). Boff $12,000. Last week, $14,500.

State (Loew) (3,600; 90-90) — "Sweet Bird of Youth" (MGM) (2d wk). Great $13,000 or near. Last week, $15,000.

Pageant (Arthur) (1,000; 90-$1.25)—"Purple Noon" (Times) (3d wk). Good $1,500. Last week, $2,500.

St. Louis (Arthur) (3,800; 75-90) —"Lover Come Back" (U) (subrun). Big $9,000. Last week, "Journey to Seventh Planet" (AI) and "Creature From Haunted Sea" (AI), $8,000.

Shady Oak (Arthur) (760; 90-$1.25) — "Murder, She Said" (MGM) Loud $3,500. Last week, "The Mark" (Cont) (5th wk), $1,500.

'Walk' Smash $20,000 In Philly; 'Hour' Fast 14G, 'Bird' 15G; 'Lover' 10G, 8

Philadelphia, April 3.

Nice weather is producing fine grosses here this stanza, with Lent so far not cutting into lineup of blue-chip product. "Walk on Wild Side" is standout newcomer with a wow session at the Viking. "Viridiana" shapes trim in opener at the World.

"Children's Hour" looks to hold with a fancy take in second round at Randolph while "Sweet Bird of Youth" is rated bright in second at Stanley. Also in second session, "Premature Burial" looks trim at Stanton and "Four Horsemen" shapes brisk at the Fox. "Lover Come Back" still is in the chips at Arcadia although in eighth week.

Estimates for This Week

Arcadia (S&S) (622; 95-$1.80)— "Lover Come Back" (U) (8th wk). Fast $10,000 or near. Last week, $11,000.

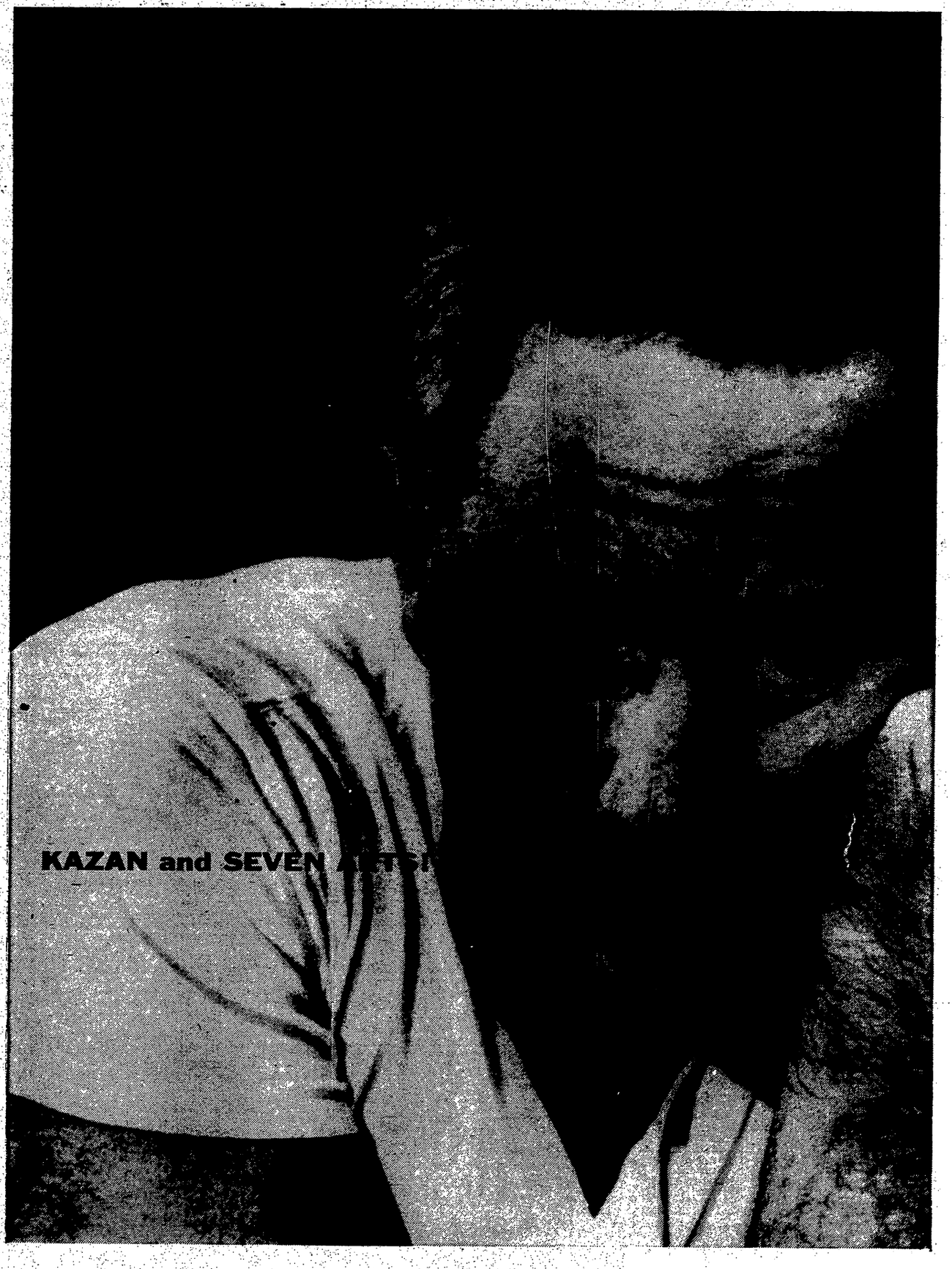
Boyd (SW) (1,536; $2-$2.75)— "Judgment at Nuremberg" (UA) (6th wk). Big $13,000. Last week, $14,000.

Fox (Milgram) (2,400; 95-$1.80) —"Four Horsemen" (MGM) (2d wk). Trim $12,000. Last week, $18,000.

Goldman (Goldman) (1,000; $2-$2.75)—"El Cid" (AA) (15th wk). Steady $8,000. Last week, same.

Midtown (Goldman) (1,200; $2-

(Continued on page 17)



Seven Arts continues to attract distinguished creative talent as Elia Kazan prepares to produce and direct his original screenplay, on location in Greece and Turkey, THE ANATOLIAN SMILE.

SEVEN ARTS PRODUCTIONS

Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year 0
This Date, Last Year 3

AMERICAN INT'L

Starts, This Year 1
This Date, Last Year 3

COLUMBIA

Starts, This Year 3
This Date, Last Year 5

"LAWRENCE OF ARABIA"
(Horizon Pictures Ltd. for Col release)
(Shooting in Spain)
Prod.—Sam Spiegel
Dir.—David Lean
Alec Guiness, Anthony Quinn, Jack Hawkins, Anthony Quayle, Claude Rains, Donald Wolfit, Peter O'Toole, Omar Sharif, I. S. Johar, Zia Mohyeddin, Michel Ray, John Dimech, Gamil Ratib, John Ruddock, Norman Rossington, Philip Dubisson, Anthony Hart
(Resumed after 60-day shutdown)

"DIAMOND HEAD"
(Shooting in Hawaii)
Prod.—Jerry Bresslin
Dir.—Guy Green
Charlton Heston, Yvette Mimieux, George Chakiris, France Nuyen, James Darren, Elizabeth Allen, Aline McMahon, Vaughn Taylor, Richard Lee, Philip Ahn, Mark Marno, Harold Fong, Ed Mallory
(Started March 9)

WALT DISNEY

Starts, This Year 0
This Date, Last Year 1

METRO

Starts, This Year 6
This Date, Last Year 3

"BILLY ROSE'S JUMBO"
(Euterpe Prods.)
Prod.—Joe Pasternak
Dir.—Chuck Walters
Doris Day, Stephen Boyd, Jimmy Durante, Martha Raye
(Started Jan. 24)

"THE PASSWORD IS COURAGE"
(Andrew & Virginia Stone Prods.)
(Shooting in England)
Prod.-Dir.—Andrew Stone
Dirk Bogarde, Nigel Stock, Lewis Flander, Margaret Whiting
(Started Feb. 12)

"TARZAN GOES TO INDIA"
(Banner Prods.)
(Shooting in India)
Prod.—Sy Weintraub
Dir.—John Guillermin
Jack Mahoney
(Started Feb. 12)

"CAPTAIN SINBAD"
(King Bros. Prods.)
(Shooting in Munich)
Prods.—Frank & Maurice King
Dir.—Byron Haskin
Guy Williams, Heidi Bruehl, Pedro Armendariz, Abraham Sofaer
(Started Feb. 15)

"THE MAIN ATTRACTION"
(Shooting in England)
Prod.—Seven Arts
Dir.—Daniel Petrie
Pat Boone, Nancy Kwan, Mai Zetterling, Kieron Moore, Yvonne Mitchell, John Le Mesurier
(Started Feb. 19)

"HOW THE WEST WAS WON"
(Episode 5)
Prod.—Bernard Smith
Dir.—Henry Hathaway
John Wayne, Debbie Reynolds, George Peppard, Carolyn Jones, Eli Wallach, Mickey Shaughnessy, David Brian, Claude Akins
(Resumed March 8)

PARAMOUNT

Starts, This Year 3
This Date, Last Year 4

"IT'S ONLY MONEY"
(York Pictures-Jerry Lewis Pictures Corp.)
Prod.—Paul Jones
Dir.—Frank Tashlin
Jerry Lewis, Joan O'Brien, Mae Questel, Jesse White, Jack Weston, Mae Questel
(Started March 6)

"MY SIX LOVES"
Prod.—Grant Gaither
Dir.—Gower Champion
Debbie Reynolds, Cliff Robertson, David Janssen, Eileen Heckart, Alice Ghostley, Casey Adams, Jim Backus, Pippa Scott, John MacGiver, Alice Pearce
(Started March 26)

20th CENTURY-FOX

Starts, This Year 1
This Date, Last Year 9

"CLEOPATRA"
(20th Fox Prods. and MCL Films, S.A., WALWA Films, S.A.)
(Shooting in Rome)
Prod.—Walter Wanger
Dir.—Joseph L. Mankiewicz
Elizabeth Taylor, Richard Burton, Rex Harrison, Caesar Danova, Reddy McDowall, Hume Cronyn, John Hoyt, Martin Landau, John Doucette, Robert Stephens
(Started Sept. 25)

"NINE HOURS TO RAMA"
(Red Lion Prod.)
(Shooting in New Deli, India)
Prod.-Dir.—Mark Robson
Morst Buchholz, Jose Ferrer, Valerie Gearon, Diane Baker, Robert Morley, Ben Berlenko, Jack Hedley, Shay Gorman
(Started Nov. 28)

"FIVE WEEKS IN A BALLOON"
(Irwin Allen Prods.)
Prod.-Dir.—Irwin Allen
Red Buttons, Cedric Hardwicke, Fabian, Barbara Eden, Peter Lorre, Richard Haydn, Barbara Luna, Herbert Marshall
(Started Feb. 20)

UNITED ARTISTS

Starts, This Year 6
Starts, This Year 8

"A CHILD IS WAITING"
(Stanley Kramer Prods.)
(Shooting at Revue)
Prod.—Stanley Kramer
Dir.—John Cassavetes
Burt Lancaster, Judy Garland, Stephen Hill, Gena Rowlands, Paul Stewart, Bruce Ritchey, Elizabeth Wilson, Barbara Pepper
(Started Jan. 22)

"TWO FOR THE SEESAW"
(Hirisch-Robert Wise-Seven Arts Prod.)
(Shooting at Goldwyn)
Prod.—Walter Mirisch
Dir.—Robert Wise
Robert Mitchum, Shirley MacLaine
(Started Jan. 29)

"THE TOWER OF LONDON"
(Admiral Prods.)
(Shooting at Producers Studio)
Prod.—Gene Corman
Dir.—Roger Carmon
Vincent Price, Michael Pate, Bruce Gordon, Joan Freeman, Richard Hale, Justice Watson, Morris Ankrum
(Started March 19)

"GRAND DUKE AND MR. PIMM"
(Oxford Prods.)
(Shooting in Nice)
Prod.—Martin Poll
Dir.—David Swift
Glenn Ford, Hope Lang, Charles Boyer, Ricardo Montalban, Telly Savalas, Ulla Jacobson, Ruth McDevitt, Georgette Anys, John Wood, Laurence Hardy, Redmond Phillips, Andre Luquet
(Started March 20)

UNIVERSAL

Starts, This Year 3
This Date, Last Year 3

"TO KILL A MOCKINGBIRD"
(Pakula-Mulligan-Anthony Prods.)
Prod.—Alan Pakula
Dir.—Robert Mulligan
Gregory Peck, Mary Badham, Phillip Alford, John Megna, Frank Overton, Alice Ghostley, Brock Peters, Estelle Evans, Rosemary Murphy, Richard Hale
(Started Feb. 12)

"IF A MAN ANSWERS"
(Ross Hunter Prods.)
Prod.—Ross Hunter
Dir.—Henry Levin
Sandra Dee, Bobby Darin, Micheline Presle, John Lund, Cesar Romero, Stefanie Powers
(Started Feb. 27)

"UGLY AMERICAN"
Prod.-Dir.—George Englund
Marlon Brando, Sandra Church, Eiji Okada, Pat Hingle, Arthur Hill, Jocelyn Brando
(Started March 20)

WARNER BROS.

Starts, This Year 2
This Date, Last Year 5

"GAY PURR-EE"
(UPA Prods.)
Prod.—Henry G. Saperstein
Dir.—Abe Levitnow
Singing and speaking voices of Judy Garland, Robert Goulet, Red Buttons, Hermione Gingold, Paul Frees
(Started June 6)

"GYPSY"
(Mervyn LeRoy Prods.)
Prod.-Dir.—Mervyn LeRoy
Rosalind Russell, Karl Malden, Natalie Wood, Louis Quinn, Ian Tucker, Jean Willes
(Started Jan. 22)

"DAYS OF WINE AND ROSES"
(Martin Manulis-Jalem Prods.)
(Shooting in Bay Meadows)
Prod.—Martin Manulis
Dir.—Blake Edwards
Jack Lemmon, Lee Remick, Charles Bickford, Debbie Megowan, Alan Hewitt, Jack Klugman
(Started Feb. 10)

INDEPENDENT

Starts, This Year 5
This Date, Last Year 5

"NO MAN IS AN ISLAND"
(Gold Coast Prods.)
(Shooting in Manila)
Prod.—Richard Goldstone
Dir.—John Monks, Jr.
Jeff Hunter, Marshall Thompson, Barbara Perez, Paul Edwards, Fred Harris
(Started Jan. 8)

"TO BE A MAN"
(Petramonte Prods.)
(Shooting in the Philippines)
Prod.—Joe Steinberg
Dir.—Irving Lerner
Van Heflin, Rita Moreno, James MacArthur, Sid Clute
(Started Feb. 22)

"THE BIRDS"
(Alfred Hitchcock Prods.)
(Shooting at Santa Rosa)
Prod.-Dir.—Alfred Hitchcock
Rod Taylor, Jessica Tandy, Tipi Hedren, Suzanne Pleshette, Veronica Cartwright
(Started March 6)

BRITAIN

ANGLO AMALG

Starts, This Year 6
This Date, Last Year 2

"PLAYBACK"
(Anglo-Guild Prod.)
Prod.—Jack Greenwood
Dir.—Quentin Lawrence
Margit Saad, Barry Foster, Nigel Green
(Started March 22 at Merton Park)

BRITANNIA

Starts, This Year 2
This Date, Last Year 0

"JIGSAW"
(Figaro Films)
Prod.—Val Guest
Dir.—Val Guest
Jack Warner, Ronald Lewis, Yolande Donlan
(Started March 5 on location at Brighton, Sussex. Into Associated British studios, Elstree, March 26)

"DECOY"
(Bertram Ostrer Prods.)
Prod.—Bertram Ostrer
Dir.—C. M. Pennington-Richards
Edward Judd, James Robertson Justice, Lawrence Payne, Albert Lieven
(Started Jan. 22 on location at Portsmouth. Then into Shepperton studios)

BRITISH LION

Starts, This Year 1
This Date, Last Year 0

"THE AMOROUS PRAWN"
(Covent Garden Films)
Prod.—Leslie Gilliat
Dir.—Anthony Kimming
Ian Carmichael, Cecil Parker, Joan Greenwood, Dennis Price, Liz Fraser
(Started Feb. 19 at Shepperton)

BRYANSTON

Starts, This Year 2
This Date, Last Year 0

"PRIZE OF ARMS"
(George Maynard Prods.)
Prod.—George Maynard
Dir.—Cliff Owen
Stanley Baker, Tom Bell, Helmut Schmidt
(Started Feb. 5 on location at South Coast. No studio)

"LONELINESS OF A LONG-DISTANCE RUNNER"
(Woodfall Prods.)
Prod.-Dir.—Tony Richardson
Tom Courtenay, Michael Redgrave
(Started Feb. 5 on location in Surrey. No studio)

BUTCHER'S

Starts, This Year 2
This Date, Last Year 0

"DOOMSDAY AT ELEVEN"
(Farrock Prods.)
Prod.—Jack Parsons
Dir.—F. R. R. Zichy
Carl Jaffe, Alan Heywood, Derrick de Marney, Jennifer Wright
(Started March 5 at Shepperton studios. Off the floor March 23)

COLUMBIA

Starts, This Year 0
This Date, Last Year 2

MGM

Starts, This Year 3
This Date, Last Year 2

"DOCK BRIEF"
(Dmitri de Grunwald Prods.)
Prod.—Dmitri de Grunwald
Dir.—James Hill
Peter Sellers, Richard Attenborough
(Started Feb. 19 at Shepperton Studios)

RANK

Starts, This Year 1
This Date, Last Year 2

"THIS SPORTING LIFE"
(Independent Artists)
Prod.—Lindsay Anderson
Dir.—Karel Reisz
Richard Harris, Rachel Roberts
(Started March 12 on location in Yorkshire. Into Beaconsfield studios March 26)

20TH-FOX

Starts, This Year 0
This Date, Last Year 1

UNITED ARTISTS

Starts, This Year 1
This Date, Last Year 0

"DR. NO"
(Eon Prods.)
Prods.—Harry Saltzman and A. R. Broccoli
Dir.—Terence Young
Sean Connery, Bernard Lee, Lois Maxwell, Ursula Andress
(Started on location in Jamaica Jan. 16. Pinewood studios Feb. 27)

NO DISTRIB SET

"TWO GUYS ABROAD"
Exec. Prod.—Maurice Suess
Prod.—Ian Warren
Dir.—Don Sharp
George Raft, Maxi Rosenbloom
(Started March 12 at Shepperton studios)

Yank Stars At Argentine Fest

Continued from page 5

Italian, Iron Curtain and, of course, Latine delegations. The question most often thrown at the Yanks was: "Why is it that Hollywood, which still dominates the motion picture screens of the world, was only able to come up with two stars and two directors for the official U.S. group?"

Guess Who?

Ironically, Americans were asking themselves the same question. One visiting Yank, who feels it's impolitic to be quoted directly at the moment, promised to "raise hell" when he gets back to the States. This man has beefs not only about the size of the delegation but about the overall Yank publicity. The problem, of course, is that the Motion Picture Export Assn.'s chief of the fest, Latin American yeep Robert Corkery, was limited to something like $2,500 for his budget. That allocation is made by the New York office, which, in turn, gets its orders from the member company heads. Nevertheless, it would have entailed no MPEA skin to get more stars—the fest picks up the tabs for the "name" travellers.

An attache with the U.S. embassy in Buenos Aires, who was in attendance here, also was upset by the size of the American delegation. As he explained it, "Argentina is the key to South America, and good public relations, especially at this time, are of vital importance." This aide, however, admitted that there had been no particular effort by our embassy in B.A. to get Washington State Department officials to use their influence to send American personalities. (About the only "influence" exerted was an unsuccessful attempt to have the fest pick a picture other than "The Hustler," which Washington felt presented a downbeat view of the U.S.).

Despite the fact that Hollywood stars are no longer at the beck and call of the major companies, it was agreed by both American film and embassy officials here that invitations, or "reminders," from the U.S. State Department might have lured a few more personalities. State, however, was either uninformed or did not care.

The principal reason for the lack of the Big Show is the U.S. major companies' disinterest in all fests. There's the feeling that "we always get taken," which is often true, but as one member of the delegation said, "we've been doing a lot of taking too."

Bait John Gavin

The Yank names—Paul Newman, Robert Rossen, Delmer Daves (a member of the fest jury), John Gavin—did work effectively. Newman was the undisputed star of the fest and handled himself extremely well under trying conditions, as when wellwishing mobs physically attacked him at every appearance. Gavin, who speaks fluent Spanish, also was well received by the throngs, though chip-on-the-shoulder Latino reporters tried to bait him with political questions. Misunderstanding Gavin's various Latin American good-will missions for the Organization of American States, they even suggested he was some kind of insidious U.S. agent in disguise. The fact that Gavin is both poised and intelligent probably irritated those particularly sensitive Latino reporters more than anything else.

The remainder of the U.S. delegation was comprised of San Francisco fest head Irving Levin, Saturday Review critic Arthur Knight (a member of the fest's critics' jury), Village Voice film critic-film director Jonas Mekas (repping New York's "underground cinema," which is of yast interest to the latinos), indie distrib-exhibit Meyer Ackerman, Films Around the World foreign rep Stanley Darrer, and MPEA pubrel director Taylor Mills.

No Actresses

With the cancellations of Piper Laurie and Janet Leigh, Mrs. Delmer Daves and Mrs. Levin had to carry the distaff duties for the Yank delegation, which they did with charm. In the meantime, however, all the other delegations had at least one or two resourceful starlets in tow to grab rotogravure space—even the Poles. The French had Pascale Petit, Marie LaForet; the British, Hazel Court and Janet Monro, et al. The two most striking dolls on the scene were a couple of local stars, Isabel Sarli and Libertad Leblanc, both of whom are known principally for their lack of dress. While Miss Sardi does not aspire to the Actors Studio, she now hankers for a reputation as a "respected actress" (does that sound familiar?) and has just completed a film for director Leopolde Torre Nilsson ("70 Times 7"), which in Argentina is the equivalent to working for Elia Kazan in the States.

Miss Leblanc, a spectacular platinum blonde, is actually a product of fest publicity. A bit actress until her appearance at an Argentine film week in Caracas last year, her publicity there persuaded an enterprising Argentine producer to star her in an epic entitled "La Flor Desnuda" (The Naked Flower) with Libertad in the title role. Although the pic hasn't yet opened in B.A., the first two weeks in Caracas are reportedly as good as those of "Ben-Hur."

Nazi Echoes

As at every festival, this one has had its share of politics, poker and hurt feelings. The German delegation, headed by Dr. Alfred Bauer (Berlin fest chief) registered an official objection with the Mar Del Plata officials against the showing of the Italo, "Gold of Rome," a story of Nazi persecution of the Jews in Rome. What particularly rankled was a line of dialog to the effect that "the Germans are Germans no matter what." Later, at a press conference, Bauer suggested it was about time that people stopped shooting Nazi war pictures at fests. The press conference became a bit heated and at one point Dr. Hans Borgelt, press chief of Export-Film and of the Berlin fest, blurted out: "I, for example, never killed a Jew!" In addition to "Gold of Rome," the Nazis also got the short end of the stick in the Hungarian "A Match in Hell."

For their part, the Germans at the last minute withdrew from showing their short documentary, "Faces On the Border," about the Berlin wall.

If one does not consider good Yank-Latin American public relations important, then Mar Del Plata cannot merit attention simply as a film market place. As one Argentine producer put it, "We are at the bottom of the world," which is almost literally true. It is also true that a good deal of the product shown has been screened elsewhere. And despite the good intentions, there is not much in the way of either Argentine or Brazilian production to rate international interest. Leopolde Torre Nilsson's films are the exception, and the two Argentine entries at the fest—"Three Times Anna" and "The Old Young People"—show promise of things to come, perhaps quickly. However, one Yank distrib reports that of the approximately 20 Argentine pix he looked at (at the distrib convention held in conjunction with the fest), only two or three could have any chance whatsoever in the U.S. arty market.

Balancing this comparatively bleak situation is the obvious effort being made by young Argentine filmmakers to create intelligent, lively, original films—already technically perfect—which will make it on the international market. At the moment, the majority of Argentine pix are neither fish nor fowl; neither good enough to create sustained interest abroad, nor bad enough to capture the vast Latin American Spanish-speaking audiences which likes its melodrama wild and wooly with cliches.

Major hope lies in the aforementioned coproduction agreement. The double subsidy bit would not only allow producers to make the mass Spanish market product so cheaply it would have to be profitable, but would also entice more film deals with European and Yank producers.

'Paradisio' Big in Chi

Despite handicap by advertising "blackout" in two of the four Windy City papers, "Paradisio," Europe - made sexploitationer, racked up $9,700 weekend gross in Chi at the 400-seat Capri. Pic had censor board okay, but both Sun-Times and Daily News vetoed blurbs.

Joe Solomon's Fanfare Films is releasing pic in Chi and eastern territories.

Amusement Stock Quotations

Week Ended Tues. (3)

N. Y. Stock Exchange

1962 High	1962 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
21⅞	17⅞	ABC Vending	46	19¼	18½	19	+ ⅛
47½	35⅜	Am Br-Par Th	145	38½	35⅜	35⅜	—2¾
20⅝	17⅛	Ampex	288	18¾	17⅝	17⅝	— ¼
43⅞	38¼	CBS	194	43⅛	41⅝	42⅞	+ ⅞
31	22½	Col Pix	64	25⅞	22½	22¾	—2⅝
50¾	38⅝	Decca	360	50¾	47⅝	48¼	—1⅛
40⅝	36½	Disney	38	37¾	36⅝	36¾	— ¼
115⅞	101¼	Eastman Kdk.	203	114⅝	110½	112	—1⅝
6¼	5⅝	EMI	220	6	5¾	6	+ ¼
14⅝	12½	Glen Alden	232	14¼	13¾	13¾	— ⅛
47½	40¼	Loew's Thea.	553	45¾	43½	43⅝	— ¼
78⅞	67¼	MCA Inc.	158	67⅞	63¾	63¾	—3½
58⅛	42⅞	Metro GM	279	44¾	41⅜	41⅜	—1⅞
33⅞	27¾	NAFI Corp.	118	28⅝	26½	26½	—1⅜
9¼	6⅛	Nat. GenCorp.	668	9⅛	8⅝	8⅞	+ ⅛
25½	22½	Outlet	†800	24¾	23¼	24¼	+ ¼
58½	50¼	Paramount	32	54⅞	53	54	— ⅜
221	174¼	Polaroid	70	190¾	180½	181¾	—5¾
63⅞	51½	RCA	601	62	55½	60⅜	+ ⅛
12⅝	10½	Republic	214	10⅝	9⅞	10⅜	— ⅛
17	15½	Rep. pfd.	11	16¼	16	16	..
40¼	28¼	Stanley War.	84	29⅞	29	29⅛	— ¾
32¾	28½	Storer	24	32¼	31⅜	32⅛	+1⅛
39⅜	30⅞	20th-Fox	143	31¼	30	30⅛	— ⅞
35⅝	31	United Artists	105	34¼	32⅜	32⅝	—1⅜
20¾	17¼	Warner Bros.	60	18⅞	17	17	—1½
75⅝	60⅜	Zenith	224	74¾	70⅜	70½	—2

American Stock Exchange

6⅝	4⅞	Allied Artists	139	5⅛	4⅝	5	+ ⅛
14½	11¾	All'd Art., pfd.	4	12	11⅝	11⅝	— ⅜
9	6¾	BalM'ntGAC	22	6⅞	6¼	6½	— ¼
21⅜	16¾	Cap. Cit. Bdc.	29	19⅜	17⅝	18	—1
20⅜	15¼	Cinerama Inc.	682	20⅜	18¾	18¾	— ⅝
12	7⅞	Desilu Prods.	34	10⅝	10	10⅜	— ¼
9	5⅝	Filmways	167	9	8¾	8⅞	..
14¾	10¾	MPO Vid.	14	11⅛	10¾	10¾	— ⅛
2¾	1¾	Nat'l Telefilm	76	2⅛	1⅞	2⅛	+ ¼
5⅛	4⅛	Reeves Bdcst	47	4¼	4	4⅛	..
7½	6	Reeves Snd.	162	6¼	5⅞	5⅞	— ⅛
22⅞	20	Screen Gems	13	21¾	20⅜	20⅜	—1⅛
26⅝	17⅛	Technicolor	194	19⅝	17⅝	17⅝	—1¾
16⅞	12¼	Telepromptor	50	15¼	13¾	14½	+ ⅛
3	2½	Tele Indus.	16	2⅝	2½	2½	..
18¾	14⅞	Trans-Lux	75	16¼	14⅛	16⅛	+1½

*Week Ended Mon. (2).
†Actual Volume.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
America Corp.	3	3½	..
Commonwealth Theatres of Puerto Rico	8⅜	9¼	— ⅜
Four Star Television	19	21	+1
Gen Aniline & FA	230	258	—10
General Drive-in	12¾	13⅞	— ¼
Magna Pictures	2⅝	3	— ⅛
Metromedia Inc.	16⅝	17¾	— ⅛
Official Films	1⅞	2¼	..
Premier Albums	11¾	12⅞	— ½
Seven Arts Productions	10⅛	11⅛	..
Sterling Television	2½	3	+ ⅛
Transcontinent Television	10⅞	11¾	+ ¾
U. A. Theatres	10⅞	12	+1¼
Universal Pictures	64	68½	+1
Universal pfd.	90	97	+1
Wometco Enterprises	25	27	..
Wrather Corp.	6¼	7	— ⅛

(Source: National Assn. of Securities Dealers Inc.)

Atlanta To Admit Negroes

Continued from page 7

downtown theatres. Purpose is to test whether the racists will raise a ruckus.

An important distinction in Atlanta is that the policy is proclaimed ahead of time. Racists in Nashville were not forewarned, the theatre owners and police dept. cooperating with the local dailies in a total silence during the early test. What exhibitors wanted to establish was whether any white objection was "spontaneous," or organizationally provoked.

If there is no particular trouble it is expected that all restrictions on the free purchase of tickets by Negro citizens will be removed in June. Loew's Grand, Martin Circuit's Rialto, Wilby-Kincy's Fox and Roxy are the theatres daring the significant gesture against the long "Jim Crow" pattern in Southern film situations.

Theatre circuit executives have been conscious in recent years of their vulnerability in operating Negro balconies or Negro-excluded houses in the south while in the north freely admitting and soliciting black patronage. Another factor is that a house with a Negro balcony must have extra staff to sell and collect tickets and usher. This can add from $5,000 to $10,000 overhead. Also related is the economic fact that a segregated Negro cannot be asked to pay the full admission price, as he will hereafter.

Negotiations started last fall on this project and members of Negro community and segments of white community have now learned of details.

Those who attended the negotiation discussions, which were presided over by Mayor Emeritus William B. Hartsfield were pledged to a policy of "no publicity."

(Deferred date desegregation is similar to the agreement worked out in 1960-61 lunch counter sitins.)

Several meetings, some informal and others strictly formal, have been held on the subject of film house discrimination since last October.

At three of the meetings, representatives of Negro and white civil rights grouns met face-to-face with owners and operators of Atlanta's eight major (first-run) situations.

There were times when negotiations were at an impasse, but Hartsfield refused to let groups break off and succeeded in bringing embattled sides together for "one more meeting."

It was in December that negotiations began to make progress toward success. At the present time, Negro community leaders are confident that the plan will come off as scheduled in May.

Theatre owners and operators are still not talking. They have been marked by timidity in the past.

Atlanta Metropolitan area includes 30 motion picture houses, four whites and five for Negroes. There are 15 drive-in theatres, one of which has a segregated parking section for Negroes.

Kramer Award

Continued from page 7

'48; Arthur Freed, '51; late Cecil B. DeMille, '52; and George Stevens, '53.

In four other honorary awards voted this year by the Academy Governors, George Seaton drew the Jean Hersholt Humanitarian Award. Fred L. Metzler, 20th-Fox exec administrator, was honored for "his dedication and outstanding service to the Academy of Motion Picture Arts & Sciences"; Jerome Robbins for "his brilliant achievement in the art of choreography on film."

Bill L. Hendricks, Warner Bros. public relations director, copped an award for "his outstanding patriotic service in the conception, writing and production of the Marine Corps film, 'A Force in Readiness,' which has brought so much honor to the Academy of Motion Picture Arts and Sciences."

Hersholt Award, established in 1956 and first won by Y. Frank Freeman, has also been bestowed upon Samuel Goldwyn, Bob Hope, Sol Lesser. No award was made in 1958.

Kramer Wins Italo Crix Award

Rome, April 3.

Stanley Kramer won the Silver Ribbon for the best work during 1961 by a foreign director for "Judgment at Nuremberg." Award, top yearly kudo by Italian film crix, was accepted at gala ceremonies by Lee Kamern, UA's Italo topper.

"La Notte" (The Night) won Michaelangelo Antonioni a ribbon for best direction of an Italian pic during the past year as well as a kudo for Monica Vitti's female supporting performance and C. Gaslini's music. "Divorzio, all' Italiana" brought two ribbons for best screen play and original story to director Pietro Cermi, Alfredo Giannetti, and Ennio DeConsini as well as best performance award to Mastroianni. Other prizes went to Sandro D'Eva (best color lensing of "Naked Odyssey"); Vittorio DeSeta (best b&w camerawork, for "Bandits at Orgosolo"); Salvo Randone, best supporting role by an actor (for "Assassino"); Piero Tosi (best costumes, for "Viaccia"), and Flavio Mogherini (best sets, "Viaccia").

Alfredo Bini won the coveted ribbon for best production effort of the year in what is virtually his first year as producer. His Arco Films during 1961 made "Viaccia," "Accattone," "Nuovi Angeli," and "A Cavallo du Una Tigre."

No female acting award was made. Lea Massari, favored to win for her work in "A Difficult Life," turned out to have been dubbed by another actress and thus disqualified under crix prize rules.

'Grimm' in U.S.

Continued from page 3

though the first tri-screen prints will be available about the same time as "Grimm," dubbing of multiple star voices will delay final copies of European audiences.

Also bearing out this publication's exclusive yarn 10 days ago is the 10-year deal with Stanley Warner toppers in Gotham for the Hollywood Theatre on Boulevard. Although the papers haven't yet been signed, details as to house expense have been worked out satisfactorily, it was learned on excellent authority. The SW local unit deal matches terms of the Capitol on Broadway. Latter house is operated by Loew's Theatres, former parent company of MGM.

Loew's also has a separate deal for building a new Super Cinerama in Chicago. This is one of the 10 to make total of 60 in the U.S. With the 40 European situations, the 100-theatre minimum called for in Cine's partnership pact with MGM will be met.

First two preems will be here and in New York for $6,000,000 fairy tale. Indications are simultaneous bows will be held end of July.

MGM-Cinerama's "The Wonderful World of Brothers Grimm" will preem simultaneously at the Stanley Warner Hollywood and Loew's Capitol in New York on Aug. 1.

Japan, Still on U.S. Upbeat, Wistful About Copping An Oscar

Japan, although acknowledged in past years by the Hollywood Oscar derby, believes this year it has its first serious chance to score. Its "Immortal Love," which still lacks a distrib for the U.S. market is one of the five contenders for the best foreign film Oscar at next Monday's (9) Santa Monica shindig.

Oddly, if the entry makes it, the reflected glow will fall on a filmmaker scarcely known outside his own country, director-scenarist Keisuke Kinoshita, rated by cineastes one of Japan's top three directors. Other two are Tadashi Imai and Akira Kurosawa, latter probably the best known to western audiences via "Rashomon," "Seven Samurai" and "Ikiru."

Japanese film industry has fared okay, if not conspiculously, in various international film competitions, including a win at Irving Levine's San Francisco fest. But it plainly regards the American Oscar sweeps as the big hurdle it must still overcome. For American audiences, at least, the Japanese cinema implies either extreme sci-fi, or the highly stylized tone poem productions usually based on ancient national legend. To wit, the Kurosawa works.

The reports on Kinoshita, director of 35 films in 19 years (he doubled on screenplaying 27 of those pix), indicate that maternal love is a major theme running through his output. "Immortal Love," obviously, departs from this preoccupation, essaying a rape and suicide attempt in the unfoldment of a contemporary study of a tradition-bound man and woman tied to each other by hate rather than love. The story, in five episodes, spans 30 years, from '32 to the present.

Kinoshita is rated one of Japan's most experimental directors, his advocates citing an otherwise conventional ghost picture he made which also was acclaimed as a profound study of the human psyche. This is not certain, but it's believed his only pic to play in a U.S. commercial situation was one titled "Kazahana" (Snow Flurry), screened last year at the Art Theatre in Cambridge, Mass.

Rampant Plagiarism

Mexico City, April 3.

Various persons are angry here, for various reasons, in wake of a private study of Mexican screenplays. Findings showed that 78% of the Mexican-written scripts were open or concealed lifts from stories originating in other lands.

This depresses the prestige of Mexican authors and does little for national pride. Hence the emotional reaction.

Disrobing Chief Aim Of 'Dormitory Girls'; Regents Nix License

Albany, April 3.

New York State Board of Regents has denied an appeal by Radley H. Metzger, doing business as Aidobon Films, from the refusal of the State Education Dept. to license the film, "The Dormitory Girls," on the ground that certain scenes were "obscene" and would have to be deleted before licensing.

Having reviewed the picture and listened to argument, and having "carefully reviewed the record before us," the Regents held that the picture, in its present form "appeals to the prurient interest of the public and is obscene within the meaning of Sections 122 and 122 of the Education Law."

"It could perhaps be argued," read the Regents' decision, "that some of the scenes here under consideration, taken alone, do not violate the provisions of the aforesaid sections (two cases were here cited). These scenes, in combination, however, are well sufficient in our opinion to transgress the provisions of the statute as heretofore indicated."

Depicting the life of girls at a private school, "the authors of the production devote most of the sequences to girls in the dormitory while they are going to bed, sleeping and getting up," the Regents continued. Highlight of the dormitory life "revolves around two girls who are lesbians."

"Contrary to an order by the supervisor, they take their pajamas off; then there are various scenes in which the lesbians embrace and show their interest in this type of sex perversion. There is a further exhibition of nudity and the girls taking shower baths. From the beginning of this sequence, the type of presentation taken together clearly appeals to the purient interest of the public."

Martin & Arroll were attorneys for the petitioner.

YOUNGSTEIN, HYAMS TELLING THE ANALYSTS

Max E. Youngstein, exec v.p. of Cinerama, and Barry Hyams, v.p. of Screen Gems, are scheduled to appear before the N.Y. Society of Stock Analysts at a luncheon-meeting today (Wed.).

These Wall Street interrogators usually ask one or more persons from a single company to answer questions about the fiscal specifics within the given company.

Today's meeting apparently will focus more broadly—likely on the general nature of film production and distribution along with the television asides.

20th's Pair for April

Twentieth-Fox has two CinemaScope entries down for general release this month—the "State Fair" remake, and "The Broken Land," outdoor yarn.

"Fair" is the company's Easter contender.

UA's 40c Divvy

United Artists board declared a regular quarterly dividend of 40c per share of common.

Payable June 29 to holders of record June 15.

Anti-German Pix

Continued from page 2

that this special series of anti-German films will stir up new animosities, and it presents problems in many directions. On one side, there are currently about 500,000 Italian workers employed in West Germany, to ease the tight labor situation here. And it is feared that there will be work crises when these pictures are offered in German cinemas, with resentments arising between the Italo and German workers, in the major industries here.

Too, in view of the European Common Market and importation of Italian films, it is not considered a wise moneymaking policy to release these anti-German pix. They probably will not be major moneymakers in the German theatres, and this is a time when, because of the shortage of native German films, that films from the Common Market countries have a good chance on the German market.

Weis re Hope

Continued from page 7

Broadway), Marilyn Maxwell is the ex-wife, and Rip Torn portrays the director of Miss Ball's vehicle.

His vive le Hope expressions noted, Weis went on to pointedly remark on the Coast television factories, suggesting that monetary considerations aside, they are no help to creative talents primed uppermost for the theatrical picture. Partly because of straightjacket shooting skeds and practices (the strict budgeting of telepix), the medium is so "glib" as to encourage what Weis terms bad artistic practices. This has cross-the-board application—affecting actors, wites diercters, etc.

Seems to make for adjustment problems when they cross over for feature production. Video's just fine, though, for the young tyro talents, affording them experience and the consequent authority that's required for the theatrical bigtime, Weis avers.

12-28 April

international film, TVfilm and documentary market (MIFED)

a great success of world importance

MIFED — the International Film, TVfilm and Documentary Market — was launched in 1960 to coincide with the thirty-eighth Milan Trade Fair. Its initial success was an encouragement to further meetings.

MIFED is held twice a year: in APRIL during the Milan Trade Fair, the world's largest display of sample goods and products, and again in OCTOBER.

MIFED is a rallying centre for film dealers from all over the world, Asia and Africa included. At the two Cine-Meetings held in 1961 the buyers and renters of seventy-four countries and five continents saw 1997 full length, TV and documentary films of cultural, scientific, travel and publicity interest.

MIFED's next Cine-Meeting, which is the fifth, will include a series of important and highly interesting international gatherings, notably the First Euro-African Cine-TV Trade Congress. Producers, film executives and cinema circuit managers are cordially invited to attend the Fifth Cine-Meeting, which will be held from 12 to 28 April 1962.

MIFED

Information from: MIFED
Largo Domodossola 1 - Milano (Italy)
Telegrams: MIFED - Milano

Long Island U. Using Bklyn Par For Classrooms

Brooklyn Paramount, once a prime showcase for vaude's creme-de-la-creme, is to be withdrawn in five months as a film presentation house by its landlord of 10 years, Long Island University. Or, as the N.Y. Herald Tribune editorialized, in Brooklyn education is paramount.

The school now requires the space, both the theatre and 10-story commercial building housing it, so is terminating the lease of Paramount Theatre Corp. as of Aug. 31. Conversion to additional study and faculty space is expected to run up a $3,800,000 bill for the university. To originally construct the theatre, it cost the old Publix (Par) chain about $3,500,000. With a capacity just under 4,200 (currently second in N.Y. to the Radio City Music Hall), situation opened in November, 1928, an elaboration of the ornate vaudfilm palaces of the day, and remained under Publix operation until an indie exhib took it over in 1933. A year later, the Fabian interests moved in, operating the house continually until Par reclaimed it in '45.

The Par was one of the sister-to-Broadway showcases that rose in the 20s in downtown Brooklyn, a prestige rival to the adjacent Fox, the Brooklyn Strand, RKO Albee and Loew's Metropolitan in the borough's vaudfilm derby. Rudy Vallee berthed at the Brooklyn Par for two years; others come to mind who played there were Russ Colombo, Sophie Tucker, Eddie Cantor, Buddy Rogers, Jack Oakie, George Raft, and Ethel Merman, then still resident in Flatbush.

Concomitant with the big names, the Par also made a rep as the house for breaking in new types of stage presentations—the dance contests, giveaways and various audience participationers of the period.

It's presumed that Eugene Plesbette, the theatre's managing director, will switch to an exec berth in the parent AB-PT setup, but on this point nothing's confirmed yet. One of his predecessors was Robert Weitman, now v.p. for production at MGM.

Heartily Cooperative: Meaning U and Lippincott Re 'Kill Mockingbird'

Universal is pleased as punch—and making it known—with the cooperation for "To Kill a Mockingbird" from the book's publishers, Lippincott (hardcover) and Popular Library (softcover). It's reciprocal, of course, with U's ad-pub efforts publicizing the property's publishing highlights.

For its part, Lippincott notably purchased radio spots around the country to plug the start of production on the film. Popular Library likewise acknowledged via a full-page ad in the N. Y. Times. The softcover tieup includes a special foreword by Gregory Peck, top-starred in the film version. Additionally, the book's author, Harper Lee, signatured almost 100 copies of the hardcover edition for distribution nationally to key columnists and editors, plus another batch of volumes which U is funneling to prominent exhibitors.

MCA Cites

Continued from page 3

mains a talent agent. The unspecified acquisitions under consideration doubtless mean Decca-U.

Wall Street bullishness anent Decca is linked with reports of a sellout at the rate of $60 per share. Such reports would not be confirmed; indeed, some influentials think it better to lay off the conjecture entirely.

MCA stock on the other hand is depressed. Likely a factor is this statement in the prospectus: The company, in investing strongly in further development of its Coast properties, "intends to retain all earnings for its corporate purposes during the foreseeable future."

In other words, no cash dividends.

The Showman Who Became A Priest

A Commentary on Father Mal Boyd's New Book, "If I Go Down to Hell"

By ROBERT J. LANDRY

It has never been suggested that Malcolm Boyd, showman-turned-Episcopal-priest, is unaware of the publicity values of his own actions and his own statements. His flair for pressagentry is perhaps both a fighting weapon in his very modern kind of evangelism and a possible booby trap under his feet in time ahead. If he is publicity-wise, so today is the laity. Until now, his emphasis has to some extent been on the religious "stunt"—per his preaching the gospel in Colorado espresso parlors, going on a Prayer Pilgrimage through heathen Dixie, playing a Negro shoeshine boy in a Detroit racial sketch, and so on.

The interest in Boyd as a personality is hardly accidental but a consequence of what he has knowingly said and done since taking Episcopal holy orders in 1955 and becoming "Father" Boyd, alumnus of Hollywood television. He retains and expresses a publicist's affinity for newspapermen, broadcasters and editors. But meanwhile his extroverted side has partially obscured the reflective theologian side. This is now disclosed in his new book (Morehouse-Barlow, $4.50) bearing the dramatic title, "If I Go Down to Hell" on the front jacket and a very arty-type photograph of Boyd on the back jacket. Boyd leaves himself wide open with that picture since more than a few will crack that the shadows across chin and forehead might symbolize martyrdom. If there is one thing that would not become this intensely pragmatic and dynamic showman-evangelist it is martyrdom, for all the efforts of his bishop in Colorado.

Boyd is a provocative personage of the church and capable of making a real contribution, though he seems not to appreciate that people are often as resistive to publicity stunts as contrarily to the over-pious, dignity-loving, monolog-spouting kind of churches against which he rails.

The quality of Boyd's mind shows in the text of the book. It is an eager, lively, wide-roaming intellect, as modern as plastic bombs. True, the data does not seem adequately digested. He is stronger in inventorying the faults of our society than in establishing the cure—a weakness he shares with such Freudian authors as Eric Fromm.

Curiously impersonal, Boyd gives no testimony as to his own conversion to holy orders. His book is strewn with quotations from contemporary novels, plays, films—rather too many since a feeling of hurry is engendered in these sewn-together snippets from current literature.

A more carefully-weighed, slower-written, deeper-probing less quotation-cluttered text might profitably be the conscious goal of Boyd's next book. There is a gathering ferment here. The temptation (his devil's whisper) may be Boyd's very facility in communication. More of himself and less of modern playwrights seems indicated.

He is very forceful in his jeers at "ghetto Christianity" which excludes people of the wrong type and pigment. He scorns the ecclesiastical love of archaic architecture and equally archaic social thinking. Such a Church "shows the whole world that it loves itself more than God."

Racial prejudice in the Church enrages Boyd. He speaks of a "kindergarten public image of morality and ethics while allowing implicit, fundamental immorality at far deeper levels of reality to continue being a part of its structural life."

Boyd is close to the New Thoughters in his translation of "hell" as a state of the mind and emotions of humankind. He is anxious about the lost identity of modern man. He has mingled freely with Roman, Greek and other clergies and is sympathetic, apparently, on a "High Church" plateau, to the latterday drift toward the Ecumenical ideal of union, though this is not explicitly stated.

Boyd the thinker is in many ways far more promising than Boyd the campus card and it will be interesting to see how he manages his dilemma of personal growth. This man has a burr under his tail.

Jeers 'Cowardice' In Pix Not Battling Canada's Censors

Gerald Pratley, the Canadian film critic and quondam VARIETY contributor, makes the point that provincial censorship north-of-the-border operates with the effect of "legally blackmailing" the Canadian film industry.

Pratley, via one of his recent broadcasts on the Canadian Broadcasting Corp. hookup, rapped distribs for "taking the road of least resistance" by paying their fees to the various censor bodies (charges range from $2.50 to $5 for scanning a single reel) rather than courting trouble by bucking the Canadian provinces in the courts.

Were the issue not so serious, critic stated, the situation might be laughable because of the inconsistency and implausibility of censorship in Canada. It functions, he noted, under different departments according to the particular province—in Manitoba it's under the Dept. of Public Utilities, "which puts films on the same level as gas and electricity."

Pratley categorically opposes precensorship of pix for adults, but says a degree of protection is necessary for the impressionable young.

'Day Earth Caught Fire' Gets Major Campaign; Sell Doubles Purchase

Universal is giving the British "Day the Earth Caught Fire" an unusually high-powered promotion ride for a picture in which its stake was so modest. Well before it has played off, the campaign is expected to cost the distrib substantially more than double the $300,000 price of the Western Hemisphere acquisition from Pax Films, London. Obviously, U feels the pic is a moneymaker.

Having bought what it thought was solid entertainment per se, the U braintrust promptly felt anxieties for the picture's chances as an end-of-the-world story keyed to global nuclear tensions. This not only motivated the allout effort, but the joint solution, evident from the ad campaign employed to launch the film in New York, to play up the inherent sci-fi values. It should, however, be noted that the pic pitches its drama in plausible fashion, and additionally the theme shapes more real than fictional nowadays anyhow.

Still, the sci-fi values are there, and the larger ads make with the hardsell associated with the genre, some of the tag lines reading:

The INCREDIBLE *becomes Real!*
The IMPOSSIBLE *becomes Fact!*
The UNBELIEVABLE *becomes True!*

Copy in most of the layouts is likewise angled, stressing "provocative," "jolting events of tomorrow," etc. If the approach is conventional, U is just as convinced it's the savvy one.

An important component in the strategy for breaking down potential resistance to "Earth" was an intensive schedule of preview screenings—the most, it's claimed, for any feature in the company's history. These invitationals were aimed primarily at opinion-making intellectuals, and stressed the film's essential statement—who needs world suicide? In addition, U recruited every production principal it could for an assist with the kickoff exploitation.

Laskys Sue for Script Nonpayment of $27,000

Los Angeles, April 3.

Jesse L. Lasky Jr. and his wife, Barbara, both writers, demanded $27,000 as amount allegedly still owed them for writing script of "Of Lena Geyer," in breach-of-contract suit filed in Superior Court against Elizabeth Doubleday. Couple claimed they had been hired to write first and final drafts of script based on book, for which they were to be paid $30,000 but had received only $3,000.

Defendant, according to suit, attempted to rescind agreement after draft had been delivered on schedule.

'Bashful Elephant' Firstruns Only At Kid Matinees

Minneapolis, April 3.

There was new fangled distribution for a feature picture here in the instance of "The Bashful Elephant" (AA).

It was booked into nine local neighborhood houses day and date for showings only at children's Saturday and Sunday matinees. This was the picture's local "first-run" and will be its only showing here, except possibly at more youngsters' matinees.

These Saturday and Sunday children's matinees have become increasingly important and profitable for the uptown houses. For the most part it's their only matinees, aside from on holidays and in the infrequent occasions of special screen attractions. At such times there's an entirely different screen program from what's offered on the same evenings.

Boxoffice returns for these children's matinees here have hit a high enough level to enable the nabe theatres to spend considerable sums to advertise their attractions in the newspapers.

In the case of "The Bashful Elephant," despite the fact that the picture only was on for the two matinees, the newspaper ads were even larger than they are for some downtown firstruns in for at least an entire week.

American Int'l Buys Capitol Films, Chi Indie

Chicago, April 3.

Capitol Films, Chi indie distributor, has been purchased by American International Pictures. Sam Seplowin, who had his own distribution firm, Selwin Pictures, has been named branch manager for the new AI office. Sam Kaplan, sales manager for Capitol, will continue in the same capacity for the AI office.

Capitol had been the franchised distributor for American International for many years. One Capitol partner, Charles Lindou, died two years ago, and the remaining partner, Max Roth, died a few months ago.

Producer is believed to have purchased all of the stock held by the two widows. Two other smaller distribution companies — Elman Film Division and Linro Inc.—were acquired by American International as part of the Capitol purchase.

Harold Hecht's Globetrot

Hollywood, April 3.

Harold Hecht, who filmed "Taras Bulba" for UA release in the Argentine, goes to Japan for his next pic for same distrib.

Producer has closed a co-production deal with Daiei Motion Picture Co. for "Flight from Ashiya," Yul Brynner starrer to be lensed in Nippon under direction of Michael Anderson. Filming starts in June.

Daiei holds distribution rights in Japan, Korea and Okinawa, UA for balance of world.

Fred Brisson

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related to the property. The public loves and always want at least one top star in a film as a form of identification. With a star you have universality. With them you have a forefront.

"Chemistry is overall important not only in films but the theatre as well. It's an erroneous impression Broadway and Hollywood producers give on the story or play being the thing. It just isn't so because the stars are more important in the final analysis.

"If a picture doesn't go over the star is usually blamed, but this is unfair because the chemistry didn't work."

Producer has three projects on his sked for the next year. One is filmization of "Yum Yum Tree." Other two are plays, one by Leonard Spigelgass "A Remedy for Winter" and "A Place of Sirens" by Peter Shaffer. Which will come first depends on casting and finalizing scripts.

He's also setting a national tour of "The Caretaker" for fall and will put on "Yum Yum" in London this summer.

8 Firsts, 3 Nabes (Four Owners) In Bid for Product

Minneapolis, April 3.

Minnesota Amusement Co.'s local loop 1,459-seat Century which is reopening next week (13) with Metro's "Four Horsemen of the Apocalypse," will bring to eight the number of loop firstrun theatres here.

This means that these eight, along with three neighborhood houses, will be in the local competitive bidding race to determine where the cream of the product, sought for all of them, will go, it's pointed out.

This spells even liveller competitive biding than ever here, in the opinion of all concerned. And, undoubtedly, it also paves the way to still happier local film rental days for the distributors, all anticipate.

Exhibitors here have started to reconcile themselves to a harder fight ahead to land promising releases and resultant higher film costs.

The operations of the 11 competitively bidding firstruns are in four hands here. Ted Mann has five of the 11 theatres; MAC, three; Harold Field, two, and Bennie Berger, one.

Cinerama Inc., operated the Century here for eight years and, with a brand new local theatre for its pictures under construction and its lease on the house expiring, decided to exit as an exhib, as it has done elsewhere. Accordingly, the Century was turned back to its lessor, MAC, which previously, operated it in conventional firstrun fashion.

With the Century back in its fold, MAC will have a circuit total of 28 theatres in this territory.

Artist-&-Dealer: Natural Foes

From the improbable field of N.Y. realestate comes a new novelist, B. H. Friedman, who has written a vivid tale of the modern, out-of-this-world, art world of Manhattan and Easthampton. "Circles" is the title, Fleet the publisher, and the short work (159 pp) sells at $3.95. Friedman has a brilliant, clear, lean writing style, occasionally tongue-in-cheek. He is approximately balanced in sardonic commentary upon both the young, wildly abstractionist egotist who paints with, literally, a machinegun and the sophisticated, older, angle-shooting gallery operator. Each man despises the other but have a yen in common for the same young, arty, promiscuous widow.

The book is fine entertainment because written from a superior plateau of observation with wit that has restraint. It would be adaptable to the screen, though one shudders to imagine the vulgarization of its distinction which would result at the hands of the average screenplaywright.

Land.

"FIVE FINGER EXERCISE"
COLUMBIA PICTURES

IN 1962

Roz

"MAJORITY OF ONE"

"GYPSY"

"FIVE FINGER EXERCISE"
World Premier Easter Week
NEW YORK • CHICAGO • LOS ANGELES • WASHINGTON, D.C.
COLUMBIA PICTURES

Picture Grosses

'Walk' Fairish $7,000, Port.; 'Story' 9G, 3d

Portland, April 3.

New entries are very scarce this session, and few of them are doing much. "Walk On Wild Side" is rated fair at the Fox while an oldie combo is very slow at Paramount. "Lover Come Back" shapes as standout longrun with a lofty take in seventh stanza at Broadway. "West Side Story" looms torrid in third at Music Box while "Light in Piazza" is rated okay in seventh at the Guild.

Estimates for This Week

Broadway (Parker) (1,890; $1-$1.50)—"Lover Come Back" (U) and "Desert Patrol" (U) (7th wk). Lofty $5,000. Last week, $7,100.

Cinema 21 (Foster) (650; $1.50) —"The Mark" (Cont). Nifty $3,000. Last week, "One, Two, Three" (UA) (m.o.) and "Make Mine Mink" (Indie), $1,000 in 3 days.

Fox (Evergreen) (1,600; $1-$1.49) —"Walk On Wild Side" (Col) and "Weekend With Lulu" (Col). Fair $7,000 or near. Last week, "Satan Never Sleeps" (20th) and "Night People" (20th) (reissue) (2d wk), $5,200.

Guild (Rosener) (400; $1-$1.50) —"Light In Piazza" (MGM) and "The Miller's Beautiful Wife" (Indie) (7th wk). Okay $2,500. Last week, $2,700.

Hollywood (Evergreen) (1,180; $1.49-$2)—"This Is Cinerama" (Cinerama) (19th wk). Hefty $7,000. Last week, $6,100.

Irvington (Smith) (600; $1.25)—"Summer and Smoke" (Par) and "Two Women" (Indie) (6th wk). Hot $4,500. Last week, $5,200.

Music Box (Hamrick) (640; $1.50-$3)—"West Side Story" (UA) (3d wk). Torrid $9,000 or close. Last week, $10,700.

Orpheum (Evergreen) (1,536; $1-$1.49)—"Four Horsemen" (MGM) and "Desert Warrior" (MGM) (2d wk). Okay $4,000. Last week, $7,700.

Paramount (Port-Par) (3,006; $1-$1.50)—"Ivanhoe" (MGM) and "Knights Round Table" (MGM) (reissues). Sad $3,500. Last week, "Pinocchio" (BV) (reissue) (3d wk), $4,000 in 5 days.

WASHINGTON

(Continued from page 8)

$1.40)—"Murder, She Says" (MGM) (6th wk). Nice $4,200. Last week, $5,000.

Ontario (K-B) (1,240; $1-$1.49)—"Neopolitan Carousel" (Indie) Small $3,500. Last week, "Light In Piazza" (MGM) (4th wk), $3,800.

Palace (Loew) (2,360; $1.25-$1.80) —"Oklahoma" (UA) (reissue) (2d wk). Okay $10,500. Last week, $12,500.

Playhouse (T-L) (459; $1.49-$1.80)—"Odd Obsession" (Indie). Fancy $7,500. Last week, "La Dolce Vita" (Astor) (4th wk) (subrun), $2,000.

Plaza (T-L) (278; $1.49-$1.90)—"Male and Female" (2d wk). Virile $6,000 after $8,000 opener.

Town (King) (800; $1.25-$1.80)—"Lover, Come Back" (U) (7th wk). Happy $11,000. Last week, $12,000.

Trans-Lux (T-L) (600; $1.49-$1.80)—"Walk on Wild Side" (Col) (6th wk). Tall $7,000. Last week, $8,000.

Uptown (SW) (1,300; $1.49-$2)—"West Side Story" (UA) (20th wk). Lofty $10,500. Last week, same.

Warner (SW) (1,240; $1.25-$1.60) —"Judgment at Nuremberg" (UA) (7th wk). Big $10,500. Last week, $11,000.

Tiomkin's Eye Surgery

Hollywood, April 3.

Dimitri Tiomkin has been forced to exit two important scoring assignments due to eye surgery, which will force him to recuperate for at least two months.

Alfred Newman succeeds him on Metro's "How the West Was Won," for which Ken Darby also has been set as special arranger. Miklos Rosza, who last week obtained release from his MGM contract after 10 years, takes on scoring of Titanus Films' "Sodom and Gomorrah."

Tiomkin's deal on "Sodom" would have paid him $62,500, all-time high fee for scoring a dramatic pic. It's understood in Tiomkin's Metro contract there was the standard 14-day illness clause and studio invoked it.

BROADWAY

(Continued from page 8)

000 after $29,500 for fifth week. "Experiment in Terror" (Col) moves in April 13 although "Walk" possibly could have stayed on longer. Daydating with Murray Hill.

DeMille (Reade) (1,363; 90-$2.75) —"View from Bridge" (Cont) (10th wk). This round winding tomorrow (Thurs.) looks like okay $11,000, same as last week. "Counterfeit Traitor" (Par) opens April 18, after a benefit for Overseas Press Club the night of April 17.

Embassy (Guild Enterprises) (500; $1.50-$2.50)—"La Dolce Vita" (Astor) (17th wk). The 15th round finished yesterday (Tues.) was excellent $10,000 after $11,000 for 15th week.

Palace (RKO) (1,642; $1.50-$3.50) —"Judgment at Nuremberg" (UA) (16th wk). The 15th week ended last night (Tues.) was sellout $38,000 after $37,000 for 14th round. The 15th week was helped by an extra morning matinee.

Forum (Mess) (813; 90-$1.80) —"Satan in High Heels" (Indie) (2d wk). This session winding tomorrow (Thurs.) is heading for splendid $11,000 after $13,000 for opener. Stays.

Paramount (AB-PT) (3,665; $1-$2) "Madison Ave." (20th) (2d wk). Opening stanza ended Monday (2) was light $20,000. "State Fair" (20th) opens April 11 following a benefit the night of April 10. House will be closed Tuesday (10) until opening for benefit that night.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75)—"Rome Adventure" (WB) and stageshow (3d-final wk). This session looks to hit okay $115,000 after $128,500 for second week. "Moon Pilot" (BV) and Disneyland, U.S.A., on stage opens tomorrow (Thurs.) as Easter show.

Rivoli (UAT) (1,545; $1.50-$3.50) —"West Side Story" (UA) (24th wk). This round finishing today (Wed.) looks like big $42,000 after same for 23d week. Continues.

State (Loew) (1,900; $1.50-$2.50) —"Four Horsemen" (MGM) (4th wk). This round ending tomorrow (Thurs.) is heading for okay $15,000 or close after $16,500 for third week. Stays until "All Fall Down" (M-G) opens April 11, daydating with Murray Hill.

Victoria (City Inv.) (1,003; 50-$2) —"Day Earth Caught Fire" (U) (3d wk). Current stanza winding today (Wed.) is heading for fine $16,000 or close after $18,500 for second. Stays until "Cape Fear" (U) opens April 18, daydating with Trans-Lux 85th St.

Warner (SW) (1,813; $1.50-$3.50) —"El Cid" (AA) (16th wk). This session ending today (Wed.) looks like big $18,000 after $20,000 for 15th week. Continues indef.

First-Run Artes

Fine Arts (Davis) (468; 90-$1.80) —"Only Two Can Play" (Indie) (2d wk). First holdover round ended yesterday (Tues.) was wham $24,000 or near, same as opening round, which hit a new high here.

Beekman (Rugoff Th.) (590; $1.20-$1.75) — "Through a Glass Darkly" (Janus) (4th wk). Third stanza finished Monday (2) was lusty $13,500 after $15,000 for second.

Carnegie Hall Cinema (F&A) (300; $1.50-$2) — "Last Year at Marienbad" (Astor) (4th wk). This round ending today (Wed.) is heading for an amazing $13,400 after $14,900 in third. Stays indef.

Fifth Ave. Cinema (Rugoff Th.) (250; $1.25-$1.80) — "Victim" (Indie) (m.o.) (7th-final wk). Sixth stanza completed yesterday (Tues.) was $4,000, same as fifth week. "Testament of Orpheus" (Films Around World) opens April 9.

Normandie (T-L) (592; $1.25-$1.80)—"Les Liaisons" (Astor) (8th wk). Seventh week ended Monday (2) was big $7,400 after $8,600 in fifth round.

Little Carnegie (L. Carnegie) (520; $1.25-$2) — "The Night" (Lope) (7th wk). Sixth frame ended Sunday (1) was solid $9,000 after $10,000 in fifth week.

Guild (Guild) (450; $1-$1.75) — "Bell, Antonio" (Embassy). Opened Monday (2). In ahead, "Tomorrow Is My Turn" (Show) (9th wk-4 days), okay $5,000 after $6,800 for eighth full week.

Murray Hill (Rugoff Th.) (565; 95-$1.80) — "Walk on Wild Side" (Col) (7th-final wk). Sixth week finished yesterday (Tues.) was okay $5,500 after $6,000 in fifth week. "All Fall Down" (MGM) opens April 11.

Paris (Pathe Cinema) (568; 90-$1.80)—"Viridiana" (Indie) (3d wk). First holdover round completed Sunday (1) was husky $11,000 after $14,000 for opening week.

Plaza (Lopert) (525; $1.50-$2)—"Black Tights" (Magna) (7th wk). Sixth session completed Monday (2) was sturdy $8,500 after $9,500 for fifth week. Stays.

68th Playhouse (Leo Brecher) (370; $1.50-$2) — "Murder, She Said" (MGM) (m.o.) (4th wk). Third round complete Sunday (1) was great $8,700 after $8,900 for second week. Continues indef.

Sutton (Rugoff Th.) (561; 95-$1.80) — "Sweet Bird of Youth" (MGM) (2d wk). Initial stanza finished yesterday (Tues.) was great $22,000 or over. In ahead, "View From Bridge" (Cont) (9th wk), $7,500.

72d St. Playhouse (Baker) (446; $1.50-$2) — "Forever My Love" (Par) (3d wk). First session ended Monday (2) was socko $14,000 or close.

Trans-Lux 52d St. (T-L) (540; $1-$1.50)—"Children's Hour" (UA) (4th wk). Third week finished yesterday (Tues.) was rousing $9,000 after $12,000 for second frame.

Trans-Lux 85th St. (T-L) (550; $1.25-$2) — "Day Earth Caught Fire" (U) (3d wk). Current round finishing tomorrow (Thurs.) is heading for good $6,700 after $9,000 in second week. Holds until "Cape Fear" (U) comes in April 18, daydating with Victoria.

World (Perfecto) (390; 90-$1.50) —"Wild For Kicks" (Times) (24th-final wk). This session winding up tomorrow (Thurs.) is likely to hold with okay $6,000 after $6,600 for 23d week. Total money for this record run also likely will hit all-time high. "Many Ways To Sin" (Indie) opens Friday (6).

BALTIMORE

(Continued from page 8)

(20th) (2d wk). Mild $3,000. Last week, $5,000.

Cinema (Schwaber) (460; 90-$1.50)—"Five-Day Lover" (Kings) (2d wk). Oke $1,500. Last week, $2,200.

Hippodrome (Rappaport) (2,200; 90-$1.50)—"Sweet Bird of Youth" (MGM). Big $11,000. Last week, "Walk on Wild Side" (Col) (3d wk), $6,000.

Five West (Schwaber) (435; 90-$1.50)—"Summer and Smoke" (Par) (5th wk). Fairish $1,200. Last week, $1,300.

Little (Rappaport) (300; 90-$1.50) —"Light in Piazza" (MGM) (2d wk). Okay $2,700. Last week, $4,000.

Mayfair (Fruchtman) (700; $1.75-$2.50)—"West Side Story" (UA) (7th wk). Warm $6,400. Last week, $7,000.

New (Fruchtman) (1,600; 90-$1.50)—"Sergeants 3" (UA) (4th wk). Down to $4,000. Last week, $5,000.

Playhouse (Schwaber) (355; 90-$1.50)—"View From Bridge" (Cont). Good $3,000. Last week, "La Belle Americaine" (Cont) (6th wk) $1,300.

Rex (Freedman) (500; $1.50)—"Nature Camp" (Indie) (3d wk). Fair $1,500. Last week, $2,000.

Stanton (Fruchtman) (2,800; 90-$1.50)—"Lover Come Back" (U) 6th wk). Okay $5,000. Last week, $5,500.

Town (Rappaport) (1,125; $1.50-$2.50)—"El Cid" (AA) (4th wk). Nice $7,000. Last week, $9,000.

TORONTO

(Continued from Page 8)

—"Victim" (Indie) (2d wk). Fair $6,000. last week, $8,000.

International (Taylor) (557; $1-$1.25) — "La Belle Americaine" (IFD) (2d wk). Big $4,000. Last week, ditto.

Imperial (FP) (3,206; $1-$1.50)—"Satan Never Sleeps" (20th). Fine $19,000. Last week, with Capitol, "Majority of One" (WB) (4th wk), $14,000.

Loew's (Loew) (1,641; $1-$1.50)—"Lover Come Back" (U) (2d wk). Still terrific at $25,000. Last week, $30,000.

Tivoli (FP) (935; $1.50-$2.50) — "El Cid" (AA) (15th wk). Consistent $7,500. Last week, $7,600.

Towne (Taylor) (693; 90-$1.25)—"Light in Piazza" (MGM) (3d wk). Excellent $6,000. Last week, $8,000.

University (FP) (1,382; $1.25-$2) —"Judgment at Nuremberg" (UA) (7th wk). Husky $10,000. Last week, $10,400.

Uptown (Loew) (2,543; $1-$1.50) —"Outsider" (U). Mild $9,000 or over. Last week, "Four Horsemen" (MGM) (3d wk), $7,000.

Mpls. Hot; 'Outsider' Potent $8,000, 'Fall' 7G; 'Lover' Loud 12G in 7th

Minneapolis, April 2.

Holdovers still are demonstrating so much boxoffice vitality that there are only two loop newcomers. The three uptown fresh entries comprise a pair of reissues at one nabe firstrun and a second-run at another.

One newie, "The Outsider," at the Gopher, shapes sturdy. "All Fall Down," the other, is rated boffo at the 400-seat World.

It's rare, that so many pictures simultaneously have been chalking up such long runs here as at the present time. Standout at regular scale is "Lover Come Back," wow in seventh week. "West Side Story" is rated corking in seventh at the Mann at $2.75 top. "Walk on Wild Side" too, shapes sturdy in fourth at Lyric. "Sergeants 3" looms big in sixth at Uptown. Moderate weather still prevails and, after the long, tough winter that helps at the wickets.

Estimates for This Week

Academy (Mann) (1,000; $1.55-$2.65)—"El Cid" (AA) (6th wk). Lively $8,000. Last week, $9,000.

Avalon (Frank) (800; $1)—"Once Upon a Knight" (Indie) and "Cry Terror" (MGM) (reissue) (4th wk). Good $2,000. Last week, $2,500.

Gopher (Berger) (1,000; $1-$1.25) —"The Outsider" (U). Tony Curtis' cast presence an asset. Neat $8,000. Last week, "Never On Sunday" (UA), reissue), $5,000 in eight days.

Lyric (Par) (1,000; $1.25-$1.50) —"Walk On Wild Side" (Col) (4th wk). Still sturdy at $7,000. Last week, $10,000.

Mann (Mann) (1,000; $1.50-$2.75) —"West Side Story" (UA) (7th wk). Corking $11,000. Last week, $12,000.

Orpheum (Mann) (2,800; $1-$1.25)—"Satan Never Sleeps" (20th) (2d wk). Off to slow $6,000. Last week, $8,000.

Park (Field) (1,000; $1-$1.25)—"Ivanhoe" (MGM) and "Knights of the Round Table" (MGM) (reissues) (2d run). One of the few times that this firstrun theatre has gone in for a twin bill and oldies. Gives way to "Sweet Bird of Youth" (MGM), $1.50 top. Good $4,500 in five days. Last week, "Rocco and Bros." (Astor), $2,800.

State (Par) (2,200; $1.25-$1.50) —"Lover Come Back" (U) (7th wk) A boxoffice bombshell, but this is final stanza. Mighty $12,000. Last week, $12,000.

Suburban World (Mann) (800; $1.25)—"Two Women" (Embassy) (2d run). Also had a long firstrun at another local nabe theatre not far from this one. Good at $3,500. Last week, "Breakfast at Tiffany's" (Par) (reissue) (3d wk), $2,000.

Uptown (Field) (1,000; $1.25-$1.50)—"Sergeants 3" (UA) (6th wk). Big $7,500. Last week, $8,000.

Westgate (Mann) (600; $1.25)—"Secrets of Women" (Janus) (2d wk). Swedish picture well received. Nice $2,500. Last week, $3,000.

World (Mann) (400; $1-$1.50)—"All Fall Down" (MGM). Sold as "adult entertainment" and winning favor. Sock $7,000 or over. Last week, "Children's Hour" (UA) (3d wk), $4,000.

CHICAGO

(Continued from page 8)

wk). Hefty $9,500. Last week, $11,000.

Monroe (Jovan) (1,000; 65-90)—"Call Me Bad" (Indie) and "King In Shadow" (Indie). Oke $4,000. Last week, "Ninth Bullet" (Indie) and "Madman" (Indie), $4,400.

Oriental (Indie) (3,400; 90-$1.80) —"World In My Pocket" (MGM). Lively $19,000. Last week, "Satan Never Sleeps" (20th) (5th wk), $10,000.

Roosevelt (B&K) (1,400; 90-$1.80) —"Walk On Wild Side" (Col) (6th wk). Hotsy $16,000. Last week, $19,000.

State-Lake (B&K) (2,400; 90-$1.80) — "Four Horsemen" (MGM) (2d wk). Fair $15,500. Last week, $25,000.

Surf (H&E Balaban) (685; $1.50-$1.80)—"Doctor In Love" (Indie) (5th wk). Bright $3,900. Last week, $4,200.

Todd (Todd) (1,089; $2.20-$3.50) —"West Side Story" (UA) (5th wk). Great $20,000. Last week, $21,000.

Town (Teitel) (640; $1.25-$1.80)—"Mary Had A Little" (UA) (2d wk). Frisky $4,500. Last week, $5,000.

United Artists (B&K) (1,700; 90-$1.80)—"All Fall Down" (MGM). Sharp $20,000 or over. Last week, "Premature Burial" (AI) (3d wk), $10,500 in 6 days.

Woods (Essaness) (1,200; 90-$1.80) — "Children's Hour" (UA) (5th wk). Stout $15,000 or near. Last week, $18,000.

World (Teitel) (600; 90-$1.25)—"La Dolce Vita" (Astor) (reissue) (2d wk). Trim $3,700 or close. Last week, $3,800.

SAN FRANCISCO

(Continued from page 10)

"Light In Piazza" (MGM) (8th wk), $3,600.

Larkin (A-R) (400; $1.25-$1.49)—"Les Liaisons" (Astor) (7th wk). Good $2,000. Last week, $2,700.

Clay (A-R) (400; $1.25-$1.49) — "La Belle Americaine" (Cont) (2d wk). Good $1,900. Last week, $2,500.

Presidio (Art Theatre Guild) (774; $1.25)—"View From Bridge" (Cont) (6th wk). Bright $2,000. Last week, $2,200.

Alexandria (United California) (1,610; $1.49-$3)—"El Cid" (AA) (15th wk). Okay $9,500. Last week, $10,000.

Metro (United California) (1,000; $1.50-$1.80)—"Two Women" (Janus) (14th wk). Fine $2,000. Last week, $2,100.

Esquire (No. Coast) (846; 90-$1.25)—"Children's Hour" (UA) (3d wk) and "By Love Possessed" (Indie) (1st wk). Fancy $6,500 or near. Last week, "Children's Hour" (UA) (2d wk) and "Mary Had Little" (UA) (2d wk), $8,000.

Coronet (United California) (1,250; $2.20-$2.75) — "Judgment At Nuremberg" (UA) (5th wk). Good $13,000. Last week, $13,500.

KANSAS CITY

(Continued from page 10)

(3d wk). Fair $4,500. Last week, $6,500.

Studio (Durwood) (150; $1.25-$1.50)—"Four Horsemen" (MGM) (3d wk). Fair $4,500. Last week, $6,500.

Studio (Durwood) (150; $1.25-$1.50) — "Murder, She Said" (MGM) (2d wk). Mild $1,700. Last week, opened new theatre in downstairs lobby of the Saxon, $2,000.

Uptown (FMW-NT) (2,043; $1-$1.50)—"Lover Come Back" (U) (4th wk). Fancy $8,000. Last week, coupled with Granada (1,217) for $15,000.

LOS ANGELES

(Continued from page 10)

"Moon Pilot" (BV) (8th wk). Hep $3,000. Last week, $3,600.

Carthay (FWC) (1,138; $1.80-$3.50)—"El Cid" (AA) (15th wk). Trim $10,000. Last week, $10,900.

Pantages (RKO) (1,512; $1.65-$3.50)—"Judgment at Nuremberg" (UA) (15th wk). Torrid $18,000. Last week, $17,300.

Chinese (FWC) (1,408; $1.25-$3.50)—"West Side Story" (UA) (16th wk). Hotsy $20,000. Last week, $20,500.

PHILADELPHIA

(Continued from page 10)

$2.75)—"West Side Story" (UA) (21st wk). Fine $12,000. Last week, $13,000.

Randolph (Goldman) (2,200; 95-$1.80)—"Children's Hour" (UA) (2d wk). Pleasing $14,000. Last week, $20,000.

Stanley (SW) (2,500; 95-$1.80)—"Sweet Bird of Youth" (MGM) (2d wk). Bright $15,000 or near. Last week, $19,500.

Stanton (SW) (1,483; 95-$1.80)—"Premature Burial" (AI) (2d wk). Trim $9,500. Last week, $11,000.

Studio (Goldberg) (383; 95-$1.80) —"Two Women" (Embassy) (reissue). Slim $3,000. Last week, "Verboten" (Indie) and "Executioneers" (Indie), $4,000.

Viking (Sley) (1,999; 95-$1.80)—"Walk on Wild Side" (Col). Sock $20,000. Last week, "Satan Never Sleeps" (20th) (4th wk), $4,000.

Trans-Lux (T-L) (500; 95-$1.80) —"Light in Piazza" (MGM) (4th wk). Okay $4,500. Last week, $5,200.

World (R&B-Pathe) (499; 95-$1.80)—"Viridiana" (Indie). Neat $4,000 or close. Last week, "Green Mare" (Zenith), $2,000.

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Film Reviews

Continued from page 6

H. M. S. Defiant

"Mutiny," story is of the time of old press gangs. British navy conditions were appalling and it was the mutiny depicted in this pic which did much to give the British naval men a new deal. Guinness plays the skipper of the "Defiant" which, when it sets out to help tackle the Napoleonic fleet, is ruptured by a tussle for power between Guinness and his first lieutenant (Bogarde). Guinness is a humane man, though a stern disciplinarian; Bogarde is a sadist, anxious to jockey Guinness out of position. The captain's midshipman son, who is in the crew, is the pawn between the two, with Bogarde ill-treating him unmercifully to goad Guinness.

Below deck the crew, led by Quayle and Tom Bell, is plotting mutiny against the bad food, stinking living conditions and constant floggings ordered by Bogarde. But it is to be a full scale mutiny coordinated with all the ships in the fleet. However, events bubble up in the "Defiant" and the private mutiny takes place when Guinness is wounded. The film moves to a tough climax with the murder of Bogarde by Bell, but when the "Defiant" saves the British fleet by tackling a French fireship all is set for an ending which gives the men their way.

Though directed fairly slowly by Lewis Gilbert, so that the excitement never comes often enough to a head, it is good rousing stuff, with fine color photography by Christopher Challis and slick artwork and special effects.

Guinness' role does not give this actor scope for his fullest ability. It is a part that could have been played equally effectively perhaps by several other actors, which is not a usual comment about a Guinness performance. But, quietly and sincerely, he presents a figure of considerable interest, and there are at least three scenes where he flashes to his full power. Bogarde's is the more showy portrayal. Lately, his roles appear to have grown in maturity, and this one enhances his reputation.

Quayle makes an impressive appearance as the leader of the rebels, determined and tough, but realizing that there is a right and a wrong way to stage a mutiny, like anything else. Bell, as his right hand man; Maurice Denham, as a drunken ship's doctor; Nigel Stock, as a brutal petty officer; Murray Melvin, Victor Maddern, David Robinson and Walter Fitzgerald are others who stand out in a reliable cast. The women get little of a show, but Joy Shelton, as Guinness' wife, is touching in one short scene with him.

Rich.

Reprieve

Compassionate, but lethargic and mechanical biopic of artist-convict John Resko. Strong cast and exploitability will have to carry b.o. burden.

Hollywood, March 26.

Allied Artists release of A. Ronald Lubin production. Stars Ben Gazzara, Stuart Whitman, Ray Walston, Vincent Price, Rod Steiger, Broderick Crawford, Dodie Stevens, Jack Kruschen, Sammy Davis Jr. Directed by Millard Kaufman. Screenplay, Kaufman, based on John Resko's autobiography; camera, Joseph Biroc; editor, George White; music, Leonard Rosenman; assistant director, Clark Paylow. Reviewed at Academy Awards Theatre, March 26, '62. Running time, 105 MINS.

John Resko	Ben Gazzara
Principal Keeper	Stuart Whitman
Iggy	Ray Walston
Carl Carmer	Vincent Price
Tiptoes	Rod Steiger
Warden	Broderick Crawford
Resko's Sister	Dodie Stevens
Resko's Father	Jack Kruschen
Wino	Sammy Davis Jr.
Resko's Mother	Naomi Stevens
Resko's Wife	Carmen Phillips
Resko's Daughter	Susan Silo
Nick	Timothy Carey
Duke	Roland LaStarza
Lefty	Tim Gilson
Storekeeper	Arthur Malet
Stanley	Lee Krieger
Gunther	Myron Healey
Barber	Josip Elic
Art Teacher	Jack Albertson
Commissioner	Robert H. Harris
Con	Andy Albin
Gallery Man	Burt Lange
1st Guard	John Kellogg
2nd Guard	Adam Williams
3rd Guard	Robert Christopher
4th Guard	Warren Kemmerling
5th Guard	Kreg Martin
6th Guard	John Clome
7th Guard	Billy Varga
Greer	Reggie Nalder
Cell Block Guard	John Dennis

This is Allied Artists fourth link this year in a chain of nonfiction pictures that has ranged from Eichmann to Rothstein to Hitler. "Reprieve," the story of artist-convict John Resko, is the best of the quartet, due in no small measure to the fact that it is the first of the four to deal with a sympathetic character. However, in spite of its superiority over the preceding threesome, the Millard Kaufman-A. Ronald Lubin production, written and directed by the former and produced by the latter, is not an especially satisfying or gratifying screen work. It will have to rely on its imposing array of players and exploitable topic to make the boxoffice grade.

The quality and impact of a biographical film ordinarily depends upon the depth with which it penetrates into the personality of its subject. In this respect, "Reprieve" fails. Kaufman's portrait of Resko is skin deep and his execution mechanical, something of an oddity considering the fact that the film stems directly from Resko's autobiography, with Resko serving as technical adviser. The screen story covers the period (1931-1949) from Resko's murder of a storekeeper through his regeneration through art in prison to the ultimate commutation of his life sentence and release from the pen. It is a straightforward film treatment, seriously and compassionately drawn but shy the cinematic flair and character insight to arrest or excite an audience. There is, for example, no background provided on Resko, a bothersome shortcoming.

Ben Gazzara's delineation of the title character is firm, persuasive and sympathetic, but his success in the role is abbreviated by the lack of character focus and uncompromising honesty, as written, and dramatic thrust or variety, as directed.

A kind of sub-plot in the film, though not an especially timely one, is the metamorphosis of penal institutions over the two-decade span of the story. As Resko's tale unfolds, the sadistic old guard is seen dissolving in the background, replaced by a more enlightened prison hierarchy. Personification of the latter category, Stuart Whitman does an able job as Resko's most ardent supporter. In the former classification, Rod Steiger and Broderick Crawford etch vigorous cameos. Ray Walston adds a light, comic note as an unstable, unlucky inmate eventually befriended by the hero. Sammy Davis Jr. scores as another cell-mate aided by Resko.

Others capable in important roles are Vincent Price, Dodie Stevens, Jack Kruschen, Naomi Stevens, Carmen Phillips, Susan Silo, Roland LaStarza, Tom Gilson, Arthur Malet, Lee Krieger, Josip Elic and Jack Albertson. Timothy Carey, employing Yogi Bear-like articulation, dashes off a colorful characterization.

Leonard Rosenman's score, mostly in a semi-progressive jazz vein, adds a racy note. Adequate contributions are made by cameraman Joseph Biroc, art director Howard Richmond and editor George White.

Tube.

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Ghost in Celluloid

Stanley Kramer's "Judgment at Nuremberg," according to Munich dispatches, is credited with sparking the "retirement" of W. German jurist Hermann Markl, one-time Hitler satrap.

His step down followed student demonstrations against him, touched off when a sequence in the film recalled that Markl was prosecutor on a Nazi tribunal that decreed death to a Jewish businessman in 1942 for "racial infamy."

Palace, Chicago, As Hotel Annex

Chicago, April 3.

Palace Theatre, longtime-ago vaudfilmer and in recent years an on-again-off-again firstrun house, will probably be converted to a meeting and banquet room for the Bismarck Hotel. Theatre went dark on short notice last Sunday (1). The hotel and theatre are part of the same building, which is owned by a group headed by realtor Arthur M. Wirtz.

Demise of the Palace as a picture house would leave only the two Michael Todd Jr. houses, the Todd and Cinestage, available for hardticket showings. Last reserved seat picture house to go was the McVickers, which became a legitimate theatre on Jan. 30 of this year. The other downtown houses are either unsitable for the two-a-day showings or are unwilling to drop their grind policy.

Most recent lessee of the Palace was Coston Enterprises, which has been showing Cinerama reissues on the grind since June 28 of last year. Theatre ran firstrun Cinerama pix on hardticket from June '53 to October '59, went dark for six months, and opened in March '60 with "Can-Can," which was followed by a short run of "Alamo," both on hardticket.

DAN DRASIN ON 'SUNDAY' AS HELPING DEMOCRACY

Cambridge, Mass.

Editor VARIETY:

In your front-page article of March 14, it was asserted that the acquisition of the Oberhausen Short Film Festival prize by my film "Sunday," proved an "embarrassment" to U.S. Information Agency officials who had accepted the prize there, and that the film made American Democracy seem "slightly ridiculous."

May I ask what is so embarrassing or ridiculous about the fact that it was by the very nature of American Democracy that I was able to make the film, and to show it throughout the world?

To the USIA, and all Americans who realize the tremendous potential for self-improvement inherent in conscious self-criticism and who value and are indeed proud of their sacred right to criticize, there must be a pride, not embarrassment in the fact that the film is presently winning both domestic and international festival awards.

I would like to publicly offer a print of the film, and free broadcast rights, to both the Spanish and Soviet television networks . . . with the stipulation that with it be aired a brief statement, written by myself, to the effect that a film of this kind could be made in America . . . and without embarrassment.

Dan Drasin.

Great If US-USSR Make With Pix

Continued from page 4

(his) and social orientations. It should be noted that a few years ago he was a vocal Labour Partyite—hence a controversialist in the press and arts—but subsequently defected when Labour chose to back MacMillan on armaments and missile bases.

In any case, of the social-conscious pictures, Mankowitz is prone to concede their relative artistry but states they are also illusive—that is, brittle of content. The commonly dubbed "angries" who fashion them are derided as ineffectual romantics, dealing like so many dilettantes in themes outside their experience and even beside the point. Of the much-praised "Saturday Night, Sunday Morning," for example, it was to him no more than a disoriented (i.e., romantic) depiction of a "conniving pup" leashed to an overactive libido. He seemed chagrined that so many should detect in it more depth.

Mankowitz, at one time story ed for Columbia in London, expresses a yen for a Hollywood screenplay assignment (he's yet to set eyes on the Coast), and is candid about the lootsville motivation. He impressed a reporter as an agile monologist in conversation, satiric and salty. His disenchantment with uppercase "causes" and global political postures is evident.

Life In Barbados

This explains in part the half-annum Barbados residency, a kind of retirement from "foraging," though he's not yet 40. The clan includes his wife, the former Ann Margaret Seligmann, and four children (eldest age 16), who receive teaching from a governess during the retreat. Home otherwise is still in Kent, outside London. Barbados, by the way, has a population of 235,000, with one of the world's lowest illiteracy rates—less than one percent. Employing a typical paradox, Mankowitz says the island affords a fine climate for a writer because it doesn't stimulate him that way.

Is he bothered by artistic compromise? More candor: "I always compromise—it's a condition of being a professional (i.e., successful) writer."

He's been writing—variously plays, novels, art books, essays, poetry, teleplays—since he was 14, making it a fulltime (financially enabling) persuit from age 15. His activities became so diversified that latterly he made the self-incorporation move, extending to legit production and the operation of a thriving antique and modern ceramics establishment in London's Piccadilly Arcade. (He's turned out books on English pottery and wedgewood.)

His favorite form of film expression is the short—his 45-minute "Bespoke Overcoat," originally a play, was a moneymaker and prize-winner. Filmwriting is for him an intellectual exercise (he enjoys it), but derives more satisfaction from books, albeit "I can't depend on them for a living."

His latest novel, written in unstimulating Barbados climate (and now being pitched to Little Brown for U.S. publication), is titled "Cockatrice," a film biz yarn but not one of the lurid "backstage" genre. Rather, it's about the "little marginal demon" in the business, a producer's assistant who covet's bigger things and runs like Sammy Glick. A cockatrice, explains Mankowitz (and Webster's confirms), is a fictive miniature serpent with the stare of a basilisk that can freeze men. It's also noted for bad breath—in short, a venemous little animal.

Although the angry juices have cooled in him some, Mankowitz is not without concern and cites his association with "Day the Earth Caught Fire." He believes it is probably his most important screen credit, in terms of content, "but I don't think it will have any effect." Not in Britain, not here.

His caustic wit is like this: Apprised by phone in his room at the Plaza Hotel that there was no market among the American slicks for a long yarn on miscegenation, he asked his Manhattan literary agent to return the manuscript, adding, "I'll find a more degenerate society for it."

And to a reporter scanning a mimeo rundown of his writing credits, **"As you can see, I've done far too much."**

ONE-PROJECTOR ARTER

The Studio Seats 150 In Former Downstairs Lounge

Kansas City, April 3.

The Studio is the newest downtown motion picture theatre. It presents several new twists. Arthouse is a theatre-within-a-theatre.

Studio is located in what was the downstairs lounge of the spacious Saxon Theatre, itself reopened recently by the Durwood circuit. Studio has 150 floor chairs, the canvas models of the film director type, and has booth with but a single projector.

It operates with a pass-through boxoffice, and with a single projectionist, house staff is held to a nub. While the operator is changing reels, a portable concession stand is rolled out for an intermission snack. Having the two theatres under one roof, the owners also have but one rental problem.

Playing these several angles, Stanley Durwood, general manager, said he hopes an arthouse downtown thus will prove successful. Scale is $1.25 for matinees, $1.50 for eventngs. "Murder She Said" got the nod as first attraction.

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International Sound Track

London

Robert Goldstein, 20th-Fox topper, in disclosing future 20th British product, named **Jack Cardiff** as director of "Ulysses," which is now scripted by **Allan McClelland**. It is expected to roll in the fall. "High Wind in Jamaica," to be directed by **Jose Ferrer**, is currently being written by **T. E. B. Clarke**. **Mark Robson** is readying two new ones, "The Wingate Story," from **Leonard Mosley's** book, and "The Greatest Raid of All." Other 20th-Fox plans include a couple for **Ingrid Bergman**, "Promise at Dawn," and "The Visit."

David Kingsley, described in a VARIETY news story (3-7-62) as "sales executive in the British Lion division only," points out that he remains managing director of British Lion, a director of BLC and a director of Shepperton Studios . . . **Max Maxfield**, of Metro's exploitation department, has quit . . . **Ernest Betts**, film critic of The People, has taken over as chairman of Critics' Circle Film Section, following a three year stint by **Dick Richards** . . . Paramount's decision to reissue **Alfred Hitchcock's** "Rear Window," which opens at the Plaza, was made before the news broke of **Grace Kelly's** comeback. Now Metro is dickering whether or not to refloat "High Society" . . . The film of **Richard Strauss's** "Der Rosenkavalier" is booked for a season at London's Royal Festival Hall in July. Rank Film Distributors is handling the **Paul Czinner** project.

The new distribbery, Garrick, and **Artur Brauner** of CCC Films (Berlin), have signed for four-picture deal, consisting of two **Raymond Stross** pix and two for CCC (London) Ltd. First subject is "The Brain" and it rolled at Twickenham on Monday (2). Directed by **Freddie Francis**, it casts **Anne Heywood**, **Peter van Eyck**, **Cecil Parker**, **Bernard Lee**, **Maxine Audley**, **Jeremy Spenser** and Germany's **Ellen Schwiers**. Stross's "Knife Edge," and CCC's "Naked and Alone" and "The Testament of Dr. Mabuse" follow . . . The Rank Organization and United Artists dreamed up a novel publicity stunt to boost "The Road to Hong Kong," a London to Brighton rickshaw race which was skedded for Sunday (1) . . . **Sydney Lewis**, long serving Associated-British public relations topper, was due to retire as of now. But he is being retained as a part-time labor relations consultant . . . **Walt Disney's** next British film will be "Horse Without a Head," based on a railway mail robbery . . . **T. E. B. Clarke** has scripted the yarn and **Don Craffey** will direct . . . **Theo Richmond**, British Lion publicity chief, lamed with torn foot ligaments . . . **Carl Foreman**, has left for Sweden to start on "The Victors." **Sophia Loren** and **Simone Signoret** are first signings . . . **Pat Boone** and **Nancy Kwan**, stars of Seven Arts' "The Main Attraction," forbidden to ski when the unit locations in the Austrian Tyrol next week.

Paris

Christiane Rochefort, author of the "Le Repos De Guerrier" (Warrior's Rest), now being filmed by **Roger Vadim** with **Brigitte Bardot** and **Robert Hossein**, expressing contentment with cast and the method of treating this tale of an alcoholic who sexually enslaves a middle-class girl and drags her into drink and abandonment. She did not feel that way about **Raf Vallone's** recent legit version, in which he also starred; that was a fast flop here. Many love and nude scenes have the set cleared quite often . . . Film buffs have adapted **Roger Planchon**, the director and stager of the provincial theatre in Lyon, the Theatre Villeurbane, whose stage pyrotechnics are influenced by his assiduous filmgoing and pic interest. They feel Planchon has brought a new flair to theatre without aping film techniques but assimilating them and turning them to legit advantage.

Jill Haworth, after finishing a role in her first French pic "Your Shadow Is Mine," now starting her second with "Les Mysteres De Paris," based on the turn-of-the-century Paris underworld melodrama of **Eugene Sue** . . . **Allesandro Blasseti** haunting offbeat Paris nightlife, little frequented by tourists, for his currently shooting documentary feature pic on Paris "Rhapsodie Nocturne de Paris" . . . **Luchino Visconti**, who is to direct the film version of the late **Albet Camus'** novel "The Stranger" as an Italo pic for **Dino DeLaurentiis**, says the film will still be made in French with other versions, Italian included, dubbed later. He has two pix before tackling this and is thinking of either **Alain Delon** or **Jean-Paul Belmondo** for the title role of a man who seems completely cut off from life and feeling until doom-sealing involvement with a murder awakens his need and thirst for life. It does not look to start till 1963.

French pic director **Jean-Pierre Melville** declares he is readying to sue Yank literary agent **Scott Meredith** for selling a property to a U.S. film company that he has already bought. Melville optioned a story "The Careful Man," by **Max Fanklin**, which is a pen name of **Richard Deming**, from someone who had it in France. The said story was then puffed up and published as a book "Kiss and Kill" by Deming. Most of this is "The Careful Man" verbatim. Melville got word that Meredith was willing to refund his money. But he said no and intends making the pic early next year. Meanwhile "Kiss" was sold and Melville will contest it . . . Meanwhile Melville is slated to direct "Three Rooms in Manhattan" in N.Y., and other properties are the **Francoise Sagan** play "Castle in Sweden" and **Georges Simenon's** "The Oldest of the Ferchaux."

Marc Allegret to Italy to try to sign **Anita Ekberg** for a French pic "The Abominable Customs Man" opposite comic **Darry Cowl** . . . **Jean Renoir** prepping a film version of **Knut Hamsen's** old novel "Hunger" Fernand Lumbroso, the impresario who handled all the Eastern Bloc theatrical entries here, turning pic producer. He already has two projects lined up to go late this year with two others prepping. He has **Valdimir Nabokov's** "Dark Room" about a blind man in love with a perfidious young girl (older than Lolita) who brings her lover into his home. **Roger Vadim** is to direct with **Roger Vailland** to adapt. He would like **Alec Guinness** and **Natalie Wood** for the pair.

Rome

Fredric March replaces **Alec Guinness** in Titanus-Ponti's "Altona" . . . **Vittorio DeSica**, director of "Altona," expects to start April 1 in a Hamburg castle . . . he'll follow up current project with another **Sophia Loren** starrer, "The Children of Sanchez," located in Mexico, then returns to Rome for an **Alberto Sordi-Silvana Mangano** item . . . **Federico Fellini** may shoot a tv film on Hollywood if his preparative chores on his next feature allow him time to fly to California at Oscar time . . . his "Dolce Vita" is in running for best director honors . . . **Alain Delon** still hopes to wind his current "Marco Polo" chores for **Raoul Levy** in time to play Tancredi in "The Leopard" for **Luchino Visconti** and Titanus.

Astor Pictures reported planning two coproduction ventures in Italy . . . company's **George Foley** and **Douglas Netter** recently left town after talks in this connection . . . Foley incidentally notes that Astor's purchase figure on "Dolce Vita" world rights is closer to $1,500,000 than the $1,350,000 previously reported . . . **Vinicio Delleani**, leaves Cinecitta's directorship to head the currently refurbishing INCOM Studios outside Rome, with **Sandro Pallavicini** taking over as INCOM Studio prexy.

Michael Craig is latest casting addition to **Maxima's** "Captive City."

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PRODS. ASK MORE PLAYING TIME

Mexico City, April 3.

A major change in the Mexican exhibition picture seems to be brewing, despite disclaimers by American distributors here and Robert J. Corkery, Latin American representative of the Motion Picture Export Assn.

Jorge Ferretis, Film Bureau head, driving for a well-planned and balanced exploitation of national product within Mexican territory, is a new champion of the producers. Ferretis said that Mexican films must achieve a better recuperation of production costs within the domestic market to strengthen finances of the whole industry.

In recent weeks, Ferretis has huddled with both Mexican and foreign distributors, and he has insisted that they register their firms with the Film Bureau as stipulated by the Public Entertainments Regulations. The closed-door talks apparently stressed need for better coordinated programming, with this meaning improved exhibition time for national product.

While Ferretis and distributors did not make any statements on private talks, the former did say that he will try to give independent exhibitors a break. Independents long have complained that they do not receive pictures until the last drop of profit has been squeezed out by the federally-owned National Theatre Operating Company. This company for its part, dickering renegotiation of contracts with distributors, appears not to be wholly in accord with Ferretis and the producer aims to increase time for Mexican pictures. It is learned, for example, that the first-run Ala-

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Adelaide Second Fest Big Success

Melbourne, March 27.

Adelaide, capital city of the state of South Australia, has been turned into an Aussie Edinburgh with its second Festival of Arts which was opened March 17 by the Governor-General, Lord De L'Isle, and which winds up March 31. Distinguished visitors from all other sections of Aussie, as well as many from overseas, have converged upon Adelaide during the past 10 days.

Program included concerts from Yehudi and Hephzibah Menuhin, the 94-member strong London Philharmonic with Sir Malcolm Sargent and John Pritchard conducting, as well as many homebred musicians.

In the dramatic field so far most of the plaudits have gone to the staging of Shaw's "St. Joan." In the title roue, Aussie actress Zoe Caldwell (recently returned from the Shakespeare Stratfords in England and Canada) has been landed for her interpretation of the Maid of Orleans. Ron Haddrick, back from his recent London stint in the Aussie "The One Day of the Year," also has been praised for his portrayal of Dunois.

The festival also has been the Aussie preem of "J.B.", a staging of Ben Johnson's "Volpone," in-the-round, and the Chester Miracle play, "Noah's Flood" set to music. The Aussie musical "The Sentimental Bloke," after a five months' run in Melbourne, also has opened to coincide with the Fest.

Ballet is represented by Bhaskar and Company from India, and Jazz by Dave Brubeck and his Quartet. There's been a great agitation afoot to have a Festival Hall built in Adelaide.

Coincidental with the festival, the Australian Elizabethan Theatre Trust is presenting a season of four operas.

Cost to mount the Fest is estimated to be about $15,700 plus the resources of the Australian Elizabethan Theatre Trust and Australian Broadcasting Commission.

Pix Prod. Activity Along Nile Spurts As Result of MPEA, Egypt Coin Deals

Rome, March 27.

Recently set compensation deals between the MPEA and Egyptian authorities have resulted in a spurt in production activities along the Nile involving foreign coin, over and above the money involved in direct transfer deals. These, involving $100,000 per month remittances for six months, Egypt-to-U.S., relate to money accrued to Yank companies in Egypt during the second half of 1958.

Remittance flow was started after recent on-the-spot negotiations by MPEA Mediterrancan topper Leo Hochstetter. Latter is due to return to Cairo in near future to extend above-mentioned remittances to include money accumulated in Egypt by U. S. companies during the first six months of 1959.

Meanwhile, everything but Egyptian cotton is allowed export transaction under the same transfer deal. Yank companies have received permission and even encouragement to solve their transfer problems by producing pix in Egypt.

First film moving under this arrangement is "Cairo" (MGM), a George Sanders starrer, directed by Wolfe Rilla and produced by Ronald Kinnoch. Pic features Richard Johnson and Egyptian star Fatem Hamama. At least two other Metro items, these in association with Rome's Titanus Films, are currently being readied in Egypt: "Golden Arrow," starring Tab Hunter and Rossana Podesta, and "Son of Spartacus," which stars Steve Reeves. "Death on "Nile," from an Agatha Christie mystery, is reportedly another upcoming Metro project located in Nasserland.

Italian production companies have on their own also shot pix in Egypt on solo or tandem basis in recent months. One of these was "Wa Islamah," directed by Andrew Marton for a Rome firm, while another is currently starting. It is "Karim, the Sheik's Son," in which Gordon Scott has the lead.

Back on the U. S. front, plans call for Hochstetter to make another trip to Cairo soon to confer with Egyptian Minister of Economy, Dr. El Khassouny, regarding future unfreezing activity of Yank film coin.

RANK'S 'LOOK AT LIFE' OBSERVES 3D ANNI

London, March 27.

"Look At Life," the Rank Organization's weekly color magazine film, is celebrating its third anni with the 157th issue. It is called "The Maple Has New Leaves" and shows a British family emigrating to Canada.

Naturally it is shown in all Rank houses, but it also has an average of 1,200 bookings among the indies, an increase of 300% since it bowed in 1959. Thirty-three countries also book the series. Ex-newspaper editor Grafton Green is the boss, with Tony Barrier as his assistant and Ted Candy, production manager.

Rydge, GU Chief, On World Looksee

Sydney, March 27.

Norman B. Rydge, chief of Greater Union Theatres, key Aussie film circuit, and British Empire Films, major distribution unit under the GU tent, planes out of here March 31 on world looksee. Rydge will stop in Spain to confer with Samuel Bronston executives following a distribution deal for "El Cid," "Pekin" and other Bronston product. It's known here that Rydge paid a top figure to out-bid the opposition for the Bronston pix in this territory.

During his London stopover, Rydge will confer with Rank officials (Rank is a 50-50 partner in GU and BEF), regarding plans for further upbeating biz and setting additional product for BEF distribution here.

GU celebrates its 50th anni next month. Rydge has revealed that his organization would spend around $2,000,000 on theatre improvements. Loop is presently converting the 3,400-seat State, Melbourne, into an intimate 1,200-seater.

Intimate houses playing on hard-ticket under the GU banner now include the Forum in Sydney; the Chelsea, Melbourne, and Wests in Adelaide. Next in line is the Palladium here.

Major product comes from Columbia, Universal, Rank, Paramount (on certain pix), Lion-International, foreign independents, and the Bronston product. In addition to a key loop coast-to-coast, GU also operates 22 nabe cinemas in Sydney.

Columbia Sews Up New Showcase in Paris

Paris, April 3.

Columbia Films joined other Yank film majors, like Metro, 20th-Fox and Paramount, in sewing up a theatre outlet on the Champs-Elysees, the showcase first-run section in Paris, via a deal with the Paris Theatre. The Champs-Elysees usually shows the subtitled versions of Yank pix and gets a more selective buff crowd. Though smaller in revenue, the C-E houses can launch a pic or create such interest that these films do better in subsequents and Continental countries.

Paramount has the Elysees, Metro the Triomphe, and 20th-Fox the Ermitage. However, these houses also sometimes show French pix to get in under the regulations calling for a split between foreign and French film playing time, and even product of other U.S. majors depending on product availability.

Orson Welles Returns To Directing Pix; His First Since '58 'Evil'

Paris, April 3.

Orson Welles started his first film directorial stint, since his 1958 Hollywood chore on "Touch of Evil" (U), on Monday (26), with a film version of Franz Kafka's "The Trial." This stars Jeanne Moreau and Anthony Perkins and is being produced by Alexandre Salkind. Pic is being made in English and French with two weeks shooting in Paris and eight in Yugoslavia.

Welles is scripting and will play a small part as a priest. The French actress Suzanne Flon and the Greek actress Katina Paxinou may also do roles in the pic.

Welles, once a fair-haired boy in Hollywood whose first pic was "Citizen Kane" (RKO), is not bitter about his rare Hollywood chores since the war. He has appeared in several pix at home and abroad as well as European vehicles.

Welles won a Grand Prix at the Cannes Film Fest with his Moroccan feature, "Othello."

Brit. Tribute to Minnelli

London, April 3.

A tribute season to director Vincente Minnelli was launched last night (Tues.) by the British Film Institute at the National Film Theatre. Minnelli's "Cabin In Sky" teed off. It will be followed till mid-May by 15 other films he has directed.

France Envisions New Film Crisis But No Letup on 100 Pix Annually

Paris, April 3.

It is getting hard to know whether there is a film crises in France because pix people have been shouting it, like the boy who cried wolf, since the last war and still managing to make more than 100 films per year, and even make solid dent in the foreign mart. But the cry of crisis is once more heard in filmic circles.

Filmgoing has been falling off steadily every year for the last few and production costs have been pushing steadily upward. But the hiked admission prices and film aid have kept things fairly balanced. But this season, with the harsh political realities, Algeria and its tenseness though technically finished, the boxoffice has been just too low.

It is true some big productions managed to do as well as usual but those that might have done okay in previous times have been falling flat as audiences become more choosey. The last few months, as the Algerian War crawled to a close, were extremely soft. Things have picked up a bit, but locals are still worried about the general film setup.

Some are criticizing the insularity of French filmmakers, who think more of their own limited marts (a pic can rarely amortize itself in French speaking spots alone), than in international terms. Trouble in the top export marts, Japan and West Germany, has also added to woes here.

So there is soul searching again among the film pundits and people have an eye on the marts to see if the industry will again skimp by. It may again be that French pic paradox of looking bleak but somehow balancing out again.

Venice Film Fest Sets Some New Rules; Won't Keep Entrants at 14

Rome, March 27.

Several important innovations are included in the 1962 Venice Film Fest regulations. For instance the rules for the festival show that while the Venice pre-selection system has been retained, the fest has dropped its set 14-feature competitive film total this year.

Move will be welcomed by those who felt that the arbitrary figure applied in past years (one competitive pic per night for each of event's 14 days) constituted an unfair and unnecessary handicap. For example, one year might offer more than 14 worthy pix for Venice consideration, another year might force the fest to include one or more lesser items to "round out" the two-week bill.

Queried on this as well as other changes, Venice director Domenico Meccoli indicated that total had been "unblocked" after a necessary breaking-in period. This had shown that, while the total figure of competing pix should not be set, some selectivity was not only necessary but imperative.

Meccoli pointed out that other international festivals such as those at Berlin and San Sebastian, which had previously had no restrictive clauses on entrants, had this year likewise begun tightening their reins. Berlin this year has limited the total of competing feature pix to 24. Meccoli indicated that if the films found worthy of a competitive slot topped 14, the added pix would be screened in the afternoons. If the total failed to hit 14, then remaining "open" evenings would accommodate noncompeting pix of world-wide interest.

Other Venice changes include earlier slotting of both Documentary and Moppet Film festivals, now respectively unspooling from June 29 to July 4 and from July 5 to 10. The Art Film Fest likewise has been moved up.

The Venice director stressed in answer to past criticism of Venice policy that he had no desire to run or even encourage Venice's emergence as an "experimental" film festival and that Venice was in no way to be interpreted as a "festival against the industry."

Finnish 'Ecstacy' Sold To 12 Foreign Nations

Helsinki, March 27.

A new Finnish thriller with plenty of sex and love making, on the English-language markets called "Preludes To Ecstacy" (originally titled "The Moon Is Dangerous"), is conquering foreign markets with a faster pace than any previous Finnish picture. So far it has been sold to 12 countries, and producer Suomen Filmiteollisuus counts on another 12 countries before the summer.

At home, the pic drew raps from indignant critics but proved one of the year's biggest boxoffice hits in every section. The picture stars Liana Kaarina, described as a seductive young actress, and Esko Salminen, this year's most popular domestic actor. He also is a young newcomer on the screen. "Préludes" is directed by 70-year-old vet producer-director Toivo Sarkka, this being his 48th direction and 222d production assignment.

Writer Group in Beef Vs. SOA in Paris; Say It's Become Monopoly

Paris, April 3.

A strong beef against the Society of Authors, the French royalty collection setup for playwrights, has gone up here from a group of writers. Issue may go to court and contest the SOA rights. It's contended by some that they have usurped powers in handling their works.

Among plaintiffs are Julien Duvivier, Raymond Gary, Henri Jeanson, Joseph Kessel and Maurice Druon. They contend that the SOA was founded by the authors and has now become a sort of Frankenstein monster. Instead of only picking up money and distributing it, the SOA now acts as an agent for foreign rights and has blossomed into a monopoly as far as performing rights in France and Europe.

Main squawk is that the SOA has been writing clauses into contracts which give the local producer first call on film rights. This can sometimes stymie lucrative Yank film income. SOA also claims statutory rights in Italy, Spain and Holland where they have sole placement authority.

Also contested is the waiver of tele rights for these countries. Originally set up in 1777 by Beaumarchais, the SOA collected 12% on grosses every night for its authors, with 2% of this going for SOA upkeep. Many now feel the SOA has become archaic and has built up a fund that should be distributed more often among members.

Foreign playwrights also have come out against the SOA, claiming too much red tape in getting their royalties. The SOA answers that it has been attacked by its members before but usually nothing came of it. The SOA feels it works for its members and gets the best local and foreign terms, and placements.

There are reports that the Ministry of Culture may take steps in this, and form a special commission to looksee collections and fund distributions. The next few weeks should tell whether it is just a tempest in a teapot.

Leo Lax Expands to U.S.

Paris, March 27.

Leo Lax, who has dubbing, special effects labs, and a distrib unit here, is spreading out. He recently opened offices in N.Y., Hollywood and Canada. Partnering with locals he will buy pix for theatres and tele as well as invest in coproductions.

His Yank company is Plaza Films International and the Canadian adjunct, Leo Lax Canada Ltd. He already has taken two films which he is dubbing into English here for these marts.

From Ams to Pros

Barcelona, March 27.

Barcelona has developed an export item in the two-man team of Manola & Ramon, office clerks whose own music and lyrics in modern idiom caught on over the local broadcasting facilities, starting with amateur hour exposure. Ramon guitars, both sing and they have now toured Argentina and Venezuela, and will return to South America later.

Their billing here is Duo Dinamico (Dynamic Team).

Five Scottish Rep Houses Win Grant

Edinburgh, March 27.

At long last help is coming to the five Scottish repertory theatres. Between them, they will receive a grant from the British Arts Council of nearly $120,000 for the year beginning April 1. This marks an increase of $51,000 over last year's figure, according to a spokesman for the Scot committee of the council.

Of the total, some $12,000 has been earmarked for theatre renovations. Also, the Scot committee will continue its scheme of guarantees for the first production of new plays "of special merit," and will increase bonuses to repertory theatres for "worthwhile" plays from $300 to $600.

Largest share of the grant goes to the Glasgow Citizens Theatre or $36,000. The Dundee Repertory Theatre gets $24,000 plus a special grant of $3,000.

Plans for a national theatre in Scotland are not to be encouraged meantime by the British Arts Council. A Scot Committee spokesman said: "We have decided that the greatest service that can be done for drama in Scotland will be for the Arts Council and the respective local authorities to insure between them the continuance of the existing repertory theatres."

Levine's Embassy Near Italo Two-Film Deal

Rome, March 27.

A deal giving Joseph Levine's Embassy Pictures the U.S. distrib rights to two Italian pix, "Divorzio ALL'Italiana" and Salvatore Giuliano," both produced by Franco Cristaldi for Lux-Vides-Galatea, is reported near conclusion here.

Figure cited for package is $300,000. The number of Yank companies have been reported seeking both properties in recent weeks. "Divorzio," which stars Marcello Mastroianni, has been a leading b.o. contender in all Italian key cities. "Giuliano," directed by Francesco Rosi, a later release, has likewise shown strength on early playdates.

Mex Exhibs

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meda Theatre, heretofore exclusively screening Mexican product, will cut this down to 30 weeks a year, with other weeks devoted to Hollywood pictures. Producers charge this federal circuit policy is detrimental to them and contrary to "protectionist" measures promised them by Secretary of State Gustavo Diaz Ordaz and other federal officials.

A hard core of producers, with the support of Peliculas Nacionales, official distributorship handling Mexican product internally, are pushing the "protectionist" gimmick. This calls for more exhibition time for Mexican films and improved percentages to boost the internal take. This to balance off the admitted loss of revenues from foreign markets, notably Latin America.

Quirino Ordaz Rocha, head of the federal circuit, said that giving more time to Mexican product was not feasible because these do not draw at the boxoffice as well as Yank and other foreign product. Further, he said the public would not stand for an increase of exhibition time for national pictures, this requiring a cut in showing of Hollywood films. However, producers indicate they plan to fight for their protectionist policy and are taking matters all the way up to President Adolfo Lopez Mateos.

The vicious circle in Mexico's troubled film industry is not over yet. A spokesman for American distributors said that it would be "suicidal" for Mexico to attempt to screen more Mexican screenfare of uncertain quality. The great need obviously is for better produced pictures, this source pointing out that the public never stays away from a good picture whether it be Hollywood, Mexican, Chinese, or whatever.

Another ill, according to the U.S. exec, is the lack of collaboration and the cross-purposes developing in the Mexican industry. He pointed up the fact that the so-called plan to put the industry on its feet has now snowballed into a series of "plans." The Assn. of Mexican Motion Picture Producers, Santiago Reachi, the inter-departmental official committee, Cesar Santos Galindo and others are touting their own plans as "the" means for overcoming the industry's economic ills. All this leads to is confusion and disunion.

Finally the American source said constant union bickering is not contributing to improved conditions. Just now both unions, STIC and STPC (Union of Film Industry Workers and Union of Film Production Workers) are feuding over the America Studios issue. These studios are for short subject production but STPC claims they string together three or four episodics and call this a feature picture. The STPC has a group which feels the studios should be shut down and production delegated to Churubusco and San Angel Inn studios, over which it has control. STIC said it will not permit this in any manner. And so the "cold war" in Mexican filmdom may turn into a hot one, if a better understanding on part of all elements is not achieved soon.

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due for start here soon under guidance of **Joseph Anthony**, who is currently retouching script . . . **Claudia Cardinale** may have spot in the new Fellini film . . . **Renato Castellani's** next is located among Sardinian fishermen . . . **Gina Lollobrigida** reported booked for still another pic this year: "Il Disgelo" (The Thaw) to be directed by **Franco Rosi** from script by **Ennio DeConcini** and **Eliana deSabata** . . . Gina's next, starting in May, is "Imperial Venus," from now-completed screenplay by **Aurenche, Arlaud, Benvenuti,** and **DeBernardi** . . . Royal produces.

Euan Lloyd will beat the drums for Cinerama's "Brothers Grimm" and "How the West Was Won" in Britain, following his current stint with Goldwyn's "Porgy and Bess" . . "Grimm" will open first in U.S. while "West" will precede it in Europe . . . "Divorce, Italian Style," which recently went to Embassy for U.S. and Canada, has just broken existing seasonal b.o. records in Rome, Milan, and Turin . . . "Light in the Piazza" (Metro) had its Italian premiere March 29th, at Florence's Capitol Theatre . . . "Porgy and Bess" opened same day in Rome's showcase Corso Theatre, likewise to V.I.P. crowd . . . **Brigitte Bardot** expected to shoot some sequences of "A Warrior's Rest" in Siena . . . **Orson Welles** should start his pic version of **Franz Kafka's** "The Trial" in April, with cast of Ficit-Paris Europe production comprising **Anthony Perkins, Jeanne Moreau, Elsa Martinelli, Tullio Carminati, Madeleine Robinson,** barring last-minute switches.

Madrid

Albert Cavalcanti will direct a film adaptation of **Garcia Lorca's** modern "Yerma" for producer **Jose Luis Maesso** as the Spanish anchor in a European co-production . . . **Miguel Echarri's** first venture under his own production banner will be "Marcha o muere" ("March or Die"), a story of the French Foreign Legion in Algeria to be directed by **Frank Wisbar** in a three-way coproduction with Italy and Germany. Wisbar, in Madrid this week for a location survey, revealed **Stewart Granger** and **Doria Gray** as his leads, together with a German star, as yet unsigned . . . **Millie Perkins** left Madrid after winding her title role in "Dulcinea" for producer-director-writer **Vicente Escriva** in an Aspa Films-Omnia (Spain-Germany) coproduction also starring **Cameron Mitchell** and **Falco Lulli.**

Columbia execs **Mo Rothman** and **Mike Francovich** here . . . With Columbia's rep in Spain, **Emilio Lopez,** had meetings with government film authorities, with **Samuel Bronston** and his veepee, **Mike Waszynski,** regarding future Bronston produtt, with Spanish producers re Columbia release of Spanish pix in all-Spanish lingual circuits and meetings with **Sam Spiegel** anent "Lawrence of Arabia" . . . **Jose Ferrer** and **Arthur Kennedy** reported to director **David Lean** in Sevilla for support roles in "Lawrence" . . . **Nat Wachsberger** and **Harry Joe Brown** will next star **Sean Flynn** in "Sign of Zorro" and have long range plans for the young **Errol Flynn** offspring to star in a brace of features annually for the next five years. Sean Flynn's debut starring role in "The Son of Captain Blood," coproduced by Wachsberger, Brown and Benito Perojo Productions of Spain will hit the screen in a salvo Madrid preem on Easter Sunday.

Some 13 countries have entered 25 features and 26 shorts in the April 22-29 International Film Week of Religious and Moral Values at Valladolid. Attendants at this festival face the stiffest daily work schedule of any film gathering on the calendar—with three features screened daily and including morning discussion seminars chaired by ex-Venice Film Festival director, **Floris Luigi Ammannati.** Films in contest will be disclosed shortly—after Spanish film officials get a prior look and issue clearance. Reported Yank entries are "St. Francis of Assisi" and "Devil at 4 O'Clock" . . . "Cerca de las estrellas" ("Close to the Stars"), winner ofthe San Juan Bosco Spanish Oscar as the "best film" of 1961, will represent Spain at the Mar del Plata Festival . . . **Cesar Andavin,** director of "Circa de las estrellas," will present his film at the Argentine Fest and then return to Spain to enter it in competition at Valladolid as well.

Mexico City

Mario Moreno (Cantinflas) shooting his annual Mexican picture, "The Extra," reports he goes on to London after this to do a coproduction, pending many months. He also has proposals to film in France and Italy and added "it is very possible I will continue making pictures for Hollywood." For lack of time there will be no theatre engagements and comic said he is preparing big ballyhoo for "Pepe," scheduled to finally premiere in Mexico in September . . . Word here that the **Andre Bazin** prize, an aspect of the Mexican World Review of Film Festivals, will change site to the Santa Margarita de Liguria Festival in Italy, with this decision sent on to **Jorge Ferretis** by **Vinicio Beretta,** head of the International Assn. of Film Critics.

Unemployment still big problem of Mexican film industry with unions fearful situation may worsen. In director's section only four out of 30 accredited members are actively employed . . . "King of Kings" premiered here in six houses, but only at a 32c, despite previous reports of an allowed advance . . . doing excellent boxoffice. Reports from Monterrey and Guadalajara indicate that film had a slight edge on grosses chalked up by "Ben-Hur" . . . **Ron Randell,** who came here for the "King of Kings" premiere, quietly departed for a week's sunning in Acapulco.

Joseph Vogel, MGM president, arriving here for a "vacation," held a series of talks with **President Adolfo Lopez Mateos, Quirino Ordaz Rocha,** head of the federally owned theatre circuit and **Ernesto Uruchurty,** Mayor of this metropolis. Although talks were top secret it is believed Vogel was attempting to convince Mexican authorities to permit as high as a 64c boxoffice for MGM spectaculars . . . Eight Mexican films are being sent to Russia for exploitation there. Deal was set up by **Vladimir Obrubox,** representing Sovexport Film here. This may be beginning of a greater Russian-Mexican film exchange although Obrubov was careful to say that final selection would be made in Moscow but with possibility that all eight pictures would be okayed. Among films shipped are "Animas Trujano," "Juano Gallo," "Yanco," "Macario," "Three Musketeers and a half," "Sins of Youth," "Sun in Flames" and "Adventures of Pito Perez."

TOLLVISION REVIEW

By DAVE WARNER

Rochester, April 3.

The closed-circuit transmission in black-and-white last week of an actual Broadway performance of Paddy Chayefsky's "Gideon" from the Plymouth Theatre, N.Y., to the Auditorium here was good television uninterrupted by commercials. The play's impact as a Main Stem presentation was somewhat diluted by the lack of color and the absence of a full-stage view.

Conversely, however, the entire orchestra and balcony audience viewing the "Theatrevision" process was afforded closeups of actors' facial expressions that could be enjoyed by only a few well-located members of the Broadway audience. An annoying sidelight to the presentation here in Rochester was audience coughing in Manhattan. The noise, magnified in transmission, sounded like a visit to the zoo.

Gideon

Theatrevision closed-circuit presentation of Broadway stage play. Reviewed at Rochester Auditorium, March 30; $3 top.

Four evening performances Wednesday-Saturday (28-31) and the Saturday matinee of "Gideon" were transmitted 300 miles over telephone company lines into the local Auditorium. A capacity audience of around 2,600 including Rochester officials and showbizites, attended the "Theatrevision" preem Wednesday night. The play was seen at the Auditorium on a 15 by 20 foot screen set up at the rear of an empty stage. Tickets were scaled from $1.50 to $3 as compared to $3 to $7.50 at the Plymouth.

The telecasts were conducted by Dynamic Theatre Network, a division of Dynamic Films Inc., a producer of nontheatrical films. The outfit, which conceived the "Theatrevision" process in collaboration with Marconi Wireless Telegraph Ltd. of Great Britain, is headed by Nathan Zucker and Walter Lowendahl. Dynamic has reportedly thus far invested nearly $500,000 in the "theatrevising" system.

Although the all-English crew of Marconi wireless technicians spent almost two weeks setting up and testing equipment manufactured in England there were difficulties opening night in adjusting the sound to the acoustics of the hall. Many viewers at the preem performance complained of ear-splitting sounds in the first act but felt this had been corrected in the second act.

Warwick Armstrong, chief engineer of the Marconi crew, said he would have preferred the selection of a play other than "Gideon" because of its unusual lighting. However, the crew made the most of the lighting situation and there were no camera breakdowns, fade-outs or blackouts the opening performance.

Zucker, who feels that various technical difficulties can be corrected, plans presenting closed-circuit telecasts of Broadway productions in at least 10-15 cities starting next fall. Dynamic, which can also televise in color, intends, telecasting, in addition to legit, concerts, ballets and opera. Zucker asserts, "The important thing we found out from our Rochester experiment is that we can 'theatrevise' good theatre and hold an audience's interest."

However, Lester Pollock, manager of the Loew's Theatre here, commented that after the first 15 minutes "Theatrevision" is just like watching television. "You don't get the feeling you're watching a Broadway play," he said. "But," he continued, "'Theatrevision' does have one great feature. The person who spends $1.50 to sit in the balcony really gets his money's worth. He gets a better look at actors people on Broadway pay as high as $7.50 to see." Pollock has promoted several closed-circuit title fights at the Loew's.

"Theatrevision," which has been tried out in England, was demonstrated on Broadway by Dynamic last September when performances of "Come Blow Your Horn" at the Atkinson Theatre, N.Y., were transmitted to invited audiences at the nearby Golden Theatre. For the N.Y.-Rochester telecast of "Gideon" there were three cameras in use at the rear of the Plymouth Theatre.

Dynamic envisions a closed-circuit network of 180 cities in 27 states by 1963. The towns will comprise those that do not usually play touring legit productions so as not to conflict with regular road company operations.

Disney's Cure

Continued from page 2

and costly talent, gets along just fine with Fred MacMurray. Also: the stress has been on comedy entertainment luring the kids, who bring along the parents and in this respect almost has a market to himself. For Disney's presentations evidently are a welcome escape from the "adult" fare being turned out in such large part by the big studios.

MacMurray is not being given a brushoff herein; he's an agreeable personality, obviously the public states so at the b.o., in a new and compatible cinematic environment. Significantly it does not require a Fort Knox Brando-Holden-Sinatra-Grant kind of ante to get him.

Interestingly, Disney's recent past includes "Babes in Toyland," his most expensive picture in comparison with the aforementioned others and yet the least in the grossing category. It's estimated at $4,000,000 in domestic revenues.

Coming up, and highly touted, is "Moon Pilot." This is a comedy about astronauts. This is another brought in at unfrightening cost. It is booked as the Easter film at New York's Radio City Music Hall.

There can be no question that Disney has become a boxoffice powerhouse with a new twist. The bankers and brokers and economists within the business itself like the way he does it on low budget.

De-Sexing Films?

Continued from page 2

the industry has been commended because of its treatment of the problem, particularly the treatment or rewrite by Richard Brooks of Tennessee Williams' play, "Sweet Bird of Youth," produced by Pandro Berman for MGM.

Whatever the problems last year they are in like number up to now, he said.

"The complaint generally come from the public, not within the industry, and they seem to be so.

"The fact many industry leaders, plus Eric Johnston and myself, have made speeches before parent groups and public organizations telling parents it is their responsibility to supervise film entertainment for children as well as dancing, going to parties, tv shows, books they read and dates they make has proven very effective."

Shurlock asserted the campaign has been going on for more than a year now. "This has been a basis for falling away of complaints. The public is no longer critical to any pointed degree of pictures coming out.

"Movies have changed as has our culture and parents can no longer assume one picture is the same as another."

As for the future, Shurlock doesn't see any major problems in the wind.

UPA Animated

Continued from page 4

"Mink Coat" will be made at that price, as well as others to come. The price tag is finding a receptive top echelon audience, particularly at major studios.

Having sold "Christmas Carol" to NBC for Xmas (cost to produce is $300,000), Saperstein has just inked Julie Styne and Robert Merrill (not to be confused with operatic singer) to bat out six to eight musical numbers. Five already have been blocked out, says Saperstein, for feature in work past four months. Song writers have been here past month working on songs. Jim Backus as Mr. Magoo will play "Scrooge."

Tollvision's If, When, What For Britain; Favored Because Free of Advertising

London, April 3.

On the eve of the Pilkington Committee Report — as to the future shape of British broadcasting—the considerable speculation regarding the committee's recommendations voiced from many sides of the industry almost invariably includes the introduction of tollvision. Dan Ingman, leading advertising agency executive, believes, for instance, that it will come if only because it offers an "alternative" service that doesn't rely on advertising for support.

Exec, who faced the Pilkington investigations, felt the committee was "hostile" to advertising. His view is endorsed by John Stanley, big wheel of Pye, vast electronics organization, who also gave oral evidence to the committee. Government, they feel, has been acutely embarrassed by the "tv millionaire" and is not, therefore, likely to favor further commercial video. Both Ingman and Stanley have interests in feevee; former is part of the PayVision set up while Stanley is waiting in the wings with an unpublicised scheme concerning a large relay company, BRW.

What the precise tollvision set up will be, however, is still anybody's guess. One favored view among trade circles is that, like the existing independent web, an over-the-wire method will come under a central Authority. Contractors, it is thought, will be in far greater numbers because (a) yet another monopoly would arise if franchises went out to a few and (b) only established and rich organizations would have the coin to "wire" an area as large, say as one a current commercial tv contractor services.

John Stanley maintains that it would be profitable to set up a toll tv system for as few as 50,000 subscribers. Ingman foresees the setting up of a national network—made up of small contractors—which would make, sell and buy their own programs.

To date, however, only four companies have publicly declared their interest in tollvision. First is Choiceview, an enterprise involving Rediffusion and the Rank Organization; second, British Tele-Meter, U.K. arm of the U.S. group; then British Home Entertainment backed by several top show business names and, finally, PayVision, a Marconi project with producers John and Hannah Fisher.

Of these four, only BHE has not got its own system. Company recommends that the Post Office installs the wires.

L.A. BOUTS FOR TOLL

Closed Circuit On Monthly Plan Starts April 23

Los Angeles, April 3.

Closed Circuit Entertainment Co., Inc., of which Oliver Unger is president, will originate a sports program April 23 in the Los Angeles Sports Arena. Four 10-round bouts will be presented.

The card will be fed for admission audiences in cities other than L.A. itself.

Monthly toll fights are planned.

Marconi-Fishers As Britain's 4th Toll Petitioner

London, April 3.

Fourth and latest group to seek a franchise to operate tollvision in the U.K. is the PayVision group, a tie between producers John and Hannah Fisher and Marconi Wireless Telegraph. PayVision system, which does not involve the use of coin-in-slot, meter readers or home-to-home collectors, was demonstrated in London to Members of Parliament, government officials, show biz top brassers and the press.

System offers three video channels and two sound services which, if bought, are billed at a central point via a book-sized meter that plugs into the receiver's aerial socket. Viewer selects a channel by pressing a button on the meter and "buys" it by turning a removable key at the side of the box. Customer receives an account at the end of a month.

PayVision is a piped video enterprise carried out on coaxial cable lines and, according to Marconi chief engineer, George Partington, can carry up to 20 tv channels.

Wellburn Shires, a director of PayVision, estimates that the average cost of a tv program would be 35c and shows would range from first run feature films and West End shows to top sporting events and opera and ballet on first two channels. Third would be devoted to instructional or educational fare.

Shires estimates that some 500,000 Britishers have access to wired video at this moment, enough to start a feevee system rolling. He believes, however, that it would be wrong to run a pilot scheme as this would cost too much in overheads.

Other three companies bidding to operate tollvision here are Choiceview, British Telemeter and British Home Entertainments Ltd.

How Best Collect?

The Teleglobe home toll television system, which has applied for a license to operate over KTVR in Denver, suggests that this new medium, if nothing else, might answer some questions as to how the public prefers to pay for its entertainment.

Paramount - Telemeter thinks the customers would rather ante up on pay-as-you-see basis. Thus the Telemeter subscribers are called upon to insert coins in a living-room box each time they want to see a tv show.

Teleglobe, like Phonevision, is going for the monthly billing procedure.

Video Independent Theatres, operators in the southwest of an extensive theatrical circuit and community antenna tv systems, undertook a home toll operation in Bartlesville, Okla., a few years ago. Proponents later said its failure was attributable in part to public's lack of liking the monthly billings.

John Pinto Supervises Toll Test in Hartford For RKO Phonevision

With RKO General in New York since last July, John Pinto has been named veepee of the wholly-owned Phonevision subsidiar and will head up subscription video operations due to start in Hartford, Conn., in June.

Pinto will supervise all phases of the test to be run on WHCT in association with Zenith Radio Corp. under the three-year "experimental" license from FCC.

Paris Critics

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France. Use of real locations is lauded but the cast is felt practically one long error except for Leslie Caron and Charles Boyer.

Leading morning paper, L'Aurore opines that director Josh Logan made an estimable try but no foreigner could really put the many-faceted qualities of Marseille on film.

Others said that the main error was dressing up the characters and settings. Still another stated that perhaps a French critic was inclined to be more severe than usual because the Pagnol's trilogy is practically a modern classic and part of the French patrimoney.

Some others maintained that it was a fair rendition of the original but with more chances in other countries than in France.

Macfadden-Bartell Teleglobe Try For Denver If FCC Grants License

Gotham Broadcasting Corp. as owner of KTVR (Channel 2) in Denver, and the Macfadden-Bartell Corp. of New York has filed application with the Federal Communications Commission for permission to conduct a three-year test of pay television on an over-the-air basis via KTVR using the Teleglobe system.

Gerald Bartell, president-chairman of Macfadden-Bartell, at a demonstration of Teleglobe at the Savoy Hilton Hotel, New York, last Friday (30), said the intention is to begin operation within six months of the anticipated FCC okay.

Macfadden-Bartell, publishers and publication distributors, with alliances in broadcasting, owns two-thirds of Teleglobe-Denver, as the local franchise operator is billed, and is committed to put up $350,000 for the toll system's development. Teleglobe Pay-TV System Inc. owns the other third.

Basic idea is to send out a clear, undistorted picture. The subscriber tunes in on the sound through a specially-installed speaker. Teleglobe, at a central location, meters and bills with IBM apparatus. The subscriber gets a monthly bill. The information given an IBM tape machine is by way of the tuning in on the studio.

The subscriber will pay a minimum of $3.25 per month, this covering service and the transmission of audio music on non-tv programming hours. Payments for the tv shows will range from 25c, for perhaps a sports contest, to up to $3.50 for a major legit show. There also will be a telephone connection charge on a onetime basis of $5 to $10.

Bartell, Solomon Sagall, president of Teleglobe Pay-TV, and Ira Kamen, exec v.p. and technical director of Teleglobe, laid claim to economic advantages in the Teleglobe method of operation, underlining for one thing that the manufacturing cost of the speakers is to be only $20 per. They emphasize that a single tape scanning device can police 10,000 subscribers as to when they tune in on the audio and be billed accordingly.

Along with this went familiar announcements along the lines of how home-toll can provide the public with advanced tv programming.

Wayne, Hawks

Continued from page 4

was authorized to go ahead with a new ambitious production program. Karp stated films will be made "without regard to cost, but within the limitations of sound business practices."

Karp pointed out studio has scheduled 11 features for shooting through September, only one of which ("Together in Paris" starring Audrey Hepburn and William Holden) will be shot out of this country. Upcoming pix are "Girls! Girls! Girls!, Hal Wallis production starring Elvis Presley; "Mistress of Mellyn," Henry Blanke production; "Who's Got the Action?," completed Jack Rose comedy starring Dean Martin and Lana Turner; currently-shooting "It's Only Money," "My Six Loves," starring Debbie Reynolds, Cliff Robertson and David Janssen for producer Gant Gaither; "Wildest of the Thousand," Martin Ritt coproduction starring Paul Newman; "Papa's Delicate Condition," Jackie Gleason starrer based on a story by Corinne Griffith and being produced by Jack Rose; Hal Wallis' "Decision at Delphi," an untitled circus story to be produced by Phil Yordan and Nicholas Ray, and the Bud Yorkin-Norman Lear-Essex coproduct on "Come Blow Your Horn."

Wayne has two completed Paramount films awaiting release, "Hatari," which Hawks produced and directed, and John Ford's "The Man Who Shot Liberty Valance," both to go into distribution this month.

CBS (Like ABC) Has Tint Gleam; '62-'63 Seen As Big Breakthrough

Chicago, April 3.

The big color push is finally on. The one-two punch long awaited by the industry, and particularly by NBC-RCA which has been carrying the tint torch solo, came at the ABC-TV affiliate conclave here on Saturday with the announcement by boss Leonard Goldenson that the network was "going color" in the fall. And what is not generally known is that CBS-TV, as a further implementation of the tint push, will make excursions into colorcasting with the start of the new season.

The ABC announcement of its initial pledge of allegiance to color as one of the "new leadership's" added programming dimensions won a round of applause from the affiliates, some of whom have long since been geared for tint transmissions but with nothing of consequence to display. And if the ABC affils greeted the news warmly, the NBC-RCA reps on deck for the NAB convention were jubilant, for this represents the first major collaboration on tintcasting by a rival.

The ABC decision to "show its true colors" gave major impetus to Goldenson's drive to upgrade the web image in the face of the recent bad press stemming from the FCC hearings and the Dodd Committee probings on "Bus Stop."

While Goldenson's announcement specifically singled out the five o&o stations as going color, the significant part of the disclosure is that the tint will be transmitted over the cable, permitting for all tint-equipped affils to color up as well. In addition to the roster of post-'54 UA features that will go into the Sunday night 8 to 10 period next season, both "Flintstones" and "Matty's Funnies" will also be converted to color. And for the following season ('63-'64) there will be a widely expanded schedule, Goldenson pointed out.

Goldenson further stressed that ABC has developed a nucleus of color tv experts and thereby hopes to gain additional experience through the actual tint-ups.

Interestingly enough, the Goldenson announcement came at the same time that RCA demonstrated for the first time at the NAB convention an experimental four-tube color tv camera designed to produce tint pictures in richer hues and finer detail. C. H. Colledge, division veepee and general manager of RCA Broadcast & Communications Products Division, hailed it as "a new concept in color broadcasting and the forerunner of equipment for tomorrow's tv stations."

Use of the new camera, it was pointed out, will not necessitate any change in present color tv receivers.

'Hazel' Goes Color

NBC-TV has decided to put its Thursday half-hour situationer, "Hazel," into color during '62-'63. The Screen Gems package will have done only one color episode this season, but the full-color tilt is intended as a way to up the regular color sked next season to 14 prime time shows. Plus that, NBC will have two others, the Saturday movies and the Sunday DuPont hour, doing frequent color stints.

With 29 prime time shows, the web will have a 500 color batting average next season.

CBS Films 'Aba' First-Run; 'Gladys' Into Syndication

Chicago, April 3.

CBS Films pulled a surprise at the National Assn. of Broadcasters meet with the announcement of a first-runner in the syndie market, "Aba of the Jungle." Series of 39 half-hour episodes will be produced by Albert C. Gannaway of Colorvision Corp.

In the off-network field, CBS Films released "Pete and Gladys" for the market-by-market and its first off-network hour skeins, "The Investigators," "Gunslinger" and "The Lineup." Added to the 51 episodes of "Call Mr. 'D,' the total of new programs to be offered by CBS Films next fall amounts to 244 half-hours.

"Aba of the Jungle," representing outside product, will be available in color or black and white. Gannaway, whose tv production credits include "Grand Ole Opry," will be aided by Thomas G. Hubbard and Carroll Young, as story supervisor and story editor, respectively. Both had been associated with "Tarzan" pix. Series will be filmed on location, in Brazil, Mexico and Guatamala.

Winchell Sez Tain't So To Paar Crack That ABC Dumped His Show in '60

Hollywood, April 3.

Walter Winchell has returned to New York—"to see some shows and my granddaughter," says he—and among other things to look into Jack Paar's signoff diatribe against himself (which also included Newsweek, Dorothy Kilgallen and other matters pertaining to the press).

Paar's VARIETY reference to Winchell's "lowest" ratings and the statement that the columnist "lasted only two shows," however, he feels warrants intratrade clarification in that his then (1960) critical illness is a matter of record. He opened with Richard N. Nixon as his Oct. 2, 1960 guest and James A. Farley on Oct. 9. Latter subbed when then Democratic Presidential candidate John F. Kennedy promised a live appearance pre-Election but suggested, alternatively, that Winchell come to Cleveland and do it as a taped interview. Separate and apart from the fact that Winchell's "staph" attack necessitated Hy Gardner, Irv Kupcinet, Sheilah Graham and Paul Coates filling-in for him while he was laid up, the ABC-TV net-

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Mutual's Minute Men

Mutual radio web this week starts distribution of one-minute program spots to affiliates featuring Hy Gardner (New York Herald Tribune columnist) covering Broadway; Elsa Maxwell on personalities; Leo Durocher on sports; Lee Mortimer on "confidentials"; and Sidney Skolsky on Hollywood.

The shorties will go out at the rate of 45 a week with P. Lorillard cig firm sponsoring at the network level. New York news director Norman Baer is producing the tapes.

FCC Extends License Period for TV Boosters From One to Three Yrs.

Washington, April 3.

Federal Communications Commission to ease its workloaded, has decided to extend license period for VHF and UHF television translators from one to three years, and staggered according to 18 geographic areas.

The translator operations were made legal in the VHF band two years ago, resulting in a big new burden of license processing for FCC. There are about 1,200 such operations now authorized (800 V boosters, repeaters, or translators and 400 U) as well as 300 applications pending. Routine up to now has been to renew all every June. As of May 4, the new staggered system will be effective, allowing more scrutiny as well as easing the FCC chore.

Translators, most popular in the West, afford the most inexpensive means of getting tv service to remote areas via picking and souping up signals from nearby originating to outlets.

Desilu Sales In Big NAB Thrust With New Catalog

Chicago, April 3.

Desilu Sales, Inc., making its first representation at a convention of National Assn. of Broadcasters, has adopted a policy of diversifying its catalog.

The Desilu subsid now is offering a package of 34 cinematics, a five-minute kid sports show, a series of pubaffairs documentaries, and a series of animated shorts.

From its Desilu backlog, outfit is now pitching "Guestward Ho," on which it has registered sales in about 43 markets. Off-network "Harrigan and Son" will follow, as well as the one-hour "Desilu Playhouse" in the spring. Upcoming for the fall is the off-network "The Texans." Desilu, with a large catalog of off-network properties is coming into the market on a single series at a time basis. The effort is to avoid swamping the market with off-network properties, thereby depleting the value of each series.

The package of 34 pix are composed of foreign product, all post-'55s and all from France. The pix have not been shown theatrically in the U.S. and Desilu will dub them for their theatrical showing. Among the titles are a few starring Fernandel, Brigit Bardot and Danielle Darrieux.

The kiddie five-miunte strip is titled "Junior All Stars" with L.A. Dodger pitcher Don Drysdale. The pubaffairs specials come under the title of "Window on the World." Many in this package are specials on WPIX, N. Y., and a few other stations.

JFK Names 3 New Information Advisors

Washington, April 3.

Morris S. Novik, New York radio exec, has been named to the U.S. Advisory Commission on Information by President Kennedy. At the same time, Mr. Kennedy appointed James Leonard Reinsch, WSB, Atlanta, to the advisory unit which helps guide the U.S. Information Agency in addition to other functions.

Novik worked for WEVD, WNYC, WLIB and WOV in his Gotham broadcasting career. He was prexy of WLIB in 1950 and later took the top spot at WOV.

Clark Mollenhoff, Cowles Publications staffer in Washington and sometimes broadcast commentator, was also named as a new member. Reinsch has served on the Commission since last June. Mollenhoff and Novik replace Lewis Douglas and Mark May and serve terms expiring January, 1967.

NAB Backs FCC On Relay System

Washington, April 3.

National Assn. of Broadcasters has urged Federal Communications Commission to stand fast against efforts by CATV interests to force a reconsideration of a key decision against a Wyoming cable-antenna operator.

FCC nixed an application for construction of microwave facilities to feed tv signals to a CATV system in Riverton, Landor and Thermopolis. Grounds for the rejection were that the tv relay would damage KWRB-TV, a regular commercial outlet serving the cities.

The microwave applicant, Carter Mountain Transmission Corp., asked FCC to reconsider, arguing that the decision was discriminatory and erroneously implied the Commission was bound to protect one form of radio use against all competing forms.

Douglas A. Anello, NAB General Counsel, in urging FCC to turn down the reconsideration request, said Carter Mountain showed a "basic lack of understanding" of FCC's function.

To carry out the arguments of the microwave applicant, he added, would mean that FCC could not consider matters of public concern in making a decision of whether an action was in the public interest. This was absurd, he averred.

STATIONS' RESPONSIBILITY

In signing an order to desist from false advertising, as charged by the Federal Trade Commission, a freezer-food concern, doing business in six eastern states through 10 wholly owned subsidiaries, also did not admit it was violaing the law. The false advertising and merchandising claims presumably were disseminated largely or in part via radio.

This FTC order, just this past weekend, is a warning signal for similarly continuing ad pitches on any number of the metropolitan New York radio stations and, it is presumed, nationally. It ranges from financial investments to real estate.

The realities of the stations' pitchmen doesn't put the onus on the personalities, excepting that their faithful listeners rarely know the difference. The fundamental responsibility obviously rests with the stations and their time-sales force.

This should not be difficult to police, regulate or curb. Real estate ("at $10 down") sales spiels must conjure up an immediate suspicion that calls at least for a little extra looking into. Just as the freezer-food ("at cost") FTC order should have warranted any station's alert. Radio ballyhoo, no matter how attractive the cut rates, still costs money—and the time-buyer just isn't in any "at cost" business.

Stations are flirting with fundamental risk to their licenses if they don't exercise commonsense responsibility in insulating their listeners from this sort of dubious ballyhoo.

On a Note of Idealism

Chicago, April 3.

If broadcasting is ever going to come close to realizing its potentialities, it will need a veritable army of "Renaissance men"—station operators and network execs who have been schooled in the humanites, political science, languages, business law and the hard facts of administration and sales. That's the idealistic upshot of a panel discussion last Saturday (31) of the Assn. for Professional Broadcasting Education. It was perhaps the holiest of all meetings connected with this year's National Assn. of Broadcasters convention, inasmuch as the industry was speaking of its future and of the young men who will inherit broadcasting.

Broadcast tradesters on the panel were in fair agreement that schools will have to do more than train students in announcing if they have any expectation of advancing the broadcast industry. They generally felt that too much of the current crop of broadcasters are lacking in the broad overview and in the realization of their influence upon the community.

University representatives, on the other hand, pointed out that whereas a medical student knows pretty well what kind of future he is preparing himself for, the broadcasting major is vague about it, confused about what the radio-tv media really are except "all things to all people." Medicine has its Hippocratic Oath, one of the panelists noted, but the broadcast industry leaders have yet to define what their oath—"service in the public interest, convenience and necessity" — really means, except "anything we can get away with."

Here, in summary, are some of the essential panelist contributions:

P. A. (Buddy) Sugg, exec veep of NBC-owned stations and spot sales divisions: "Our industry has damned few professional broadcasters (estimating that perhaps only 25% of the NAB membership were truly professional). I define the professional as one who has attained a particular level of competency in matters pertaining to broadcasting, and that includes community, industry and government relations as well as a knowledge of programming, sales, merchandising, promotion and the content of the Communications Act. He must also be a person of unquestioned morality."

Eldon Campbell, veepee-general manager of WFBM-AM-TV, Indianapolis, Ind.: "I think it would be a good idea to sample persons in management roles to find out what college subjects are serving them best and what they feel they should have taken Broadcasting has been terrible, especially at the station level, about offering opportunities to writers. Continuity writers are notoriously low paid compared with announcers or engineers."

Louis Hausman, director of Television Information Office: "Schools are turning out technicians and not educated people. Technical jobs in television can be learned in six months at a station. It's not the best use of a student's formative years . . . I think it would be a good idea to revive the old apprentice system in broadcasting, where the bright young person works in several departments before he moves into a career job."

Prof. D. Hugh Gillis, Boston U.: "The broadcaster has to learn to understand his impact on society. He needs breadth of vision to handle his potential power. Without it, he's potentially a menace to the broadcast industry and to society at large."

Prof. Stanley Donner, Stanford U.: "Neither radio nor motion pictures ever reached their potential. Television will need liberally educated people if it is to make a serious attempt at it. I think I am persuaded now (after Hausman's remarks) that tv and radio should be taught at the graduate level after strong liberal arts training."

Prof. Glenn Starlin, tv consultant, New York U.: "If television wants the best people it will have to fire up their imaginations to attract them away from other fields which may have more exciting ideals. The industry must also be willing to give scholarships and financial aid to compete with other fields for the brightest students. A young man who is bright in science can move along on scholarships to the highest level. Broadcasting does not offer him that possibility."

'Fair Exchange' CBS Wed. Entry?

"Fair Exchange," a Desilu situation comedy series, appears to be headed for the Wednesdays 7:30 to 8:30 p.m. slot on CBS-TV next season. Two sponsors, Pillsbury and Vicks, have placed orders for the Desilu package, the first hour situation comedy series to make it on the webs.

One third of the program still has to be sold. Unless the last third is buttoned up, CBS-TV said it would not go with "Fair Exchange." Series is a high budget entry, starring Eddie Foy, and concerns the exchange of teenage daughters between an American and British family. Entire series would be lensed in Hollywood.

Slotting of "Fair Exchange" makes the outlook dim for "Password" and "Twilight Zone" next season. The two half-hour series had been slotted in the same time period.

P&G's 3d H'wood Special

Procter & Gamble, via Benton & Bowles agency, has pacted for a third Sterling-Wolper special on Hollywood history.

Besides the hour on the silent era seen this season and the early talkies special set for fall airing, the soapery will present, a third special, again dealing with the sound era.

NAB'S STRUGGLE FOR POWER

Wanted: A New NAB Format

Chicago, April 3.

A sizable segment of the 3,000 delegates to the NAB convention here appears to be pretty fed up with the "format" of the annual industry conclave, maintaining that the year-in-year-out pattern of conducting the management sessions has become somewhat stuffy and no longer lending itself to its maximum potential.

Among the areas, for example, that could lend itself to more significant overtones, they point out, is the annual custom of bringing the FCC commissioners together for a panel discussion (the major windup feature of each convention), at which the broadcasters from the floor toss their questions at the D.C. watchdogs).

How much more vital and headline-inviting it would be, it's contended, if a dozen or so key broadcasters were seated on the dais, with the FCC members reversing the procedure and asking the questions.

Or again, they argue that an opening day keynote report from the chairman of the NAB board as a working broadcaster (Claire McCollough) would be far more meaningful than the pronunciamentos of NAB prexy LeRoy Collins as a "paid industry employee."

B'casters Pretty Much Convinced By Now Gov. Collins Is on Their Side

Chicago, April 3.

Delegates at the 1961 NAB convention who came away wondering whose side their newly initiated leader was on, this year heard a more sympathetic appraisal of their industry from Gov. LeRoy Collins, who left them comfortably with the feeling that he is now more two-fistedly in their corner.

In his opening day address, Collins was sharply critical of the Federal Communications Commission on two counts, (1) for what he felt were unjustified public hearings in Chicago (see separate story), and (2) for its threatened impingement on the freedom of broadcasting.

Addressing himself rhetorically to both Congress and the FCC, Collins said, "We do not deny your lawful right to hold us to a good faith effort to serve well the public interest, but do not seek to dictate or control what we broadcast, because we have the obligation in common with you to keep broadcasting free. And to this essential end we demand your understanding and cooperation."

Collins appraised American broadcasting as unexcelled by any other nation on earth, in any category, and he added, "we cannot say that about our rockets, our universities or our art." He told broadcasters that they needn't have feelings of inferiority because of all the criticism leveled against them, noting that government is always criticized too, but that few citizens "would not readily admit its greatness." He assured broadcasters that their free system of broadcasting still had the basic loyalty of the American people.

This was clearly a speech to lift the broadcasters' hearts. Collins indicated that as NAB chieftain he would work to prevent the

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Valedictory

For whatever it's worth, ABC-TV bounced back into No. 1 position on the Nielsen 24-market report for the week ending March 25 — day-and-date with the ankling of Ollie Treyz as president.

ABC emerged with a 19.2 average rating for prime time programming (with a 35% share of audience) as opposed to NBC's 18.4 (34% share) and CBS' 16.9 (31% share.)

If CBS Springs Edwards Loose, ABC'll Grab Him

Chicago, April 3.

Apparently when Leonard Goldenson told the ABC-TV affiliates in assembly here that he and colleague Jim Hagerty intend building up the snazziest and hottest news operation in the business, it was more big-projection than small talk.

For one thing, if Doug Edwards can break away from his longterm contract at CBS, Hagerty has some ambitious plans for him. It's hardly a secret that Edwards was rendered completely unhappy by being knocked out of the coveted 7:15 cross-the-board news slot, which was handed to Walter Cronkite. In fact Edwards asked for out immediately, but CBS insists that he honor his contract. Nonetheless ABC and Hagerty are still hopeful they can snare him.

CBS newsmen are no strangers to the ABC camp these days, either administrative or on-the-air wise. Bob Lang, who formerly toiled in the CBS News vineyards, is now chief aide to Hagerty. Ron Cochran was a recent addition. Prior to that ABC grabbed off Howard K. Smith.

ABC Radio Affils Get Gift: Harmon

Chicago, April 3.

ABC Radio lifted the hearts of its affils here over the weekend with word of major advances on the sports and news fronts for the upcoming season. Tom Harmon, the ex-football star who's been with CBS for the past 12 years, has been lured into the ABC fold and will start a 10-minute weekday strip at 6:40 p.m., plus a five-minute weekend program, for the web on Sept. 1. The regular shows will be underwritten by the United Motor Service division of General Motors.

As a fulltime ABC property, Harmon will broadcast all special sports events, such as the World Series and championship fights. Robert B. Pauley, network prexy, told affils that the web was bidding for broadcast rights to the Patterson-Liston bout in June, which will be televised on closed circuit. He recalled that the network shelled out $300,000 for the rights to Patterson-Johansson fight last year.

FCC to Probe Shutdown Of Youngstown TV Station

Youngstown, O., April 3.

Pre-hearing conferences are scheduled for April 5 and May 8 by the Federal Communications Commission to investigate the situation surrounding WXTV-TV, in Youngstown, and WFAR, Farrell, Pa., radio station. The television station shut down operations a few weeks ago.

The hearings are to determine whether Sanford A. Schafitz, holder of the licenses for WFAR, will be permitted to renew the license, and whether his transfer of his interests in Radio Station WWIZ, Lorain, O., violated any FCC rules. The hearings will also determine whether the renewal applications for the Farrell and Lorain radio stations "would serve the public interest, convenience, and necessity," as required.

BUT NETWORKS WILL FIGHT IT

By GEORGE ROSEN

Chicago, April 3.

Where the average station delegate to the 40th annual NAB convention is concerned, president LeRoy Collins has now revealed himself as an outspoken champion of the industry and critic of FCC practices, thus for the first time assuming heroic proportions. But, if industry self-regulation where webs are concerned means regulation by NAB, the networks aren't buying it, and therein lies the seed of what could shape up as one of the bitterest industry battles in years. While the power play popped to the surface during this week's industry conclave, its full impact and consequences are still in the making. Unmistakably, the battle lines are drawn.

Historically the networks and the parent industry organization have been miles apart. For years, prior to the advent of ex-Florida Governor Collins and before "minowism" reared its head, the network resistance toward NAB was more or less passive. The webs merely tolerated it as a "do nothing" association that it could tolerate so long as NAB kept out of the networks' hair. But today, with Collins aggressively carrying a new kind of leadership torch and insisting that a stricter self-regulation (to ward off Government controls) can and must come through NAB's radio and television codes, the networks would rather settle for a "do nothing" association instead of the "do everything" organization that apparently Collins is determined to achieve.

The networks don't want Collins to dictate what they can and cannot put on the air. They feel he personally isn't qualified, either by experience, background or savvy, to assume such a mantle. (And yet, by virtue of the newfound respect for Collins stemming from his performance at this convention, it's conceivable that it could invite a softening of the networks' attitude but that remains to be seen.)

If there is to be self-regulation where network programming is concerned, the networks, they contend, are in a much better position to cope with the problem without NAB interference.

Even if NBC, alone of the three networks, agrees to let the NAB code boys gander a vidfilm in advance, like ABC and CBS they've no intention of permitting Collins & Co. to make up NBC's mind.

Self-regulation by stations is something else again, and it's within this orbit, rather than the networks, it's argued, that Collins and his code boys should function.

Further, it's the feeling of some of the webs that Collins and the NAB, by the very nature of their

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Behind the Split

Chicago, April 3.

NBC, which alone of the three networks is willing to go along on NAB Code Authority previewing of network shows, takes the position that while it's hardly conducive to living in the best of all possible tv worlds, it's certainly better than inviting Government control. Senator Pastore (D., R.I.) has hinted that unless he's armed with such ammunition, Government control would appear inevitable.

CBS and ABC don't buy; they want no part of NAB previewing network shows, and therein lies the crux of a major inter-network split.

Pastore, NAB prexy LeRoy Collins (with possibly FCC chairman Newton Minow sitting in) will try again next week to resolve the matter and evolve a working pattern.

ABC-TV Affils Concerned Over TV's 2½-Network Economy, What With Web's 3d Place Sales Status

Chicago, April 3.

If some of the bounce that characterized previous years' ABC-affil powwows was missing from this year's pre-NAB get-together, it wasn't too difficult to find the answer. Changing prexies at the height of the selling season—as was done a couple weeks back when top boss Leonard Goldenson deposed Ollie Treyz and turned over the reins to Tom Moore—was only a part of it. But with that part of it the affils can live.

What primarily disturbs them is that they are riding with a network that is on the short end of a two-and-a-half network economy, which could spell trouble for the upcoming '62-'63 season.

With both NBC and CBS practically SRO for the full season and with all shows locked in tight, ABC alone has a considerable distance to go to insure a healthy slice of the sponsor pie. But this is an era in tv when commitments are made early; by March 15 practically every big advertiser has made his commitments. What, basically, is left, save for a few formidable holdouts, are the end-pieces, the dribs and the drabs that generally are translated into last-minute desperation deals. The burden of these, by the shape of things, will fall to ABC.

It's estimated that ABC still has upwards of 60 minutes to sell, and with the prime time minute availabilities totaling 147, that leaves it approximately 45% unsold.

This, of course, is in sharp contrast to two and three seasons ago, when it was ABC that was winging home with the cream of the loot and the 52-week solid tobacco-drug-soap-food commitments. But those, too, were the days when ABC had itself a winning programming formula, whereas this year ABC lagged behind in firming up its shows.

And still, in the face of such troubles and the attendant morale factor, Goldenson, Moore and their ABC confreres won a vote of confidence, triggered to a showmanly demonstration put on before the affils. (See separate story.)

The 'Disinvited' Guest

Chicago, April 3.

Ollie Treyz, the deposed ABC-TV prez, was a conspicuous figure over the weekend at the NAB meet—but not at the ABC affil powwow.

Originally Treyz, received an invitation from Leonard Goldenson's office to attend. However, day before the conclave, he was "disinvited," presumably on the basis that it might lead to too much questioning and become a disruptive factor.

Actually, Goldenson met the night before with the key Affiliate Advisory Committee to fill the members in on the "whys and wherefores" attending the ouster of Treyz.

ABC-TV & Affils Whoop It Up For 'New Leadership'

Chicago, April 3.

For all the travails attending its "transitional period," and apprehensions over lagging sales, ABC-TV whooped it all in grand style and with a zingy showmanship flair in "profiling" its '62'63 season before a jampacked assemblage of affiliates here last Saturday.

Keyed to boss Leonard Goldenson's "we're in show business with diversity, quality and vitality," the so-called "new leadership" at the network, helmed by Tom Moore and Jules Barnathan, laid its case before the affils and before the meeting broke up succeeded in winning a vote of confidence, as framed in a resolution passed by the key Affiliate Board of Governors and read by its chairman, John Dillie.

Certainly if ABC-TV manages to generate the same coast-to-coast audience enthusiasm that was manifest in the affil reaction to the "Happy Family" production that was staged as an aft-piece to the customary "talk presentations," Goldenson & Co. could find the going a lot easier next season. For if it was designed to win friends and a renewed pledge of affil allegiance, ABC won hands down, in a smartly-tailored package that brought on the heavy artillery for '62-'63, including Tennessee Ernie Ford, who emceed; Stanley Holloway, star of the upcoming "Our Man Higgins"; Gene Kelly, star of the hour "Going My Way" series; the perennial fave Clint Walker; Connie Stevens ("Hawaiian Eye"); Fess Parker, star of "Mr. Smith Goes to Washington"; Vince Edwards, star of "Ben Casey"; Margarita Sierra ("Surfside Six") and a couple of funny guys, Marty Ingalls and John Aston, who will be the co-leads in the Leonard Stern comedy series "Men At Work." If the affils have problems, for three hours on Saturday they forgot them.

If nothing else the whoop-up betrayed Goldenson as the showman—and with a sense of humor, too, particularly in the news presentation, emceed by Ron Cochran which, aided and abetted by some film clips of "frustrations," highlighted the overall presentation.

In the comments of Goldenson, Moore (who incidentally revealed that he's on the prowl for a new program man for the network), Barnathan, news chieftain Jim Hagerty and daytime program veepee Jerry Chester there was evident throughout an optimism and enthusiasm for the "new era" at ABC that won an endorsement from the assembled affils.

ABC Turns Back Late Fri. to Affils

Chicago, April 3.

A round of applause from ABC-TV affils greeted the network announcement that affils would have a prime half-hour returned to them next season for local programming.

The "hot half-hour," as it was dubbed by ABC-TV's new topper Tom Moore, is from 10:30 to 11 p.m. Friday nights. The time slot follows "77 Sunset Strip," and it opens up all ABC-TV affils as potential buyers of syndie fare to fill the "hot" half-hour. The ABC-TV move is the only breach in the solid 7:30 to 11 p.m. nighttime schedule of the three webs next season.

'Outlaw' May Find If Anything Is in a Name

NBC-TV may outlaw "The Outlaws" as a title, but this is a topic that's come up before at the network and nothing was done about it.

Seems the title of the Thursday night western, which is returning next season, is, to some NBC brass, too reflective of an atmosphere of violence. There are obviously others in the network who feel the title is okay and, besides, it is one they'd like to keep if only for simplified identification; when a title change occurs, it takes time for the audience to catch up with the fact they're still able to watch the same old show.

A final titular decision is due soon.

Suddenly, All-Channel Set Bill Comes Off D.C. Floor to Look Like A Winner In Major Minow Coup

Washington, April 3.

Rated a dark horse—or even a dead one by some—several weeks ago, the all-channel set bill looks like it might be a winner now. House Commerce Committee greenlighted the bill designed to wake up UHF television. And early Capitol Hill indicators point to smooth sailing all the way. If it goes on the books, one might chalk a score for Federal Communications Chairman Newton Minow, for he was the bill's biggest touter of late. But an apparently unforeseen collision of oddball circumstances played a big part in giving new legs to the legislation, which ranks among the most important in recent broadcast times.

House is expected to act soon enough to allow passage by the Senate this session. House Rules still has to pass on it before it goes to the chamber. No roadblocks are seen at this stage on either side of the Hill.

Senate sources assure the skids are greased for action as soon as the House puts it through.

Nothing, of course, is a sure thing in Congress where ambushes and sudden death for the most innocuous bills are not uncommon. But the signposts now read affirmatively all the way.

FCC paved the way for the bill's change-of-fate by saying okay to a proposition tendered by House Commerce Chairman Oren Harris (D-Ark.). Minow, for the Commission, said—in response to a formal query—that should the all-channel set requirement become a reality, Commission would sit on deintermixture for a reasonable period.

A solid, hard core of opposition was built into the hassle as result of the current eight-market deintermixing proposal with lawmakers from the areas losing V's up in arms.

Of the issues that could still block passage, probably foremost is whether the lawmakers fighting for hometown VHF stations are willing to accept the word of FCC, even if it's in writing as it is, rather than place the Commission in a statutory bind by barring switches from V to U bands via legislation. Present Commission would abide, they might concede, but it can't handcuff future Commissions.

Also, although nobody seriously challenged the constitutionality of the bill during the hearings, and FCC (backed by Justice) mustered a lot of neat arguments that nothing is amiss here, the matter can be raised when the bill hits the floor.

This danger is not to be ignored—particularly on the Senate side where everybody is a constitutional authority. There's no exact precedent for such a law—requiring manufacturers to produce something according to specifications for reasons other than health or safety etc.

But it would appear the heat's

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Romance at the NAB

Chicago, April 3.

Romance blossomed at the NAB conclave here this week with the disclosure by Joe Ream of CBS and Reggie Schuebel of the North Advertising Agency that they're getting hitched. No date has been picked, but the best man has. He's Howard Meighan, ex-CBS and now president of Videotape Productions.

Ream, whose first wife died several years ago, is chief of standards & practices for CBS. Miss Schuebel, only last week, announced her resignation as veep over radio-tv in N.Y. for Guild, Bascomb & Bonfigli and joined North in charge of radio and tv in N.Y.

NBC-TV Inhaling Most Coin From Cigs in 1962-63

NBC-TV has the edge over CBS-TV in the amount of commercial time being bought next season by the ciggie houses. An estimate reveals that NBC will be getting about $900,000 a week in tobacco billings for prime time in '62-'63, CBS a few thousand less and ABC in the vicinity of $400,000.

NBC-TV will have 26½ minutes of tobacco-sponsored commercials weekly, CBS-TV 23 minutes and ABC 13. To date, about 90% of the available tobacco coin is pinned down for the new season, but the remaining 10% could alter the picture somewhat, depending on how much more of the remaining moolah CBS gets.

Here's the way it breaks down by sponsors in weekly minutes—

American Tobacco has bought a minute-and-a-half weekly in NBC's "Empire," the same amount of time in each of three CBS shows, "McCoys," "Have Gun" and the new "Nurses." Its big coin is at ABC, however, a total of 7½ minuts spread evenly across "Cheyenne," "Going My Way," "Higgins," "Casey" and "Naked City."

Other ciggie biz nighttimes going to ABC is from R. J. Reynolds, which has five-and-a-half minutes across "Mr. Smith," "Wagon Train," the Fred Astaire stanza and "77 Sunset Strip." Reynolds also has a total of 7½ minutes on NBC and four-and-a-half on CBS.

Brown & Williamson has a min-

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CBS Snags $2-Mil. In Radio Billings

CBS Radio has racked up $2,000,000 in new biz and renewals within the past few weeks. Included among blue chip advertisers are Philip Morris, Standard Brands, Bristol-Myers, Amana Refrigerating, Warner-Lambert, and Mennen.

Network also has put the SRO sign on its schedule of sport programs. Phil Rizzuto's weekday strip, "It's Sport Time," is sponsored by R. J. Reynolds and Hastings Manufacturing Co. Jerry Coleman's ten-weekend broadcasts, "Coleman on Sports," are underwritten by R. J. Reynolds and Mennen. The network's new "Sports-A-Rama" once-a-month series, hosted by Red Barber and preeming April 6, is bankrolled by the Gabriel Co., manufacturers of shock absorbers.

Art Linkletters's "House Party" strip is just about SRO. Among its current sponsors are Wrigley, Ralston Purina, Kiwi Polish, Burlington Industries, and Bristol-Myers.

UP CONLEY TO EXEC V.P. OF ABC STATION SALES

James Conley has taken over as exec viceprexy and general manager of ABC-TV's National Station Sales. He assumes the responsibilities held by Ted Shaker who was recently promoted to the presidency of ABC's owned & operated television stations.

Conley was v.p. and general sales manager of the station sales division since last November, coming to the web from WCAU-TV in Philadelphia.

Syndicators Get Plenty of Action At NAB Conclave

Chicago, April 3.

For the first time in several years, the "action" is lively in most of the suites of the tv film syndicators attending a convention of the National Assn. of broadcasters. Most of the "action" hasn't been translated into on-the-spot sales, but broadcasters around the country are reported to be showing a renewed interest in the buying of properties.

The traffic and on-the-spot sales activities vary from suite to suite. Those syndicators heartened by the interest of broadcasters include Metro-TV, MCA-TV, ZIV-UA, Desilu Sales, Screen Gems and Independent Television Corp., among others.

Those in the half-hour first-run field were given a boost by the ABC-TV announcement that the web is returning a half-hour 10:30 p.m. period to the stations. ABC-TV, it also was pointed out, has given up its "Expedition" 7 p.m. Monday night slot, with the demise of the Ralston-Purina sponsored series. CBS-TV might have clearance problems for its Monday night at 10:30 p.m. period slotted with "Pantomime Quiz." Many of the affils were reported to be shopping around for a first-runner to slot in that period.

Interest in cinematics also was reported high, with Metro-TV and others meeting with station operators and talking deals. As in previous NAB conventions, the suites of the syndicators are spread all over the Conrad Hilton, NAB headquarters, a situation which is a sore spot among many syndicators.

Interesting facet of this year's outing is Screen Gems' international push. Steve Krantz, foreign sales director, was on hand at the SG suite to appraise foreign broadcasters attending the NAB of SG product and Cell-O-Matic equipment. Cell-O-Matic is now a SG subsid.

Minow: 'Audience Is Ahead of You'

Chicago, April 3.

In defense of the Chicago public hearings on television, which have been widely criticized at this year's NAB convention, FCC chairman Newton N. Minow told broadcasters that while television has spent a great deal of time measuring its audience, the audience similarly has been taking the measure of television. And he added, "I think the audience is ahead of you."

"You broadcasters are at the center of the national debate (on cultural democracy), you are in the eye of the hurricane," he said.

"The public must have its say in your planning and building. It must, because you are more than an industry . . . you shape the national conscience, you guide our children, and you have it in your hands and hearts to shape history." He submitted that broadcasting may be guilty of asking too little of itself.

Minow ticked off a progress report of the FCC during its first year under his chairmanship. With a certain pride at having "kept his promises," he cited the FCC's tangible efforts to aid the growth of educational tv, the breakthrough of the allocations barrier for the use of UHF; the commission making good its promise to give pay-tv a chance; the "reminders" to certain stations this past year that licenses are not permanent, with some stations put on probation and a few even losing their broadcast privilege; the clampdown on trafficking with broadcast licenses and stations; the adoption of standards for stereo in FM broadcasting to open up that new area; the completion of a six-year inquiry into network policies and practices; and finally the efforts to prove "that man does not live by ratings alone" and that there are other measures of public opinion. His reference in the last case was obviously to the Chicago hearings.

Minow departed from his prepared text to say this about the FCC's roadshow hearings: "We will not ignore complaints from the public and neither should you. The FCC's primary obligation is to the public. You are entitled to due process and so is the public. You will not be censored and neither will the public. We have an obligation to find ways to encourage defective and fruitful expression of their views to you and to us."

Minow's War On Radio

Continued from page 1

the roof caved in on tv and ultimately projected Minow into a national figure, it was strictly anticlimactic, if not altogether a dud. In fact, since the "wrath of Newt" has long since spilled over from television into AM, there were many here who shared the opinion that, rather than trying for an encore, the Minow image and posture might have been considerably enhanced had he elected to confine himself this time out to the role of friend of the broadcaster, with a placating, helping hand policy of co-existence.

Yet if, there were those who were disappointed in Minow's insistence of staying on the warpath (despite evidences over the past few weeks that he was showing signs of mellowing), there were others who took a more realistic view of the situation, in their conclusion that it's time something drastic was done toward forcing the radio station manager to comply with good behavior patterns and finally put an end to the "lip service" era.

Wherever one stood on the matter, Minow's not-nearly-so-tough-as-anticipated blastoff hit the target. It's estimated, conservatively speaking, that at least a third, if not a half of the nation's AM operators, are solely dedicated to the wax works (top 40 and variations thereof) and the "rip & read" school of enlightenment where an AP or a UPI wire serves the station's needs. Plus endless commercials. Beyond that they're ill-equipped to manage a station in the public interest, even to a degree of embarrassment. They may have heard of public service, particularly since Minow popularized the term, and even to use it as a convenience and a necessity in log listings. But when it comes to implementing it, most of them wouldn't even know where to begin.

That's the kind of operator on whom Minow has declared his war, even if a comparatively mild war. He was particularly critical of the number and length of commercials, asserting "if you are unable to achieve self-discipline," the FCC might have to adopt rules on frequency and volume of commercials. First off, he proposed an informal "shirtsleeves" conference between the FCC and radio broadcasters to work together on solutions to radio's pressing problems. The industry, he said, suffers from a "simple but depressing equation: more people, more radios, more stations— but smaller audiences and smaller profits."

'Watchful Waiting'

This, the 40th NAB convention, has materialized into a calm "in-between" kind of affair, a few heads battered, perhaps, since the initial D.C. currents and crossfires, but generally a "watchful waiting" for tomorrow's full impact and day of reckoning — if any. From a strictly industry standpoint, the in-fighting that's developing over the implementation of code practices (see separate story) takes precedence over all other matters.

If something new has been added to distinguish the 1962 convention from previous meets, it's the acceptance that whatever the thinking, probing and projecting for the future, it must henceforth encompass a global scheme. The choice of USIA director Edward R. Murrow to keynote the meeting as a recipient of this year's Distinguished Service Award was not only smart booking but heads-up strategy.

Though confessing that, insofar as radio "product" is concerned, some of the results have been astonishingly good, Minow deplored the fact that in too many cases "the results are astonishingly bad. In too many communities, to twist the radio dial today is to be shoved through a bazaar, a clamorous Casbah of pitchmen and commercials which plead, bleat, pressure, whistle, groan and shout. Too many stations have turned themselves into publicity franchised jukeboxes."

Quotes Elmo Ellis

He quoted Elmo Ellis of WSB, Atlanta: ". . . You have all driven from one city to another in your cars, with your radio on, listening to one station after another—some are dull-dreary-full of decay and desolation, others are wild as hurricane-blasting off continually with an insane symphony of sound and fury—signifying what? How are they helping the broadcaster himself, who is plagued with too many bills, too few accounts and too little audience? Is this the wave of the future? Is radio destined to sink into a rut of raunchy records, tasteless chatter by adolescent disk jockeys, and rip-snorting inaccurate news reports?" Nonetheless he took cognizance of encouraging signs, of areas, particularly in the larger cities, where a listener willing to look for it can usually find what he wants in the way of music — serious music, lights classical, standard pops; areas where radio has become an intensely local service, identified with their communities.

"Radio is slowly developing a new personality," he said, "it's own unique personality. It is trying on new clothes, it is sowing seeds of a creative rebirth. But the question facing the commission is whether we have created conditions that will encourage the maturing of this new personality or will stifle and warp it . . . We are finding that in our competitive system radio stations seem to have no morality rate. Few radio stations ever decide voluntarily to leave the air. Radio stations do not fade away; they just multiply."

"In 1946," he pointed out, "there were 996 AM stations (excluding network o&o's) with income before taxes of $57,000,000. In 1960 there were 3,451 stations reporting income before taxes of $51,000,000. "Obviously too many of you are losing money."

Jungle Markets

Thus he proposed that in the "shirtsleeves" conference considerations be given to such "jungle" markets over-populated by quick buck operators where you have to scream at the listener to survive. "And the first question I would ask at this face-to-face conference would be whether a breathing spell is in order. Should we pause in issuing new licenses while we study the inflation in our airwaves?"

Minow said his own personal view is that AM engineering standards be tightened and processing priorities sharply revised.

He quoted NAB code chief Robert Swezey that "self-regulation" was at this point only affecting 32% of the radio industry and quoted Swezey's statement: "The public is still being victimized by the poor programming and shoddy practices of a large segment of the industry which has no interest in standards and feels no compulsion to observe them."

Brit. Actors End Comm'l TV Strike

The five-month old British Actors Equity strike against Britain's commercial video ended in an agreement that will see many performers getting treble and others double previous fees.

An Equity spokesman says the union will now approach the non-commercial British Broadcasting Corp., seeking a similar settlement that could strike the web.

Under the agreement with independent companies, actor fees will be up to $216 for a network shot and $54 for a specialty act against the previous flat fee of $30. Price also is up on dancers and singers in groups.

S&H Green Stamps Take All of Dinah on NBC

Dinah Shore's nine Sunday night hours that have been sold in their entirety to S&H Green Stamps. The Shore shows will have intermittent slotting on NBC-TV next season, between 10 and 11, on the weeks no DuPont hours are scheduled.

The total buyout of Miss Shore's tv presentations in '62-'63 means that S&H has approximately doubled its NBC-TV investment of this season. The nine shows will cost in the vicinity of $2,000,000 (time & talent).

MURROW'S 'TV IMAGE' TORCH

TIO: Is It or Ain't It?

Chicago, April 3.

Trying to pin down the precise status of the Television Information Office (TIO) in terms of the future is like extracting teeth. If Lou Hausman resigns as director in October upon expiration of his three-year contract (and he still insists he'll refuse a new ticket, even for a year's duration), will NAB prexy LeRoy Collins bring TIO under his umbrella? Or will the TIO continue under a new director as an independent operation?

And if Collins does succeed in bringing TIO into his orbit will the networks carry out their threat and withdraw their financial support? Stripped of such support, and reduced to station-only compensation, it's considered doubtful that TIO could operate with proper efficiency.

At this point there's a variance of opinion as to a real need for TIO. However, on one point most everybody concerned concurs—that under the circumstances in which it operated and considering the "climate" and the pressures, the Hausman contribution merits commendation.

When Hausman quits he'll collect nearly $10,000 a year for the next five years under a delayed compensation plan that worked out three years ago when he took office.

Whatever the Chi Hearings Prove, NAB Conventioneers Don't Like It

By LES BROWN

Chicago, April 3.

Echoes of the FCC-held public hearings in Chicago, which flatused a week ago, still are reverberating in the halls of the Conrad Hilton Hotel during the National Assn. of Broadcasters convention. The hint—a parting shot by Commissioner Robert E. Lee—that similar hearings may be tried in other markets where they might be "necessary" is causing more than a little concern among industryites. Not because of what the FCC might learn from such hearings, but because of the device itself, which is seen as a new intimidation gimmick for the Commission to dangle over a licensee's head.

The broadcast trade seems to view the Chi hearings (with a certain horror) as a 20th century version of pillory punishment, wherein broadcasting is held up on display in the public square to suffer the jeering and figurative egg-throwing of a public that needs to vent its own frustrations. Somehow all the favorable comment goes unheard in the din and, whether guilty or not, broadcasting in general—not just specific stations—is disgraced. As punishment, it's seen as far subtler and infinitely more damaging than the Commission's traditional "word to the wise" or slap on the wrist.

An NAB badge-wearer, who'd rather be nameless, commented that, in his opinion, the public hearings amounted to an unfair trial. "Ask the man on the street who didn't follow the hearings very closely what he thought they were all about. He'll probably tell you that television got caught doing something naughty again. Even if the FCC is satisfied, after the hearings, that the stations are doing a good job, the public will be left with the impression that they're guilty," the delegate said.

The possibility that the FCC can spring public hearings on any mar-

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'Who Needs It?'

Chicago, April 3.

Gov. LeRoy Collins, prexy of NAB, aimed a broadside at the Federal Communications Commission in his address yesterday (Mon.) for staging the public hearing in Chicago, which he called "illogical in merit and effect." He said the hearings were ill advised and served no good purpose, and he deplored particularly the "unfair and unwarranted" involvement of all licensees in the market, some with renewal applications pending, in a matter that did not involve license renewals.

Collins stated that he hoped the Commission would not hold similar hearings elsewhere. "If a broadcaster is to live under the threat of public thrashings, under legal auspices, by anyone with a grievance, then he is encouraged not to be good, but to be acceptable; not to do his best, but to get by with the least possible dissension," he said.

'Swing With Stereo' Themes FM Powwow As an NAB Highlight

Chicago, April 3.

A bullish report on the progress of FM radio was rendered by Ben Strouse, chairman of the National Assn. of Broadcasters FM radio committee.

In 12 months the number of commercial FM stations on the air increased by 228, representing a 26% increase, Strouse noted. Other highlights of his report were these:

The action of the FCC in giving the greenlight to FM stereo had the salutary effect of focussing public attention upon FM in a way that nothing else could do.

FM receiver sales in '61 are reliably estimated at 2,500,000, an increase of 950,000 over 1960—and more than double the 1959 total.

The FM membership in NAB now stands at 634, or 60 more than a year ago.

ABC: 'Happy Days Are Here Again' For AM Network

Chicago, April 3.

Everything has been turning up roses for the ABC Radio network in the recent period, according to the progress report to over 200 station execs at its pre-NAB affiliate meeting here Sunday (1). Affils heard all about the web's spectacular sales gains, increases in station clearances, the addition of new and stronger affiliates, the inauguration of several new news shows and other general improvements.

Jim Duffy, ABC Radio v.p. over sales, stated that total sales for the first quarter of this year were 46% over the corresponding period of last year and 57% over the 1960 first quarter. The click of the web's show, "Flair," accounted for much of the gross sales increases with the program's sales up 101% for the first three months. Other substantial hikes were recorded in weekend news, up 76%; weekday and weekend sports, up 70%; weekday news, up 57%, and "Breakfast Club," up 55%.

Robert R. Pauley, ABC Radio prexy who conducted the affil meeting, stressed the network's improved news and public service coverage as a major reason for increased local station acceptance of network radio. Pauleys said that ABC's news department is the "backbone of our service to the affiliated stations." Tom O'Brien, national news editor for the web,

(Continued on page 60)

ALERTS NAB TO O'SEAS IMPACT

Chicago, April 3.

In an extension of the growing debate over the image of America as conveyed overseas by television and other media, U.S. Information Agency director Edward R. Murrow called upon exporters of U.S. tv programs to show as much concern over the impact of such shows telecast abroad as the dollars earned by foreign sales.

In his keynote address to the National Assn. of Broadcasters as the recipient of this year's Distinguished Service Award, Murrow called tv celluloid a "strategic commodity" in the struggle with the Communist bloc.

"When you put your tapes and your kines in your salesmen's bag," Murrow cautioned, "you should have regard for what goes into it, as well as for what you hope it brings back. Not everything done abroad is necessarily perpetrated in the national interest. Those who export for profit should, on behalf of all of us, have as much regard for impact as they have for income."

His criticism carried no implication of government control, Murrow emphasized. "No government agency should have authority to control, or even influence your product for export" was the way Murrow put it.

USIA director's address did not live up to advance billing as a strong attack against the tv exporters for marring the image of the U.S. abroad. It was far milder than Murrow's swing at Hollywood in the motion picture field. Perhaps a factor in the muted, abstract tones of his speech was the occasion. His speech capped his acceptance of the Distinguished Service Award. FCC chairman Newton Minow, in a recent Nebraska address, was far more pointed in his criticism of the view offered abroad by U.S. television programs.

On the eve of Murrow's address, NBC-TV board chairman Robert Sarnoff joined the overseas image debate. In his periodic letter to tv editors, Sarnoff contended that domestic attacks against tv are widely read abroad and an uninformed opinion created. Sarnoff, recently returned from overseas, argued, "As seen from abroad through the distorted lenses of such reports and comments, American television is falsely depicted as degrading public taste and culture with an unrelieved onslaught of gunslingers and horses and private eyes. The image visible to the casual foreigner scarcely reflects the merest wisp of a suggestion of the enormous commitment television is making to news and informational programming—In NBC's case, for example, almost 25% of our whole schedule . . . In short, it is an image unjustifiably derogatory not merely to Ameri-

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RCA SELLING 100,000 SHARES IN WHIRLPOOL

RCA is selling 100,000 of the shares of common stock it holds in the Whirlpool Corp. RCA said that the offering would be made via underwriters but that the plan called for holding onto 158,563 shares of Whirlpool common, which are worth over $5,000,000 on today's market.

Dr. Elmer W. Engstrom, the new prexy of RCA, said the shares were being sold to take care of the "growing needs of RCA's expanding business." He said that color tv, the data processing systems (which have been costly to RCA) and space programs need additional funds for growth.

The RCA Whirlpool brand name will continue, despite the pending selloff, RCA says. RCA will also continue being repped on the Whirlpool board. RCA has been in Whirlpool, which makes appliances, since 1955 when $21,000,000 was paid for over 1,500,000 Whirlpool shares.

CBS-TV Also Concerned About 'Profit Squeeze'; Sounds Out Affils On Correcting 'Economic Imbalance'

Chicago, April 3.

CBS-TV, as with the other networks, finds itself in a profit squeeze, in the face of rising program costs outpacing program revenues.

Position of CBS-TV was explained this week in a letter to web affils over the signature of William Lodge, v.p. in charge of affil relations and engineering. Timing of the letter was coincidental to the current NAB convention here. Mailing was more attuned to next month's annual affil meeting in New York.

What will happen at next month's affil meeting, in light of CBS-TV underscoring tv's "serious economic problem," is anybody's guess. No doubt the web would like a greater return on the network dollar. Big question is how that can be accomplished without ruffling feeling of affils or causing defections. NBC-TV and ABC-TV at affil meets both expressed similar thoughts on the "imbalance" of station profits as opposed to network profits, but todate nothing has come of it.

As one CBS-TV exec put it, "We'd rather air a problem now than wait for a crisis and then seek a quick solution. The three-page Lodge letter, supplemented with charts, asked affils to think the problem over and invited suggestions.

Using industry figures compiled by the FCC, Lodge pointed out that the "program expenses of the three networks rose from $217,000,000 in 1956 to $377,000,000 in 1960 — an increase of $160,000,000 or about 75%. During the same period the networks' program revenues also increased, but did not keep pace with the rise in program expenses. Actually, the combined program losses of the three networks practically doubled in the four-year period, jumping from $60,000,000 in 1956 to $119,000,000 in 1960."

Added Lodge: "Although for competitive reasons, the networks do not release their individual figures (except on a confidential basis to the FCC), I can state that the growth in CBS Television Network's unrecovered program cost parallels that shown in (the chart). I should add that the moderate growth in time sales in recent years has not offset the more rapid growth of the network's unrecovered program costs."

CBS-TV, again culling the FCC figures, took in the profit picture, comparing network profits to station profits. Said the web letter, "Profits of the three networks in

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Salute to Hedges

Chicago, April 3.

The Radio Pioneers Club, which meets annually as one of the many peripheral events of the NAB Convention, celebrated the medium's 40-year milestone at a dinner tonight (Tues.) by honoring "Mr. Pioneer" himself—Bill Hedges, longtime NBC veepee who recently retired.

Hedges was around from the very start, playing an active career in broadcasting. He holds the distinction of never (except for one occasion) having missed an NAB Convention.

NAB's Exhibits: Latest Fashion In Razzmatazz

Chicago, April 3.

Although lacking a star attraction this year—such as multiplex stereo in 1961 or the debut of video tape some five years ago—NAB's electronics sideshow in the exhibition halls remains the breathcatching maze of technological marvels that has always been one of the highlights of any broadcasting convention. This year it's a futuristic fantasyland of refinements for the airwaves, showcasing advancements in color television, automation and stereo, plus a host of "conveniences" for the station engineer.

One of the outstanding exhibits this year is the complete program automation system for television being demonstrated by Visual Electronics Corp., which reportedly has already sold five such units and has the demonstration model ticketed for KTTV, Los Angeles. It's an eye-popping wonder of electronics that goes for $40,000 to $50,000 installed, depending on the components needed.

As usual, RCA has one of the splashiest displays on the floor, with enough operating equipment to furnish two complete tv stations, plus a fully equipped mobile unit—a first for the company this year—bearing a price tag of "around $50,000." RCA's big news is an experimental four-tube color camera that adds a monochrome channel to the red, green and blue, making for a sharper definition of color detail comparable to four color newspaper advertisements.

Also on display is RCA's new SIMCO system to simplify tv station switching operations for multi-source programs and the production model of its TR-22 all-transistorized, compact video tape console which cuts down power consumption about 150% from the standard vacuum tube machine.

Ampex is showing off new developments in color tv recording, and Television Zoomar Co. a new remote-control lens with improved optics. Stereo systems and audio automation units abound on the exhibit floor this year, representing numerous companies.

At least two firms are selling systems to shortcut station paperwork, made more complicated of late by the new FCC log forms. ATC has developed a tape cartridge system, substituting for the written commercial log and costing $3,600, and Ozalid is pitching its less expensive and versatile systems that reportedly can trim the clerical manpower substantially.

Global TV Via Satellite Just Matter of Weeks, Murrow Tells NAB Meet

Chicago, April 3.

Global television via space satellites will be a reality within "bare weeks," according to the forecast of Edward R. Murrow, director of the U. S. Information Agency. In his address to the National Assn. of Broadcasters, Murrow said the USIA is already deeply involved in forthcoming tests of satellite broadcasting.

In a matter of weeks, he added, "there will fly from the launching pad at Cape Canaveral a missile carrying in its head a 34-inch, near-spherical capsule that will give us television in the heavens. We shall beam signal from the State of Maine up to the satellite in orbit. That signal will return to earth in Europe."

USIA has been charged by the National Aeronautics and Space Agency with program responsibility for content of this first satellite telecast, said Murrow, and "we have already met with the major networks to take the first steps in this exciting project."

Can you identify these

A 221-B Baker Street

B 350 Fifth Avenue

C 1600 Pennsylvania Avenue

Before checking your educated guesses against the answers given below, consider the implications of our little quiz:

77 Sunset Strip is perhaps the best known address in this or any other land.

With reason.

In the many seasons of its success on ABC-TV, *77 Sunset Strip* has succeeded in ranking among the top-rated shows.

Currently, it is finding a weekly welcome in some 15,000,000 TV homes.*

Consider, too, the character of these homes.

For example, in younger homes, homes where the head of the house is under 40, *77 Sunset Strip* ranks 6th, with an average

*Source: National Nielsen TV Index—January-February, 1962, [illegible]

well-known addresses?

D 77 Sunset Strip

E 10 Downing Street

F 3 Rue Royale

audience rating of 30.4.

And in larger homes, homes with 5 or more, *77 Sunset Strip* ranks 8th, with an average audience rating of 32.4.

These younger, larger homes are, of course, America's biggest spenders.

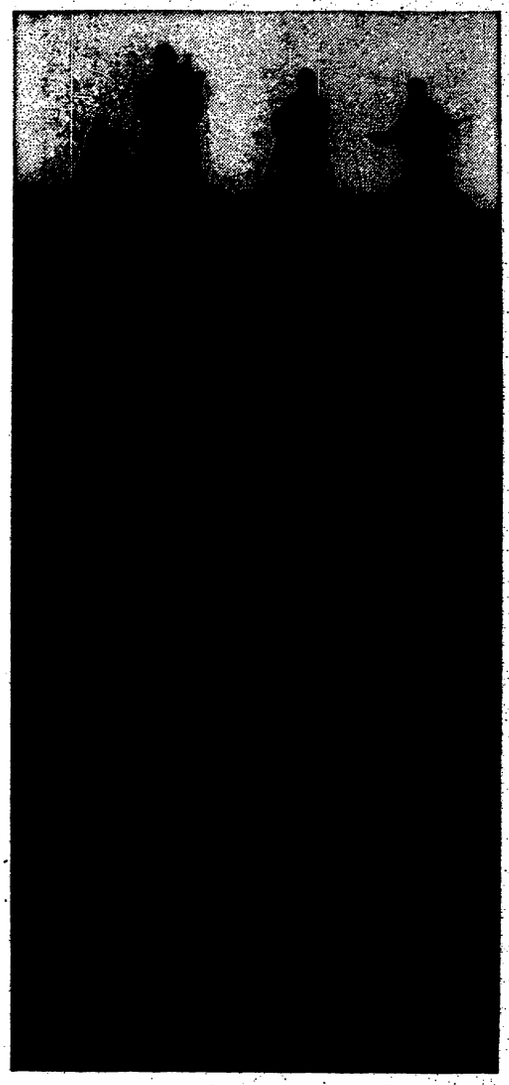
Advertisers wishing to reach them with gratifying impact need look no further down Television Lane than *77 Sunset Strip*...returning for its 5th successful season on *ABC-TV*.

Answers: A Sherlock Holmes' home. B Empire State Bldg. C The White House. D You guessed it. E Prime Minister, Great Britain. F Maxim's.

ABC-TV

Average Audience, all evening programs Mon.-Sun., 7:30-11:00 PM.

AUSTRALIAN TV SERIES IN WORLD MARKETS



ANZAC

26 HALF HOURS, SOLD IN CANADA, GREAT BRITAIN

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TERRIFIC ADVENTURES of the TERRIBLE TEN

52 QUARTER HOURS (and more to come), SOLD IN CANADA, GREAT BRITAIN, SWEDEN, ITALY, BELGIUM, GERMANY, RHODESIA, HONG KONG.

produced by PACIFIC FILM PRODUCTIONS, MELBOURNE

THE AMAZING MISS "A"

starring WINIFRED ATWELL

13 HALF HOURS SOLD IN CANADA, GREAT BRITIAN, PHILIPPINES

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PAGEWOOD STUDIOS SYDNEY

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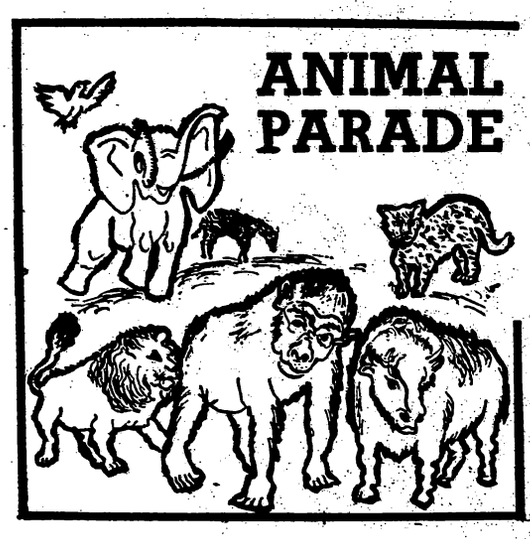

47 QUARTER HOURS SOLD IN UNITED STATES, CANADA, GREAT BRITAIN, GERMANY, ITALY, SWEDEN, BELGIUM, CYPRUS, NIGERIA, RHODESIA, EGYPT, SAUDI ARABIA.

produced by

ARTRANSA PARK TELEVISION PTY. LTD, SYDNEY

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Fremantle International Inc., 366 Madison Avenue, New York 17, N. Y.

Fremantle of Canada Ltd., 17 Dundonald Street, Toronto 5

Fremantle of Canada Ltd., 1396 St. Catherine W., Montreal 25

Fremantle (Australia) Pty., Ltd. Celtex House, Sydney

Talbot TV Ltd., 30 Dean Street, London W.1

Fremantle Italiana, Piazza de Spagna 20, Rome

Fremantle de Mexico S.A., Nim 6 Mexico, D.F.

NAB DOLLIES IN ON POST-'48s

FCC Slaps 10G Penalty On N.O. AMer For Rigging Promotional Contest

Washington, April 3.

Former Louisiana Gov. James A. Noe Sr. has been cleared of any personal participation or knowledge of wrongdoing in rigged contest charges leveled against his New Orleans AMer, WNOE. But Federal Communications Commission said ignorance doesn't absolve him from responsibility and socked the station with a forfeitude notice to the tune of $10,000. Action was by unanimous vote.

The letter to, WNOE, of which Noe is the principal stockholder and board chairman, gives the outlet 30 days to say why it shouldn't be slapped with the penalty or why it shouldn't be reduced.

In finding the station to have incurred an "apparent liability" of $10,000, FCC used its fine weapon to the hilt. Congress, in the 1960 anti-payola and rigging amendments, authorized FCC to use fines of up to $1,000 for every violation of the Act or Commission regs, with a ceiling of $10,000.

Target of the FCC probe was a "Sweepstakes" contest WNOE conducted from February 1960 to May 1961, as a promotional gimmick. Serially numbered tickets were passed out in the New Orleans area and at various times during the day, the station would broadcast the lucky number with the lucky number holder supposedly garnering sums ranging from $1 to over $1,000.

From its investigation, FCC said it found that the contest was "rigged" that nobody could win more than $100. Aside from fact the rigging was contrary to the anti-manipulation provisos of the Communications Act, Commission said it was "reprehensible and fell far short of broadcasting in the public interest."

In other words, Commission in the WNOE instance felt it did not have to rely on the specific provisions of the Communications Act, but could have acted on broad public interest grounds. This affords more elbow room for FCC in event WNOE appeals to the judiciary.

As for Noe, Commission said its probers found he had "no knowledge of the controls exercised over the contest, and was genuinely shocked when he become aware of the reasons for the Commission's investigation.

FCC added that Noe "ordered all personnel of the station to cooperate fully in the investigation with the result that the facts as to the controls were conclusively established and conceded."

But, it concluded: "The lack of actual knowledge of the controls on the part of James A. Noe Sr. cannot absolve the licensee of responsibility. The licensee must assume responsibility for all material broadcast over its facilities, and in this case there exist factors indicating that the licensee should have known that controls were being exercised, including, but not limited to the fact that for the 'Sweeptakes' contest (in which substantial amounts of money could be awarded daily if run legitimately) and several other stations promotions conducted simultaneously only $650 were budgeted monthly."

Wolper Projects Series About 'The Passing Years'

David Wolper said he's going to produce a new series of 39 half-hour documentaries bannered "The Passing Years" for the Ziv-United Artists distribbery.

Wolper plans to use stock historical films and some special footage from private collections in order to build the series, with each stanza "commemorating a different year." Pilot deals with 1927 and goes into production next year.

This is Wolper's second Ziv-UA skein, other being "The Story Of . . .", now in full production.

WSB Cops BMI Award For U.S. History Show

Atlanta, April 3.

WSB Radio, for the third time in four years, has won the annual $1,000 award presented by Broadcast Music, Inc., and the American Assn. of State and Local History for the best program in 1961 on the subject of American history.

Atlanta Historical Society, sponsor of the WSB Radio entry, gets $500 of the award.

Winning program was titled "Henry W. Grady: Spokesman of the New South." It was produced by staffer Tommy Thompson and narrated by Bob Van Camp and presented last December.

Airline Key City Info Spot Drive Gives AM a Lift

Chicago, April 3.

Eastern Air Lines may be pioneering a whole new service function for local radio with its just-launched campaign of hourly flight information reports on stations in the key cities it serves. Airline's objective is to have passengers dial the AM station to find out whether the flight is leaving on time, thereby cutting down on (and perhaps ultimately doing away with) phonecalls to the Eastern office. And, of course, there's a commercial tied in with the flight facts.

Through its agency, Fletcher Richards, Calkins & Holden, Eastern has purchased on-the-hour minute spots from 6 ayem to midnight (or 19 per day, seven days a week) exclusively on WLS, Chicago; WHN, New York; and WNAC, Boston, plus other stations in the south that are on the Eastern routes. For a station like WLS, it amounts to better than a $100,000 windfall over a 52-week period.

The stations figure to profit from certain side benefits too, in that Eastern's ticket offices will merchandise the radio broadcasts at their counters and on all published materials, including the ticket packets themselves. Ergo the stations carrying Eastern's "Flight Facts" ought to get a certain added listenership each day from travelers on the airline, plus the publicity.

Should the idea be adopted by other airlines, it's conceivable that stations will begin to take on an extra identity in their markets, huch as the "American station," the "United station," "the Delta station," etc., with the air travel crowd.

Times-Mirror TV Drops to $7,517,616; 'Divorce Court' Earns Net

Los Angeles, April 3.

Tv revenue for the Times-Mirror Co., evidently from the Times-owned KTTV, was $7,517,616 in 1961, as compared to $7,933,791 in 1960, according to the annual report to stockholders.

Income from the broadcasting subsid overall was $8,592,787, compared with $8,154,785 in 1960. The report explains a substantial net profit came from the sale of "Divorce Court," its syndicated series, in 1961. National ad revenue was down for the year, but there was an upturn in the last quarter. Through reductions in operating costs and the rising curve of revenues, profits were realized in the final quarter.

Report also reveals that the company paid about $1,160,000 in installments of varying amounts on film license agreements for oldie pix.

SWEZEY TARGET FOR TOMORROW

By MURRAY HOROWITZ

Chicago, April 3.

Thorny issue of how to handle controversial features on tv, especially of the more recent post-'48 vintage, again has been revived by the National Assn. of Broadcasters. NAB Code Authority director Robert Swezey, in the face of last year's nix by pix distributors, plans another round of conferences in New York with major pix handlers within the next few weeks.

At this stage, it's all exploratory, and from Swezey's point of view hopeful. Nothing, though, has changed to markedly alter the distributors' negative point of view. In short, underneath it all, the storm warnings are up.

Swezey is of the opinion that the motion picture production code, as it's currently administered, can't be accepted as a seal of approval for television. It's one thing selecting and paying admission for an adult pic at the theatre and it's another thing having that same pix delivered in your home via tv, Swezey maintains. He added there's no assurance that a late night slot prevents kids from seeing it on tv. Today's children are up at home all times of the night, he argued.

Whether distributors of post-'48 pix will lend themselves to any proposed national NAB screenings is another question. Distribs argue that local station operators to whom they sell their pix can eliminate objectionable features. It's up to the local station whose management knows community tastes to make the choice of telecasting controversial pix. Some station operators might welcome the opportunity of playing Tennessee Williams' "Cat on a Hot Tin Roof" late at night; others might throw up their hands in fright.

Trying to win the cooperation of pix-to-tv distributors is the third front of the NAB's proposed expansion of its code authority. The initial move, made prior to Swezey's appointment as director, was to win the affiliation of Hollywood's Alliance of Telefilm Producers. Second move is the current move to woo the networks. Third phase, to be initiated by Swezey in N.Y., relates to features on tv. If Swezey wins on fronts two and three—a big assumption indeed—it would mean a large expansion of NAB's code staff.

NAB's line of action in regards to cinematics is first to corral the support of the major pix distributors and then go after the minor ones. If NAB ever wins in its bid for national screening of controversial pix, major producers on the Coast might find themselves trying to adhere to two codes, if they want the tv residual monies at all. What adherence to the two codes might mean in terms of art and product output could keep speculation going for days.

NAB, incidentally, is planning to amend its code to accommodate more adult themes on tv. Swezey declined to be drawn out on the terms of the planned amendment which will be announced in a few weeks.

Revived move of NAB in regards to the post-'48's comes at a time when a good deal of post-'48 product already has been released to tv. All the major studios other than Paramount and Universal are all represented on tv with post-'48 product. Apparently, NAB has its eyes set on the future when the current theatrical fare finds its way into tv.

Many of the major pix distribs are not exactly sore at the NAB for what they consider shoddy treatment at conventions, but even those not sore aren't in love with the organization either. It's in this context that NAB will be approaching the distribs for cooperation. The wooing will be there, but it looks like a long stormy courtship with a wedding unpredictable.

SG's $2,000,000 Post-'48 Deal With ABC-TV o&o's Clinches A Non-Network Late Nite Future

Chicago, April 3.

When the ABC board of directors last week okayed a $2,000,000 feature film commitment for two of the network's owned & operated stations, the top level move obviously nullified indefinitely ABC-TV's once glowing aspirations to open up a latenight strip for national programming.

It's fairly obvious to affiliates here that ABC would not make that kind of fiscal outlay if it intended to continue trying to place reruns of "Wagon Train," etc, in a post-11:15 slot. Decision to keep it local rests mainly on Jules Barnathan, who began the negotiations for features for the ABC stations in San Francisco and Detroit when, for three weeks, he was prexy of the web's o&o division. And the deal, made with Screen Gems for its entire post-'48 library, was concluded last week, very soon after Barnathan become veep and general manager of ABC-TV.

To distributors, this means at least "30 major situations" will now open up for the sale of features or, perhaps, hour reruns of off-network stanzas.

For just about two years, most of the ABC affils in the big markets have been diffident about buying from distributors, because ABC-TV, under Ollie Treyz who has just left, sought to keep 11:15 p.m. to signoff available for network supplied programming. (Many of the ABC-TV affils in the west refused network feeds at that hour, but, still, were charry about making a local feature film deal for fear of openly offending the web, especially in four-station markets).

Deal with Screen Gems is for KGO-TV, the ABC o&o in Frisco, and for WXYZ-TV, Detroit, with Frisco, being the larger town, paying slightly more than half the $2,000,000. Because ABC-TV has been tiddling with the network feed idea for so long, and also because there is such heavy competition for the purchase of first-run feature catalogs in the major markets, there isn't much chance that the other ABC-TV o&o's will soon get in on the feature splurge.

KGO's last big feature buy was about five-and-a-half years ago when the Frisco outlet took the Metro library. Some seven years ago, WXYZ was a big full-length film user but it stopped buying features soon after that.

There are over 300 films in the SG catalog of post-'48ers. Translated, that could well mean spreading the films over a two-year period. Evidently, too, KGO and WXYZ haven't given up the idea of supplementing the SG catalog.

Opening up latenight for local use, once and for all, is said to be in keeping with Barnathan's sympathetic policy toward local station demands. As for Barnathan, his idea reportedly is "better late than never" getting into an area of local programming that could well prove more lucrative to the ABC empire than a web feed.

Wrestle With This

Antonino Rocca, the Argentinian grappler, was signed by old sportscaster Guy LeBow to front a radio show, probably to be called "Rocca At Large." It is reported WHOM, N.Y., will probably air the series.

Rocca, a pro wrassler, is a college grad and purportedly speaks seven languages and is a learned philosopher. (He has appeared in recent months as a guest speaker in met area schools.)

Sterling Pitches 40 Top O'seas Pix Into Syndication

Sterling Television this week is putting into syndication a package of 40 English (primarily), French and Italian feature films that have had recent U.S. theatrical release. Out of the Continental Distributing vaults, the bundle is titled, "The Reade-Sterling Package," and relates to a recent merger of Sterling and Walter Reade's Continental Distributing.

While the majority of features are for immediate play, some have delayed tv preem dates, such as "The Mark," which is still in theatrical distribution (tv date is 1964). Other titles include "Gervaise," the Maria Schell multi-award winner; "Tiger Bay," the English thriller with Hayley and John Mills and Horst Bucholtz; "Room at the Top," with Laurence Harvey and Simone Signoret; "The Entertainer" with Lawrence Olivier, "General Della Rovere" with Vittorio de Sica; and several recent British comedies with Peter Sellers, Ian Carmichael, Alastair Sim, Terry-Thomas and Stuart Whitman—"Battle of the Sexes"; "School for Scoundrels"; "Make Mine Mink" and others.

Sterling prexy Saul Turell, noting the quality of the pix and their worldwide acceptance, says that the entire package represents product that has been accepted for U.S. theatrical distribution, distinguishing it from the early o'seas packages that were loaded with low-budgeters and features

(Continued on page 66)

Louis de Rochemont Plans Spanish Lingo TV Series As Sequel to French Skein

Film producer Louis de Rochemont, who is partnered with book publisher V. C. Heath as Heath-De-Rochemont Productions in the making of educational television films, plans a "Habla Espanol" series to follow his currently click "Parlons Francais."

Latter comprises 60 15-minute shorts which 45 stations in the U.S. now show. Among them, showing the vidpix twice-daily, twice-a-week (Wednesday and Friday, is WPIX, N.Y.

Parochial, private and public schools tune-in to "Parlons Francais" at certain hours. They're designed for the fourth and fifth-graders (9-10 years). The FLES (Foreign Language Elementary School) findings are that these are the most impressionable years and youngsters, if interested, will retain their lessons and go to maturer language cources.

Heath-DeRochemont supplements the vidpix educationals with disks (where visual education has been skipped for one reason or another) and books.

UAA Chalks Up 1,000th Sale of Post-'48 Bundle

United Artists Associated has racked up its 1,000th sale for the post-1948 feature bundle with the lease of 32 UA pix to KMBC-TV, Kansas City, according to exec veepee Erwin H. Ezzes. Sale covers the A-OK group now in 75 markets.

Ezzes says a total of 325 RKO, Warners and UA pix are now being released in small packages by UAA. The market, he says, has been able to absorb films in this quantity for several reasons, including their relatively easy amortization and their use to raise the level of current libraries.

He notes a swing back to features from tv series for the late night slotting, declaring that the series have not been holding up

Annual

report!

For the eighth
consecutive year the
CBS Television Network
is attracting
the biggest audiences
in television.

MISTER ROBERTS CAN'T BE SHOUTED DOWN

....is highest rated feature film ever telecast by WCKT, Miami.

A special ARB rating taken in Miami on March 5 shows that "Mister Roberts" topped all network opposition and captured a 57% share-of-audience 7:00-9:00 P.M.

WCKT
SHOWING
"MR. ROBERTS"

28.0

33.0

32.0

37.0

32.5

57%

"Mister Roberts" starring Henry Fonda, James Cagney and Jack Lemmon is one of 41 Warner Bros. "Films of the 50's" in Seven Arts' Volume 3 recently acquired by WCKT, Miami.

SEVEN ARTS' "FILMS OF THE 50's"...MONEY MAKERS OF THE 60's

SEVEN ARTS ASSOCIATED CORP.

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For list of TV stations programming Warner Bros. "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)

Live TV Dead? You're Kiddin'

Hollywood.

Editor, VARIETY:

In this week's issue, in an article about live television, VARIETY says "superiority of film is now so great as to be incontrovertible." This is probably true if you limit the observation to dramatic programs, but in any other category, "live" is way out in front. Take a look at some of the long term hits in the ranks of live shows which include Bob Hope, Ed Sullivan, Garry Moore, Lawrence Welk, Perry Como, Red Skelton and "What's My Line?" You'd be hard put to find any film shows that have been on the air as long as any of these.

In addition, there are some more recent hits in the live category such as Jack Paar, "The Price Is Right," "To Tell the Truth" and "Sing Along With Mitch," plus the partly live shows like "Candid Camera" and Jack Benny, and don't overlook some of the great specials like Judy Garland, Peter Pan, Danny Kaye and many, many others. Next season there will be three new live entries—Jackie Gleason, Andy Williams and the Jack Paar hour shows.

By now I'm sure you get the point. Don't write off live shows—there is nothing on film comparable to the longevity of a successful live series.

James L. Saphier.

ABC-TV Daytime Mopping Up Sales From Trend To Two-Network Buys

"The Advertisers' Other Network," a variation on the whilom "John's Other Wife" radio soap opera, sums up the status of ABC-TV's daytime television on Madison Ave. these days. Booming as never before at a virtually SRO clip, ABC-TV's new daytime dynamism has been generated in large part by trend by advertisers to supplement campaigns on either NBC-TV or CBS-TV with supporting flights on ABC-TV.

In the last year, ABC-TV has won over several major advertisers who were previously committed exclusively to either of the two other networks. As instances, Johnston Wax, Scott Paper, Corn Products, Warner-Lambert, and J. B. Williams, all once using CBS daytime exclusively, have now switched some of their coin to ABC. Similarly, such exclusively NBC advertisers as Bristol-Myers and Sunshine Biscuits, are sharing their advertising outlays with ABC-TV. A late starter in the daytime market and still handicapped by gaps in its coverage of the national market, ABC-TV daytime has been getting the smaller part of the major allocations in the two-network buys, but in the aggregate these have added up to significant totals for the web.

Another key element in ABC-TV's daytime strong current position has been a rate card structure which is tied to the seasonal marketing patterns rather year-round campaigns. Since only a handful of the largest bankrollers are in a position to earn the 52-week discount rate, the ABC card has been fashioned for the manufacturer who wants to go in and out television campaigns on a short-term basis with being penalized. In this category are such advertisers as R. T. French, Union Underwear, Tupperware, Hollywood Shoe Polish, Gibson Appliances, etc. Much of the daytime business runs only a few weeks with the result that the ABC-TV daytime sales staff has to be writing new business all year round.

A change in ABC-TV's relationship with Lever Bros., starting this month, will now also put the network in a position to pitch for more laundry product advertising. For the past couple of years Lever had bought into every ABC-TV daytime show and had product protection through this phase of the schedule. Lever, in fact, put ABC-TV into the daytime market. Starting this month, Lever will be represented in only four out of the 10 daytime shows, thus opening up new business from indie laundry products as well as from the two other giants in this field, Procter & Gamble and Colgate.

FIRM UP PRODUCERS ON 4 NEW NBC SHOWS

The packagers of four new NBC-TV shows for next season have set or nearly set producers for each of the series.

Four Star, it's reported, is negotiating with actor-producer Hy Averback to produce its new half-hour "Ensign O'Toole." Sam Rolfe is definite as overseer of Metro's "11th Hour." Tom McKnight is definite, too, as producer of "McKeever & the Colonel." And Mark Daniels will probably end up producing Four Star's new hour, "Saints & Sinners."

WGN Radio Sells Out Chicago Cub Ballcasts

Chicago, April 3.

WGN Radio has sold out the full schedule of Chicago Cubs ballcasts and all adjacencies, including the minute spots before and after the games, the "Lead Off Man" interviews, the post-game "Scoreboard" and even the newscasts between double-headers. Station's SRO sign went up a week after WGN-TV went clean with its slate of Cubs-White Sox telecasts.

WCFL, which broadcasts the full White Sox schedule play-by-play, has one-sixth of the package still available.

BBC Chief Blasted For Aussie Swipe; Deny Favoritism

Melbourne, April 3.

The BBC's Director of Television, Kenneth Adam, has been blasted here by the chiefs of Melbourne's two commercial tv stations for his criticism of their programming which he described as "dominated by old American shows."

Adam, who is on a world tour for the BBC, said that as far as he could see Australian television was dominated by American shows which had been turned down in England three or four years ago. He also suggested that there was a great field in Australia for more British-made tv films.

The manager of HSV7, Keith Cairns, said that Australians in all States and on both commercial and national television channels were seeing exactly the same episodes of a wide range of programs as were the owners of more than 50 million sets in America.

It's absurd for Mr. Adam to say we are dominated by American shows turned down in England three or four years ago. The bulk of our programs weren't even available in England 12 months ago."

The managing director of GTV9, Colin Bednall, added that most programs on the air in Australia arrived only a few days before they were scheduled for broadcast and were straight from first screening in the States.

"Mr. Adam said he also hoped more British productions would be seen here," added Bednall. "The BBC's interest in our market is acute because its programs had lost ground in Canada and at the same time the BBC had entered into industrial arrangements which required it to make very heavy payments to British artists for all programs overseas.

"Australia is the only other substantial television country in the world," added Bednall, "with any sentimental bias in favor of British programs and the BBC must look to Australia to meet the cost of the industrial arrangements so that, for propaganda purposes, the same programs could then be distributed very cheaply in other parts of the world."

N.Y. Journal-American TV Editor Jack O'Brian Co-Owner of A.C. FM'er

Atlantic City, April 3.

Sale of WRNJ-FM, subject to the approval of the Federal Communications Commission, for a reported price of $25,000, was made last week (29) to a New York and Philadelphia group. Station is located atop the Ritz-Carlton Hotel in downtown Atlantic City. Station's new owners include Jack O'Brian, television and radio columnist for the N.Y. Journal-American, who will be a vicepresident and director, and Roy M. Cohn, New York attorney, who is listed as a director.

Edward R. Neuman, of Philadelphia, will be president, treasurer and a director of the purchasing firm, which will be known as WRNJ Associates. He is also slated to serve as general manager. John A. Kiser and William J. O'Shea Jr. are others in the group and will act as directors.

Confirming the intended sale, Melvin Gollub, of Philadelphia, who founded the station which started broadcasting last February, said he sold because of the press of business in Philadelphia, where he owns and operates FM station WIFI.

Borge in Middle Of Aussie Dispute

Melbourne, April 3.

Victor Borge, the Danish pianist-comedian who is having the most successful season of any one-man show to play Australia, has become the centre of a wrangle between the commercial tv networks here and J. C. Williamson's, the theatre-owners who brought him to Australia.

In order to get Borge on tv, the networks, at the behest of a big oil company, have got together and plan to make a show on the entertainer. It will be screened, they plan, at different periods in each capital city but simultaneously on rival commercial tv channels.

J. C. Williamson's, however, say that Borge is under contract to them and cannot appear on tv while he is still performing in the company's theatres. His contract with them does not finish until he has finished his Brisbane season at the end of April. The oil company sponsors and the tv networks say that the program could be screened immediately in Melbourne as he had finished playing in that city and that as soon as he finished in Sydney it could also be screened there. They would hold the Brisbane edition of the show until his stage season ended there. At that point the networks reached deadlock with J. C. Williamson's but say they have high hopes of securing Borge for a one-hour show.

Zane Grey Prods. Sells Out Interests to 4 Star

Hollywood, April 3.

Zane Grey Productions has sold its interest in four telefilm series coproduced with Four Star to latter company.

Included are 145 segments of "Dick Powell's Zane Grey Theatre; "Black Saddle," 38, "Johnny Ringo" and 13 "The Westerner."

Landmark Decision: Appeals Court Upholds FCC in Denying License For Not Serving Community Needs

Washington, April 3.

In a decision packing a possible potent precedent punch, U.S. Court of Appeals has affirmed Federal Communications Commission's rejection of a broadcast applicant solely on grounds it didn't seek out community programming needs.

In an unanimous verdict, the three-member appeals bench for the first time ruled squarely on the Commission's right to require a would-be broadcaster to make an effort to determine the programming wants of his area. This is the first step to FCC's present kick on programming regulation, second one being making the licensee live up to his promises.

The decision, foreshadowed by a paragraph in the Hartford pay-tv case recently (VARIETY, March 21), came on appeal by Suburban Broadcasters from FCC's turndown of its application for a FM station in Elizabeth, N.J.

It was the sole contender for the channel, although Metropolitan Broadcasting Corp. had entered the case to object on grounds of technical interference with WNEW.

Oddly enough, the actual loser in the case, raising as it did issues of freedom of speech and censorship, was no less than Patrick Henry, owner of Suburban.

The decision, penned by Circuit Judge David Bazelon, is not as clear-cut as it might have been, couched in fog-bound syntax. But however fussy, it stands as a landmark. There's no way of forecasting Supreme Court action on an appeal, but if the high tribunal should accept the case, its meaning could be spelled out more precisely, enhancing its precedent value.

Although there were other cases it could have cited, the court chose to base its affirmation of FCC's programming prowess on the 1943 NBC case in which the Supreme Court nixed the network's challenge to the Commission's Chain Broadcasting Rules.

FCC turned down Suburban on grounds that its "program proposals were not designed to serve the needs of Elizabeth, and that it couldn't determine whether the proposals would be expected to serve these needs since no evidence of these needs was offered."

Commission's opinion went on to say: "In essence we are asked to grant an application prepared by individuals totally without knowledge of the area they seek to serve. We feel the public deserves something more in the way of preparation for the responsibilities sought by applicant than was demonstrated on this record. . . .

"It cannot be concluded that a grant would serve the public interest, convenience and necessity."

The Suburban attorneys argued that FCC's licensing powers extend only to determine the applicant's legal, financial and technical qualifications.

The court nixed this argument by branding it as representing a "arbitrarily narrow understanding of the statutory words 'public convenience, interest or necessity.' It leaves no room for Commission consideration of matters related to programming."

Bazelon became hard to follow when he noted Suburban's raising the constitutional issue of free speech and the anti-censorship proviso of the Communications Act.

The judge said: "We think these broad contentions are beside the narrow point at issue upon this record. It may be that a licensee must have freedom to broadcast light opera even if the community likes rock and roll music, although that question is not uncomplicated. Even more complicated is the question whether he may feed a diet of rock and roll music to a community which hungers for opera. These are questions, however, that we need not here decide.

"As we see it, the question presented on the instant record is simply whether the Commission may require that an applicant demonstrate an earnest interest in serving a local community by evincing a familiarity with its particular needs and an effort to meet them."

Della Cioppa Sets Up Pic-TV Prod. Outfit

Hollywood, April 3.

Guy Della Cioppa, who resigned as Coast CBS-TV program veepee, is forming his own indie motion picture-tv film production company in association with an unnamed star.

Plan is to prep theatrical film and vidpic pilot for the star.

Hourlong Series Maintain Grip On '62-'63 Sked

Hollywood, April 3.

Hourlong series will maintain or increase their dominance on programming of the three television networks for the 1962-63 season, it's apparent from renewals and sales firmed up for two-thirds of the web skeds for next semester. This season there were 31 hour-long shows on tv, and thus far 25 hour-long shows have been firmed up for next season, also one 90-min. series.

In view of the buyer and network trend to the longer series, the number when finalized will most likely surpass this year's mark. Thus far this season, there have been 15 renewals of hour shows and 10 purchases of new 60-min. entries.

This compares with a total of 20 half-hour series firmed up for next season to date, 14 of them renewals, the others new shows.

Trend to the longies, ironically, is not particularly welcome in some Hollywood circles, particularly because of its effect on employment. While the hour series means longer and steady work for some, the reduction in the number of series actually cuts severely into overall employment.

ASK KXTV BE CITED AS 'UNFAIR' TO AFTRA

Washington, April 3.

A National Labor Relations Board trial examiner Monday (2) recommended that Sacramento's KXTV (Channel 10) be cited for unfair labor practices in refusing to bargain collectively with the San Francisco local of the American Federation of Television & Radio Artists. Examiner Maurice Miller agreed with AFTRA's complaint that KXTV cut off negotiations on Aug. 29, 1960, and refused to resume discussions, acting unilaterally in employee bargaining on some occasions.

He further recommended that Great Western Broadcasting Corp., owners of the station, "cease and desist" from refusal to bargain and from "interfering with, restraining or coercing" employees in their union activities. Miller's recommendations are subject to board review.

Hazards of Having a Hit

Hollywood, April 3.

Television's leading doctor, Vincent ("Ben Casey") Edwards, yesterday was trying to calm the pulse of his employer, Bing Crosby Productions, which soared after receiving his demands for a hefty pay hike for next season.

BCP execs were reported considerably upset after receiving from Edwards' agent, Abbey Greshler, demands for a hike to $7,500 a week for next season; 25% of the action, and a $300,000 revolving fund for pilots to be made by Edwards' production company.

The telestar of the ABC-TV series, in his first year on the show, draws $1,750 a week, but with overtime that has brought his year's take to close to $100,000, it's reported. BCP, adamant against the Greshler proposals, is expected to make a counter-offer.

Edwards, contacted for comment yesterday, calmly commented: "The situation is very healthy. This is just a normal business transaction that happens between artists and producers, and thank God for that. I anticipate no crisis a la (Jim) Garner or (Clint) Walker. I don't think we'll have any difficulty getting what we want."

Edwards has a five-year contract with BCP.

How BMI-Licensed Music is Used in Regularly Scheduled TV Network Programs and in Syndicated Film Series

51.1% or 90 out of All 176 Regular Network Productions Use BMI-Licensed Music in Every Episode

30.1% or 53 out of All 176 Regular Network Productions Use BMI-Licensed Music in Some Episodes

18.8% or 33 out of All 176 Regular Network Productions Use No BMI-Licensed Music in Any Episode

81.2% or 143 out of All 176 Regular Network Productions Use BMI-Licensed Music in either All or Some Episodes

58.0% or 175 out of 302 Syndicated Film Series Telecast Locally Use BMI-Licensed Music in Every Episode

18.2% or 55 out of 302 Syndicated Film Series Telecast Locally Use BMI-Licensed Music in Some Episodes

23.8% or 72 out of 302 Syndicated Film Series Telecast Locally Use No BMI-Licensed Music in Any Episode

76.2% or 230 out of 302 Syndicated Film Series Telecast Locally Use BMI-Licensed Music in either All or Some Episodes

11 of the top 15 Shows in the Nielsen Ratings Use BMI-Licensed Music in Every Episode

Wagon Train 35.1%—NBC
Bonanza 31.9%—NBC
✓ Hazel 29.6%—NBC
✓ Andy Griffith 29.3%—CBS
✓ Danny Thomas 28.8%—CBS
✓ Dennis the Menace 28.5%—CBS
Ed Sullivan 27.7%—CBS
✓ Candid Camera 27.5%—CBS
✓ Perry Mason 27.2%—CBS
✓ Gunsmoke (10:30 PM) 27.1%—CBS
✓ Garry Moore 26.6%—CBS
✓ Gunsmoke (10:00 PM) 26.4%—CBS
✓ Dr. Kildare 26.3%—NBC
✓ Lassie 26.3%—CBS
Henry Fonda and Family (special) 26.2%—CBS

LISTED BELOW ARE ONLY THOSE REGULAR PROGRAMS WHICH USE BMI-LICENSED MUSIC IN EVERY SHOW

CBS

Andy Griffith (weekly)
Brighter Day (daily)
Calendar (daily)
Candid Camera (weekly)
Captain Kangaroo (daily)
Checkmate (weekly)
Danny Thomas (weekly)
Defenders (weekly)
Dennis the Menace (weekly)
Dick Van Dyke (weekly)
Dobie Gillis (weekly)
Father Knows Best (weekly)
Garry Moore (weekly)
Gertrude Berg Show (weekly)
Gunsmoke (weekly)
Have Gun, Will Travel (weekly)
Hennesey (weekly)
Ichabod & Me (weekly)
I Love Lucy (daily)
I've Got a Secret (weekly)
Jack Benny (weekly)
Lassie (weekly)
Magic Land (weekly)
Marshall Dillon (weekly)
Mighty Mouse (weekly)
Mr. Ed (weekly)
Perry Mason (weekly)
Pete & Gladys (weekly)
Rawhide (weekly)
Route 66 (weekly)
Tell It to Groucho
This Wonderful World of Golf (weekly)
To Tell the Truth (weekly)
What's My Line (weekly)
Window on Main Street (weekly)

ABC

Adventures in Paradise (weekly)
Alcoa Premier (weekly)
American Bandstand (daily)
Bachelor Father (weekly)
Bus Stop (weekly)
Calvin and the Colonel (weekly)
Donna Reed (weekly)
Expedition (weekly)
Fight of the Week (weekly)
Flintstones (weekly)
Follow the Sun (weekly)
Hathaways (weekly)
Jane Wyman (daily)
Leave It to Beaver (weekly)
Margie (weekly)
Matty's Funday Funnies (bi-weekly)
My Three Sons (weekly)
Naked City (weekly)
New Breed (weekly)
Ozzie and Harriet (week
Real McCoys (weekly)
Straightaway (weekly)
Target: The Corruptors (weekly)
Texan (daily)
Texan (weekly)
Top Cat (weekly)
Untouchables (weekly)
Yours for a Song (daily)
Yours for a Song (weekly)

NBC

All Star Golf (weekly)
Bullwinkle Show (weekly)
Cain's Hundred (weekly)
Concentration (daily)
David Brinkley's Journal (weekly)
Dick Powell Show (weekly)
Dr. Kildare (weekly)
Fury (weekly)
Hazel (weekly)
Here's Hollywood (daily)
Joey Bishop (weekly)
Laramie (weekly)
Loretta Young Theatre (daily)
Make Room for Daddy (weekly)
Make Room for Daddy (daily)
1, 2, 3, GO (weekly)
Our Five Daughters (daily)
Outlaws (weekly)
Price Is Right (daily)
Price Is Right (weekly)
Say When (daily)
Tall Man (weekly)
Thriller (weekly)
Walt Disney's Wonderful World of Color (weekly)
Young Dr. Malone (daily)
Your First Impression (daily)

SYNDICATED FILM SERIES TELECAST LOCALLY

Adventure Tomorrow
African Patrol
Americans
Aqua Lung
Bat Matterson
Beachcomber
Behind Closed Doors
Bengal Lancers
Best of Groucho
Best of the Post
Big Story
Blue Angels
Bold Journey
Bold Venture
Border Patrol
Boston Blackie
Brave Stallion
Brothers
Buccaneers
Californians
Cameo Theatre
Case of the Dangerous Robin
Casey Jones
Charlie Chan
Cheaters
China Smith
Cimarron City
Circus Boy
Cisco Kid
City Detective
Code Three
Combat Sergeant
Commando Cody
Confidential File
Corliss Archer
Coronado 9
Count of Monte Cristo
Court of Last Resort
Cowboy G Men
Crossroads
Crunch and Des
Crusader
Dan Raven
Danger Is My Business
Danger Man
Dangerous Assignment
Davey and Goliath
Dayton Allen
Deadline
Debbie Drake
December Bride
Decoy
Deputy
Deputy Dawg
Dial 999
Dr. Christian
Duffy's Tavern
Eddie Cantor
Ellery Queen
Eve Arden
Everglades
Exclusive
Federal Men
Flight
Follow That Man
Frontier Doctor
Funny World
Gangbusters
Grand Jury
Great Gildersleeve
Greatest Headlines
Harbor Command
Hawkeye
High Road
Highway Patrol
Home Run Derby
How to Marry a Millionaire
Huckleberry Hound
Hunter
I Led Three Lives
I Search for Adventure
I Spy
International Detective
Janet Dean, RN
Jet Jackson
Jim Backus
Joe Palooka
Judge Roy Bean
Jungle Jim
Keyhole
King of Diamonds
Kingdom of the Sea
Kit Carson
Klondike
Lock Up
Mackenzie's Raiders
Man and the Challenge
Man Called X
Man From Cochise
Man Without a Gun
Man Hunt
Mark Saber
Martin Kane
Men Into Space
Men of Annapolis
Milestones of the Century
Mr. Adams and Eve
Mr. and Mrs. North
Mr. District Attorney
Navy Log
New York Confidential
Official Detective
One Step Beyond
Our Miss Brooks
Panic
Passport to Danger
Pendulum
People's Choice
Pony Express
Pride of the Family
Public Defender
Quick Draw McGraw
R C M P
Racket Squad
Ray Milland
Ripcord
Rough Riders
Science Fiction Theatre
Sea Hunt
Sergeant Preston
Seven League Boots
Shannon
Sheriff of Cochise
Silent Service
Sir Lancelot
Soldiers of Fortune
South of the Border
Squad Car
State Trooper
Stories of the Century
Supercar
Susie
Sweet Success
Tallahassee 7000
Target
Texas Rangers
This Is Alice
This Man Dawson
Tightrope
Tombstone Territory
Tracer
Trackdown
True Adventure
Tugboat Annie
Two Faces West
U.S. Marshal
Uncommon Valor
Uncovered
Unexpected
Vagabond
Vikings
Visitor
Walter Winchell File
Wanderlust
Wanted
Web
West Point
Western Marshal
Whiplash
Whirlybirds
Willy
Wyatt Earp
Yancy Derringer
Yesterday's Newsreel
Yogi Bear

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Lancaster WGAL-TV
Portland, Me. WGAN-TV
Wilkes-Barre WBRE-TV
Bay City-Saginaw WNEM-TV
Charleston, W. Va., WCHS-TV
Phoenix KOOL-TV
Oklahoma City WKY-TV

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TV-Radio Production Centres

IN NEW YORK CITY . . .

Sidney Carroll, (who penned "The Hustler"), wrote tonight's (Wed.) adaptation of "Claire Ambler" for U.S. Steel over CBS-TV; cast for this Booth Tarkington story includes **Maurice Evans, Janice Rule** and **Nancy Carroll** . . . **Chet Gould** added to cast of the Timex special on ABC-TV this Friday (6) . . . **Martin Ross** joining WMCA Radio as a salesman . . . **Steve Lawrence** will sub for a vacationing Jan Murray on "Charge Account" next week over NBC-TV . . . **Ross Bagwell** has joined the New Merritt Enterprises as manager of program merchandising. He had been in a similar capacity with NBC . . . **Arnold Sank** of the William Morris Agency tele dept. engaged to actress **Bonnie Jones.**

CBS-TV will repeat "John Brown's Body" in primetime, Thursday, June 21, 8:30 to 9:30 p.m. . . . CBS-TV director of program sales **Jerry Leider** back from a business trip to the Coast . . . **Tallulah Bankhead** slated for a rare video appearance on CBS-TV's May 2 "US Steel Hour" . . . CBS sports producer **Pete Molnar** and director **Frank Chirkinian** to Augusta, Ga., for web's coverage of the Masters Golf Tournament . . . The **Red Barbers** celebrated their 32d wedding anny last week . . . WCBS program director **Gene King** is penning a book tentatively titled, "The Kings of France," based on his experiences while living in France with his family when he was program director of "The Voice of America" . . . "The Danny Thomas Show" crew headed by producer-director **Sheldon Leonard** off to Europe to scout locations and start casting for eight episodes to be filmed o'seas for the coming season.

David B. Williams resigned as NTA director of public relations last week as part of the recent reshuffle of company execs . . . WNEW's disk jockey **Williams B. Williams** will be emcee of the annual fund-raising luncheon of the Community League for Retarded Children at the Biltmore Hotel, Saturday (7) . . . **Peter Lasally** has resigned from the production staff of "PM," the Westinghouse nightly show starring **Mike Wallace** . . . **Eliot Elisofon**, Life mag photographers, will offer to tips to shutter bugs on ABC Radio's "Flair" . . . **Allan Jeffreys**, on ABC Radio's "In the Land of Music," will play the "Golden 100 Standards," published in VARIETY's last anni edition, during April . . . **Clark Tyler** named the writer for the ABC-TV "Flair" show . . . **Chet Gould** takes over the commentator spot on ABC Radio's new weekly five-minute show, "This Week Around the World," on Sunday nights.

IN HOLLYWOOD .

Kaiser's tv topper **Dick Block** down from Oakland to study the UHF market with a view to establishing five new channels . . . **Bob Lewine** assumed his new duties as programming veepee at CBS Television City. **Hubbell Robinson** came on from N.Y. to supervise the installation ceremony . . . **Sam Gallu**, who had announced he was leaving tv to resume his opera career, found some interest in a new series and will stick around for a while . . . **Six Phelps** will be **Frank Sinatra's** director on his world tour for underprivileged children. Out of the global concerts they hope to put together at least two specials for this country. Several ad agencies have already put in bids. Phelps is organizing his setup at Goldwyn studio where 20 years ago he was a film editor . . . **Hugh Heller** moved in as program director at KMPC . . . **Alvin Flanagan**, for the past eight years prexy of NAFI tv stations which includes KCOP in Hollywood, moves to Denver as veepee and general manager of KBTV, the **John Mullins**-owned ABC-TV affiliate in Denver. He had been in Coast tv since its first peep in 1947 . . . **James Robson**, director of the **Lawrence Welk** show, has been promoted to producer to succeed the late **Ed Sobol** . . . Regardless of who else wins the accolades for the best commercials, most of the admen string along with BBDO's 10-seconder for Western Air on tv and McCann-Erickson's tickler on radio for Gordon bread.

IN CHICAGO .

Bill McGuineas, 30-year veteran of WGN sales, retires next week to move to Arizona . . . **Ken Nelson**, ex-WMAQ sales staffer who switched to WJJD, has become manager of WJJD-FM, succeeding **Jim Brassfield** who took an advertising post in Springfield, Ill. . . . WBBM Radio is launching a live pubaffairs series showcasing the choral groups of the Chi area high schools. Many will be broadcast from the studios . . . **Sig Sakowicz** of WGN and WTAQ is featured in the film short, "Dance Craze," along with deejay **Jim Lounsbury** . . . **Paul Gibson** will notch 20 years on WBBM come August . . . **Norm Ross** will do his WLS "Chicago Portrait" this Sunday (8) on the Ambassador Hotels . . . WTTW starts a drama festival of two-hour plays produced by the BBC this Friday (6), with repeats on Sundays . . . **Bruce Roberts**, WBBM-TV sports director, did a film special "Portrait of a White Sox Rookie" (**Joel Horlen**), which will be telecast Friday following the 10 p.m. news . . . WBBM, for its "Spectrum" series, was one of three radio stations in the country cited this year by National Conference of Christians & Jews . . Typo last week had **Art Barnes** hired as program manager of WBBM Radio instead of promotion manager. **Len Schlosser** still is program topper.

IN LONDON .

BBC-TV released figures on the viewership for **John Glenn's** orbital flight seen here, in part, on the "Tonight" program. Corp. states that nearly 13,000,000 peeked the show, a third higher than usual . . . Commercial tv and BBC-TV split the dual-channelled British audience for the four weeks ended Feb. 25 into 61% and 39% respectively . . . Two films selected as British entries for the Eurovision Grand Prix for Television Films, to be held in Cannes next month, are "Eyes of a Child" and "Thread Through the Family" . . . **Michael Bentine** returns with his comedy skein, "It's a Square World," on BBC-TV on April 19 . . . Associated-Rediffusion snapped up vidrights to second leg of semi-final of European soccer cup . . . **Doug Revell** joined Westward-TV from Anglia-TV where he scripted kiddie shows . . . U.S. thrush **Brenda Lee** has a guestspot on the click video disk show "Juke Box Jury" on Sat. (7) . . . **Dame Peggy Ashcroft, Sir John Gielgud** and **Dorothy Tutin** set for televersion of Chekhov's "The Cherry Orchard" . . . BBC-TV has stepped up its five minute program "Points of View," in which the Corporation's tv shows are criticized or praised by the public, from one to two outings a week.

IN WASHINGTON . .

Steve Allison, WWDC's gabfester who operates from eateries, is making a switch, moving from his habitat for the past couple of years, the Black Saddle to the Black Gun restaurant . . . CBS Washington v.p. **Ted Koop** taking on chores in National Press Club annual farce, "Dan McGrew" . . . **Kenneth R. Better** tapped as sales development coordinator for WRC-TV . . . **Jack Zimmerman** upped to sales service manager of WWDC, having been in promo dept. previously . . . WOL threw a bash at the Shoreham on occasion of its going to 1,000 watts.

IN SAN FRANCISCO . . .

FCC okayed switch of UHF Channel 14 from Modesto to College of San Mateo, just south of Frisco. It'll be an ETV channel . . . Six Japanese broadcasters buzzed through en route to NAB convention. They were: **Yoshisada Yamanaka**, president of Nankai Broadcasting Co.; **Kiyotsugu Yamamoto**, director of Hokuriku Broadcasting Co.; **Yoshihiko Arisaka**, director of Nippon Broadcasting, Inc.; **Den Ji Atoh**, director of Asahi Broadcasting Corp.; **Kenji Igushi**, of Nippon Broadcasting, and **Taisuo Kanno**, assistant secretary general of Japan's

(Continued on page 64)

WGN-TV's 'Great Music' In Sale to Canada

Chicago, April 3.

WGN-TV's "Great Music From Chicago," which is syndicated now in 31 markets in the U.S., has been purchased by a Canadian station and by Tele-Organizacion Americana for telecasting throughout Argentina and Uruguay. Latter sale was made through Overseas Program Companies Ltd.

The Canadian station is CBUT, Vancouver. Both involve "Great Music" Series 2, tape repeats of the Chi Symphony Orch skein broadcast live in Chicago during the 1960-61 season.

Dallas UHF Pioneers Businessman's Network In Seven Major Cities

Dallas, April 3.

KAEI will be a tv station which is slated to take to the air on April 15 which will have no singing commercials, Westerns, private eyes and old movies. Furthermore viewers will be charged to see the programs.

A group of local investors are backing the station which will present programs tailored for the business community. It is the first station in the U.S. for which the Federal Communications Commission has allocated a tv channel to be used specificaly for business reporting.

Herby Ford, pres of Automated Electronics Inc., said that programming for the station will be aimed at keeping local businessmen and anyone else interested in finance and business advised on the latest developments that would be of interest to them.

KAEI will be a UHF station broadcasting on Channel 29. Antennas and converters will be installed at a rental charge of $15 a month. The station will be on the air from 9 a.m. and 5 p.m.

A typical program would include five minutes of quotations from the American and N.Y. Stock Exchanges, consisting of about 200 selected stocks. These quotes will be shown on the screen for people to read while pleasant music plays in the background. Five minutes of national and international news, particularly if it pertains to business, will be transmitted in the same manner.

The final hour from 4 to 5 p.m. will be flexible with cameras to sweep to local expressway system and downtown area to give viewers some idea of weather and traffic conditions.

It was expected that 1,000 local businessmen will subscribe to the antenna-converter service in downtown Dallas. The station will carry some advertising, local investment firms will sponsor stock market quotations.

AEI has applied to the FCC for similar licenses in Houston, San Francisco and Washington. The company has plans for seven stations in major U.S. cities.

AEI has also obtained a license for a local FM outlet which will be operated in conjunction with the tv station.

Standard Tunes as Jingles Jangle Adler's Ear for Melodic Messages; On Other Madison Ave. Fronts

By BILL GREELEY

Songwriter Richard Adler ("Damn Yankees" and "Pajama Game" with Jerry Ross, and "Kwamina") turned down thousands of dollars from Lucky Strike and BBDO for jingle rights to his standard, "Everybody Loves a Lover," but not for the usual aesthetic reasons.

The cig company, naturally, wanted to make it, "Everybody Loves a Lucky," but Adler balked. "I didn't do it for idealistic reasons," says he, "Money sometimes cancels out idealism, you know."

He just thinks its lousy advertising. Citing the Pepsi-Cola use of "Whoopee" as a jingle theme, he says, "when I hear it, it makes me think first of Eddie Cantor and then of Danny Thomas playing Gus Kahn (the composer). It's dangerous and bad and stifles the sales message. Why not a good literature of music in the jingle field?"

Although he has small regard for the "jingle factories" that are cranking out most of the blurb scores, Adler says some of the jingle music current is "infinitely better than the pop stuff being written."

He cites the Marlboro cig tune as one that flips him, which is fair enough since it's not his. Adler's longtime jingle hit is the one Newport had had for the last five years. It's been recorded in 38 versions (barring rock n' roll which he refuses to do), using band combos from six to 30 pieces. It's been published in sheet music, distributed in 45's for jukebox play and can even be heard as thumped out by hotel cocktail-hour schmaltzers.

Newer Adler jingle hits are the themes for York and Kent cigs, and he's scoring also for Hertz, City Service and the American Gas Association. The cigs are P. Lorillard exclusively through Lennen & Newell agency. Same agency has American Gas and City Service. Norman, Craig & Kummel handles Hertz.

There are special ways to determine a jingle hit, says Adler, quite apart from the charts and sheet music and record sales that determine pop hits. First, is the client satisfied, and is the sales force in the field getting a good reaction? Second, how many requests are coming in for sheet music and records from networks, stations, etc. and "one stoppers," the distributors who supply the juke boxes.

Adler writes lyrics and music and follows production through on all his jingles—"advertising musicals as I call them." He thinks all the top pop writers should get into the act and predicts that in five years they all will be. So far, Richard Rodgers and Cole Porter have both nixed the work, although Porter's "Delovely" was used by Desoto.

Adler says he works as hard on a hit jingle as he does on a hit tune, and a hit jingle is as big a thrill as a hit show. That's what the man says, and maybe so. He spent five years in the ad department of Celanese Corp. before he moved over, at age 30, from Madison Ave. to the Brill Bldg.

Adsville: Armstrong - Warden agency, London, has picked up more than $500,000 in billings in a switch of Lambert Chemical products from other shops. It's the second major shift of billings to the agency since American Anthony Hyde took control last summer . . . Elected to the board of directors at Foote, Cone & Belding are William Chambers Jr., promoted from assistant manager to manager of the New York office; Louis E. Scott, Los Angeles office manager; and William Matthews, San Francisco chief . . . Charles Gardner and William Ballard, formerly with J. Walter Thompson, have joined Lennen & Newell as senior copywriters . . . Eugene Griffin has joined Maxwell Sckheim-Franklin Bruck as veepee and marketing director.

CBS' TOWNE THEATRE SOLD TO N.Y. EDUC'L TV

CBS-TV sold the Towne Theatre to the new educational owners of Channel 13 in New York. Evidently, the educational interests intend to use the onetime motion picture house (which CBS bought several years back when N.Y. tv production was flourishing) for the start of production next fall. Channel 13 will henceforth be known as WNDT, for New Dimensions in Television.

The Towne, located on Manhattan's mid-west side on 9th Ave., was once a nabe house belonging to the Brandt chain.

Spring Cleaning For Canada Radio

Toronto, April 3.

Replacement of Sunday concerts with variety, introduction of a new "magazine" series, and stress on public affairs documentaries, are highlights of this year's spring and summer trans-Canada radio schedule of the Canadian Broadcasting Corp., effective the first week in April.

New shows include "Tales and Trails of the Yukon," a series of 15-minute programs based on diaries, letters and stories of old-timers and adventurers; "On the Move," a 60 minute show by broadcasters reporting on people, places and activities around the world; and "Assignment," a daily 30-minute stint, with Bill McNeil as host.

Switching from a serious music schedule to take on lighter tones, the CBC Concert Orch will feature music from Broadway hits, plus ballet and opera, and perform on Sunday evenings. "Music I Like" is a new show which will play samples and discuss favorite recorded music; and a musical panel game will be introduced by Jean Papinaue-Couture and Helmut Blume.

A shift of "Variety Showcase," a 60-minute series to Sundays, will use such themes as a history of the blues, tributes to composers, music of the Mediterranean, comedy routines recorded by CBC entertainers before U.N. troops.

Appearing on their own radio shows throughout the summer weeks are such vocalists as Wally Koster, Terry Dale, Billy O'Connor, Joyce Hahn, Tommy Common and George LaFleche, latter the brother of Giselle McKenzie.

With the Station Reps

Broadcast Advertising Reports, which recently lashed out at the National Assn. of Broadcasters' Television Code Authority for its inability to make Code violators known, has launched a monitoring system to certify commercial practices of 240 key tv stations in the 77 top markets.

BAR says its Station Certification Plan will rank stations according to commercial practices in a monthly bulletin beginning this month. Report will go to all BAR agency and advertiser subscribers, and all media personnel and time buyers will be covered.

Stations, identified by city and call letters, will be graded by relative adherence to blurb standards of NAB's Code, whether or not they are Code subscribers, and also by their adherance to agency-advertiser standards as regards such as triple spotting.

BAR prexy Robert Morris says, "Our Certification Plan for stations will immediately provide agency, advertiser and station subscribers with an independent, impartial audit of tv commercial activities. It will fill a vacuum in the industry by creating a standard means of evaluating station commercial performance. Stations which conduct their commercial affairs with integrity will no longer be bunched together in an industry group with those who are less responsible. This is the chief reason why broadcasting has been so maligned in recent years. Now, through BAR Certification, all stations we monitor can stand up and be counted."

Briefs: TvAR has a new market-by-market brand study that shows wide differences in brand usage . . . WCKY, Cincinnati, has adopted the single rate in line with the recent urgings of RAB's Kevin Sweeney for a standard local-national rate . . . Sidney P. Allen named director of agency-client relations for RKO General National Sales . . . Two new media group heads at Kenyon & Eckhardt are Paul Roth, formerly with Benton & Bowles, and John Shima, for the last two years K&E media director on the Coast.

Quaker Oats' CBS Buy

CBS-TV wrapped up a long-range sponsorship deal this week.

Quaker Oats Co., via Lynn Baker agency, signed to sponsor web's coverage of the Tournament of Roses Parade on New Year's Day of 1963.

PATHÉ SOUND SERVICES, INC.

IN COOPERATION WITH PATHÉ LABORATORIES, INC. IS CROWING ABOUT A UNIQUE NEW 24-HR. SERVICE THE BIG $297.00 PACKAGE

FOR PRODUCERS OF MUSICAL SPOTS WITH DEADLINE TROUBLE!

When you're down to almost air time, and minutes count, this package can save your neck. And — at other times — it takes the guesswork out of budgeting.

HERE'S WHAT YOU GET IN THE BIG PACKAGE:

A B. & W. composite answer print of any SPOT up to 120 seconds in length, PLUS one shorter version of the same spot.

HERE'S WHAT WE DO:

- Record all of the music to picture loops, on 3-track, ½" tape, in one of the largest and finest music-recording studios in the country.
- Record all narration to the same picture loops.
- Make ALL necessary transfers of ¼" and ½" tapes, to 3-track, 35mm. fullcoat and Magstripe film. Every bit of magnetic tape and film is included in the package.
- Re-record (mix) both versions in the newest re-recording studio in New York.
- Transfer mix to optical film and develop track.
- Match negative track to negative picture and make composite answer prints.

WE DO ALL THIS — AND DELIVER ANSWER PRINTS IN 24 HOURS OR LESS AFTER FILM MIX!

PHONE KEN UPTON, EN 9-4040 — FOR DETAILS ON THIS AND OTHER PACKAGES

Pathé SOUND SERVICES, INC.

Pathé Building • 105 E. 106th Street • New York 29, N. Y.

PATHÉ SOUND SERVICE, INC./SUBSIDIARY PATHÉ LABORATORIES/PATHEX REPRESENTATIVE FOR RYDER SOUND SERVICE, HOLLYWOOD, CAL.

Tele Follow-Up Comment

Jack Paar Show

Jack Paar's valedictory on NBC-TV's midnighter was somewhat anticlimactic and not one of his best shows. It was almost inevitable self-handicapping in light of the sentimentalities, the audience's standing ovations (fore and aft), the star's own personal soundoffs on his pet targets, the filmed testimonials of "We'll miss you Jack" (from Bob Kennedy and Nixon to Nipsey Russell, Hope and Benny), and Paar's repetitive returns with barbs at Newsweek, Dorothy Kilgallen and Walter Winchell. Hope's vidtaped crack about "your electronic wake" wasn't that morbid although some of the proceedings did have a valedictory overtone. Certainly the sentiment was there and at one point Paar had to don the sunglasses to mask the emotions.

Paar didn't have the exclusive copyright on spleen. Alexander King zinged it into George Jessel, without naming him, for reading poems on "Friendship"; indulged in some colorful observations of his own particular caustic brand, and got blacked-out with a quick flash of a nudist-wedding photo which the more conservative director wisely dictated.

Paar played the press blasts back and forth. He left one anti-Dorothy Kilgallen blast unsaid by conjuring up the samaritan influence of the Rev. Billy Graham; he utilized Coast radio-tv columnist Hal Humphreys' erroneous conjecture that Paar's bowout was merely ballyhoo for continuance as a generic sample of the American press' waywardness ("Humphreys is so good that his paper has since folded"); he devoted much time to refuting Newsweek and Winchell but, in contrast, quoted a N.Y. Times story on former President Eisenhower's brother vis-a-vis America's boo-boo in the Castro and Cuban situation.

Paar's rationalization of his original sympathy for Castro was detailed as stemming from an abhorrance of former dictator Batista's cruelties but prefaced all this by stating "I was wrong in many ways on Castro."

Jim Bishop, an exception-to-the-rule being one newspaperman whom Paar likes and respects, "was not taken in by Castro," said the star of his show, but he added that Castro's kayo of prostitution and gambling were good things. To refute the charge of "irresponsibility" he said "Bishop wrote it but that 'they' wouldn't print it" that Bishop Mueller, Auxiliary Bishop of Cuba, in a taped interview with him (Bishop) said that Castro was "very democratic" and "not Communistic." The vidtape clip was shown.

Paar's preoccupation with the ill graces of the press and/or its failings (a wire-service correspondent allegedly on Batista's payroll) and the Atlantic City newspaper's policy against him as "an enemy of the press and the only way to get even with him (Paar)" was to not list him in the programming, consumed much time. It was never dull, and most times informative.

His invitations to be sued by "Mr. Muir" (Malcolm Muir, board chairman of Newsweek) and the magazine; his ungallant diatribes at the N.Y. Journal-American's femme columnist; against Winchell, Don Maxwell of the Chi Trib, Jules DuBois, et al., did not spare his own medium. Paar stated that in the past five years television has grown up and he "deplored the quiz show scandals as does everyone." He cited an Elmo Roper survey that in the public's image newspapers and magazines have slipped considerably and that of all media—radio and tv being others—"the newspapers are the least believable" according to Roper's and/or Paar's conclusions.

In the 26,363 commercial messages that the Paar show projected during his five-year midnight run—some $12,000,000 in annual billings to NBC—scores of merchandising items were projected into American markets. A pleasant counterpoint was Paar's demonstration of some of the items which goofed on camera—that compact motorbike, a newfangled vacuum cleaner for example.

Hugh Downs had a solid one-minute (he mentioned this means time-out at $12,000 a minute) in his usual sound retrospect. He observed this was not the end of the world in tv nor even for a single personality other than it is a landmark in the history of the medium; that the human element and sometimes irascible forthrightness made for "wrong impressions." It was in the best Downs tradition as the stable anchor man. It also was a sort of footnote to Downs' early-in-the-program reading of the VARIETY story last week which gave trade summation to Paar's impact as a show biz phenomenon.

Robert Merrill and Buddy Hackett, besides King were the guests, all with affection and some with characteristic offbeat humor; most of it, however, bogged down by the sentimentality of the occasion. Jack E. Leonard did the first 15 minute warmup, but did not appear again.

Cute signoff was "No More to Come," which was nullified by the marathon commercials crowded out earlier in the proceedings, and each of these commercials interlarded with "More to Come."

In summation, there is no gainsaying the comedian-conferencier's impact and, as he probably best realized, he'll have a large built-in audience awaiting him Friday night 10-11 p.m. NBC show (in color) comes next September—and he'd better be good. This, too, Paar unquestionably realizes.

Another point, in summation: from a basic communications perspective, the big wonderment remains how a network, in this case NBC, permits an individual to utilize its facilities for such personalized attitudes. Not so long ago CBS frowned on an ace commentator—his initials are Howard K. Smith—personal-opinionating on current events. (He has since linked with ABC-TV.)

Newspapermen know that, no matter the influence of their bylines, the editors have a responsibility, both to management and readers, on strictly personal antagonisms. The best of columnists have been bluepencilled on occasion. In fact Paar touches on that very thing as regards Jim Bishop supposedly having been edited on his Castro-Cuban findings. Paar has no such restrictions. He's a free-wheeling, take-em-all-on opinionator.

NBC, like any of the other networks and other big business, maintains press relations departments which, by the basic billing of such agencies, mean just that—relations with the press. It is presumed that this also embraces "good" relations. Paar is the exception and has been for five years. Quite obviously his $12,000,000 billings to the network gives him special dispensation. Or, more likely, since he made a point of it when "inviting" Muir and Newsweek to "sue," the legal responsibility lies solely with him. The sponsors and network's liabilities are presumed to be secondary, at least so far as his special arrangements with NBC are concerned. But the big wonderment remains why and how a communications entity permits an individual to employ its facilities for essentially personal attacks. James Reston, Walter Lippmann et al., are outspoken in their political appraisals but the Times or the Trib would never permit them to indulge in personalities akin to Paar's diatribes. NBC, presumably, must feel this is the key to Paar's unique appeal. NBC may even subscribe to the Roper findings that the press has lost caste and that this brand of outspoken "microphonic journalism," is the new scheme of things. *Abel.*

PM

In its expanded 90-minute format, PM, the Mike Wallace late-night interview show, is drifting into a specialized and sophisticated format. The show's regular guests, and there are several, are mostly from the heady segment of the Broadway community, mixed with some representatives from the other arts. Spot visitors generally fit this pattern too and so the show has lost some of its broader-based appeal from the earlier days.

Even Wallace has headed back into a more reportorial role. Joyce Davidson has almost completely disappeared, now being given a roving assignment which gives her little on-camera time by comparison to her 50-50 sharing in the old rules.

As caught last Tuesday (27), the show had an interesting array of guests, most of whom have been

(Continued on page 43)

TENNESSEE ERNIE FORD SHOW
With Ernie Ford, Anita Gordon, Dick Noel, Hank Jones & Dean Kay, Jim Lange, Jack Fascinato Orch.
Producer-Director: William Burch
30 Mins., Mon.-Fri., 11:30 a.m.
PARTICIPATING
ABC-TV (San Francisco)

Tennessee Ernie Ford returned to tv Monday (2) in an ambitious daytime variety strip on ABC-TV, and the web has high hopes that the old Pea Picker will garner a bumper crop in the Nielsen patch and the billings orchard.

The hopes should be fulfilled because this is a really big show set down in the midst of the sunshine grind of quiz, soaper and rerun. Primarily a musical spread, the opener reflected the simplicity and taste of Ford and musical director Jack Fascinato that earmarked their long-running prime-time outing on NBC-TV. The affable emcee, a first-rate folk, country and pop projectionist himself, has gathered around equally solid vocal talents in soloists Anita Gordon and Dick Noel and young folk and pop singers Hank Jones and Dean Kay (guitar accomp).

Pace of the initialer was polished and swift, in spite of the necessary intros. Ford opened with his disk click of a few years back, "16 Tons," mowed to the "Trolly Song" featuring Miss Gordon and Noel, picked up on the Mitch Miller line with a studio aud participation on "Carolina in the Morning," spotlighted Hank and Dean singing the folk song, "The Sloop John B." and closed with his traditional "inspirational."

The half-hour originates in San Francisco (where Ford's Betford Corp. is headquartered) and folksy-sharp Ford went into the audience for a pleasantly brief interview with SF Mayor George Christopher.

In conformity with the daytime standard, the outing is punctured by no less than six commercials, but the blurbing was somewhat relieved by Ford's entertaining handling of a couple (Breakfast Vitamins; "Start the day with your pistol cocked, Friends"). *Bill.*

AT THIS VERY MOMENT
With Harry Belafonte, Richard Chamberlain, Bobby Darin, Jimmy Durante, Connie Francis, Greer Garson, Charlton Heston, Bob Hope, Lena Horne, Rock Hudson, Kingston Trio, Paul Newman Jack Paar, Edward G. Robinson, Dinah Shore, Danny Thomas, Joanne Woodward
Producer: Michael Abbott
Director: Richard Schneider
Writers: Arnold & Lois Peyser
60 Mins.; Sun. (1), 9 p.m.
ABC-TV, from N. Y.

This was an outstanding hour that sets a new standard for television benefits. Presented in behalf of the American Cancer Society and the Eleanor Roosevelt Cancer Foundation, this show had at its free disposal as impressive a cast as a producer could dream of. But most importantly, the production staff exploited this opportunity to the hilt, coming up with a beautiful pitch for a most deserving research effort.

It played brilliantly all the way down the line. The sugar coating of entertainment was very good to the taste, but it never overwhelmed the serious purpose of the show. As the main host, Burt Lancaster handled his role with a moving conviction. He was helped greatly in the straight spiel department by Rock Hudson, Charlton Heston, Richard ("Dr. Kildare") Chamberlain, Paul Newman and wife Joanne Woodward, Greer Garson, Jack Paar and Edward G. Robinson. And lending the full weight of their prestige to the cancer foundations' fundraising door-to-door campaign during April were President Kennedy, Vice-President Lyndon Johnson B. and Mrs. Eleanor Roosevelt, who was fittingly introduced as the "First Lady of the World."

The array of name players were given excellent settings and were routined with savvy amidst the heart-tugging pleas for public support to the medical researchers. The performers met their responsibilities and delivered with unusual zest. Starting with Lena Horne's "From This Moment On," the entertainment had a triple-ply zing right to the closing "My Lord, What a Beautiful Mornin'" by Harry Belafonte.

Between these two, there was a typically sock comedy monolog by Bob Hope; a superlative duo by veteran Jimmy Durante and youngster Bobby Darin in which the latter did a canny takeoff on the Schnoz; a warm rendition of "Scarlet Ribbons" by Danny Thomas; Dinah Shore's "I'll Remember April"; The Kingston Trio's "This Little Light of the Moon"; and Connie Francis' "Swanee" and "This Is America."

Intelligence, style and good taste were conspicuous by their presence during this hour. Arnold and Lois Peyser's script was touching without being sentimental, and keyed the whole show to the accomplishment of its purpose, namely to open up the hearts and pocketbooks of America to the cancer funds.

Parkson Agency handled the show as a public service as did the producers, Talent Associates-Paramount. *Herm.*

JACQUELINE KENNEDY'S JOURNEY
With Sander Vanocur
Prod.-Dir.: Robert Friaux
60 Mins., Sun. (1), 6:30 p.m.
STERLING DRUG, COLGATE-PALMOLIVE
NBC-TV, (film, color)
(Dancer, Fitzgerald, Sample; Ted Bates)

Because nothing was said on the subject, it's hard to tell whether Jacqueline Kennedy had a dull trip into India or whether NBC News inadvertently presented it that way on Sunday (1) evening. If a viewer is to go by the NBC-TV show, the First Lady's trip to Pakistan was probably middlin' interesting.

There were many things wrong with this 60-minute telefilm, but, basically, it came a week too late, at a time when the impact and import of the journey had somewhat worn off among American laymen. Although if the same program had been presented a week sooner, chances are that the ordinary viewer would have still wondered what all the shouting was about.

In India, Mrs. Kennedy walked, and walked . . . and walked. Pun intended, this was a pedestrian travelog and didn't cut much visual ice, unless a viewer was lucky enough to own a color tv set, and then—and only then—the faded hues that go to make up India provided a touch of interesting authenticity. The Pakistanis had a parade and since that's better for tv than walking, matters perked up in the second half of this pub-affairs program. Yet even this part didn't hold up too long or too well.

A great deal could be said about the narrative given by Sander Vanocur, the White House correspondent who accompanied Mrs. Kennedy on her unofficial goodwill tour. Unfortunately, he helped set the general mood of dullness for the program. Perhaps because he covers the White House, he felt constrained to avoid points of interest that could alienate his regular news sources, thus it might have been better had someone else, who knows Mrs. Kennedy less well, gone on the trip for NBC instead. Vanocur, whose flat tones generally work nicely, had somehow become unduly droney this time. Yet, to his definite credit, were many humorous, frequently acid lines about habits in the Asian subcontinent (while Mrs. Kennedy was generally exempted from his barbs).

Another thing that hurt badly was the musical background. On strangely keyed Indian instruments, the strains of a tune, which sounded distractingly like an oriental "When Your Smiling," grated on a viewer's nerves and were complete contradictions to the mood, such at it was, of the journey itself. If this was meant as an allusion to Mrs. Kennedy's lovely, perennial smile, it came out as a vague, bad joke instead.

The nicest observation anyone could make about "Jacqueline Kennedy's Journey" is that it was, considering her lavish array of clothes, a fashion parade of some (unofficial) value to fashion-conscious Americans. *Art.*

Schenectady—The Mohawk-Hudson Council on Educational Television is launching a campaign to raise $374,964 for capital funds and part of the first two years' operating costs for its station, WMHT, which soon begins to function on Channel 17.

TONIGHT
With Art Linkletter, William Bendix, Carolyn Jones, Ronald Reagan, Lee Marvin, Hugh Downs, Carol Richards, Woody Herman, others
Producer: Perry Cross
Director: Barry Shear
Writers: Bob Howard, Dick Cavett, David Lloyd
105 Mins., Mon. (2), 11:15 p.m.
PARTICIPATING
NBC-TV, Burbank (tape)

Art Linkletter, as first of the protem conferenciers, teed up the new post-Paar "Tonight" show Monday (2) with the familiar format but a different tone—tame. But that's show biz, as distinct from the hair-down tang of Paar's reign. As it now plays, the NBC-TV latenighter offers a salt-free diet that may not keep the insomniacs hooked indefinitely. However inconclusive a shakedown session may be, the speculation is unavoidable (as it was before Monday) that NBC may find it just can't follow an act like Paar.

Hugh Downs is a carryover (but L & M has replaced Kent), although the Realemon commercials are now squeezed by Woody Herman instead of Jose Melis. There's a new set, and the guest couch is now on the opposite side of the desk. The significant difference, however, is in mood, and Linkletter's Burbank origination with filmville pals was an anemic chinfest larded with some we're-trying-buddy ad-libbery.

Linkletter gave out with the standard opening monolog, with predictable references, even to exhibiting a Paar voodoo doll described as "the personal property of Dorothy Kilgallen." Then, at regulation intervals, he brought on the guests, each well-plugged—William Bendix, Carolyn Jones, Ronald Reagan and Lee Marvin. All was affable and some of the badinage mildly amusing, except for some coy and dull leer-iness—withal, a recipe for daytimers and not the witching hour. Linkletter was prepared with a couple of somewhat provocative gambits, one solely for Bendix that latter had no taste for and stifled, the other for the group on whether stars should play it aloof or just folks. It somehow didn't excite and finally pattered out.

Most arresting moments came in the last lap when Linkletter, in the audience, dueled verbally with an exchange "Russian" who turned out to be a talented USIA man whose job is to prime Yank tourists to Moscow with right answers.

Rounding out, singer Carol Richards did nicely by a couple of tunes, and the Woody Herman band rendered an update "Woodchoppers' Ball." Downs seemed a bit discomfited, but went along bravely, even with a hokey production that had him reading the opening billboard alongside a film set clackboard. That's gotta go. *Pit.*

PURSUIT: WHY?
With Jim McGovern, others
Producer: McGovern
Director: Guy Galeate
Writer: McGovern
30 Mins.: Tues., 9:30 p.m.
KMSP-TV, Mpls.-St. Paul (tape)

Crime and punishment is, of course, a tv subject which commands much viewers' interest and attention. In airlane documentaries and dramas, as in actual life, it exercises almost a dominant appeal.

As far as video is concerned, if any attesting to this were necessary, one could cite the high ratings of such shows as "The Untouchables" and their considerable number. He also could mention the large audience pulled by a recent network crime documentary. To cinch things there's the fact that this 20th-Fox station, an ABC affiliate, deemed the heavy response to the first of this two-part series a reason for re-running it just a week before this final installment.

In this instance, the station's avowed purpose in presenting the crime and punishment series was "to establish sympathy and understanding for prison inmates and upright citizens, to generate some additional local curiosity about the subject, and, perhaps, to throw light on the question 'why'." Thanks to the efficient handling of the involved problems by Jim McGovern, KMSP-TV's brilliant public affairs director, the documentaries' producer, writer and narrator, it's safe to say that the aforegoing goals were attained. For this accomplishment director Guy

(Continued on page 54)

More TV Reviews On Page 43

Everybody leans towards Groucho

In Baltimore and Boston and Detroit and Minneapolis-St. Paul and New Orleans and Seattle and Washington D.C., and all around the country—bigger and bigger audiences are leaning towards "The Best of Groucho." ■ Take Seattle—from December to January in ARB, Groucho's rating upped 11 points, from 16 to 27! He tightened his first-place hold on Boston when he rose to 22. He's the new leader in New Orleans with a three-point gain. And in Washington, D.C., he added 66% to his rating. ■ "The Best of Groucho" gives you 250 of the very best from Groucho's 11-year network comedy hit. And by what's happened to date, it makes a powerhouse series for daytime stripping! Give the people in your area a chance, and they'll tilt Groucho's way too. In big numbers! Get the details from . . . NBC FILMS

TV Followup Comment

Continued from page 41

there before. Present were humorist Roger Price, actors Ruby Dee & Ossie Davis, comedian-singer-eccentric Eddie Greensleeves, playwright Robert Bolt and chirp Deedee Perry.

An interesting discussion of the "better Red than dead" issue developed with Bolt, whose drama "Man For All Seasons" is currently a hit on Broadway, Price, Davis and Wallace throwing the question around. Commercial cutaways and the necessity to get to other parts of the show's schedule cut this discussion too short, unfortunately, when things were really getting interesting. Bolt told of his British imprisonment for "opposition to nuclear armament" when he was hauled off for taking part in one of those London sitdown strikes. He commented that "it is an absurd thing to sit down but just a little less absurd than nuclear testing."

Davis brought civil rights into the picture saying, "I would like to see the black man get his say before the world goes up in smoke." Price, labeling himself "a skinny, old fake intellectual," allowed as how "I don't want them to come and get me."

Greensleeves carried on with his usual song history bits about his old buddies "Good Smitty" and the rest, and stories which carry plenty of political and show biz humerous jabs. Miss Perry, a 14-year-old chirp, made her tv bow with a couple of nicely-handled tunes and Miss Dee and Davis (husband and wife) talked about their family.

Ernest Pintoff, a producer of short subject pix, showed one called "The Interviewer" which was an animated and funny version of a square reporter interviewing an nitra-hip musician. He then talked briefly about short subjects in general. A segment supposed to feature Miss Davidson never made it as promised. *Kali.*

International Showcase

The question of whether British comedians are ready for America's tv audience can be answered in the affirmative if the hour-long sampling of the work of Tony Hancock, Eric Sykes and Benny Hill shown on NBC-TV's "International Showcase" last Friday (30) is a representative picture of their style.

Although much of their comedic form is fashioned after U.S. comedy style in the early days of the motion picture biz, they are new faces with agile minds and an inventive comedic flair. Tony Hancock, who already has been exposed to the U.S. via the release of his feature film "Call Me Genius," had the longest segment of the show (it ran close to a half-hour) but it was a well-constructed sketch that blened with and mugeing to a good blackout. His British accent presented no hinderance and his comedy angles, centered on a blood donor, were universal.

In a shorter sequence, Eric Sykes relied more on sight gags. His situation was that of a man taking a bath in a neighbor's house and getting his toe caught in the hot water tap. There was a madcap air about the whole thing and his reenactment of a naval-air battle with toy ships and planes in a foamy tub was a gem. Benny Hill was presented in a quickie demonstration of the development of the microphone in show biz from the large stage mike in presentation houses to the lapel mike of tv. It was a snappy chuckle-raiser.

The program was hosted by Don Ameche. *Gros.*

Du Pont Show of the Week

A look at femme beauty, both natural and created, was interestingly presented last Sunday (1) on the Du Pont Show of the Week. Called "The Beauty of Woman," the program featured films, stills and a host of filmed guest appearances, all designed to shed some light on the mysteries of femme allure.

Cyril Ritchard served as host, with an assist from Hermione Gingold (billed as guest expert) on one occasion. Other contributors of comment and opinion were actresses Zsa Zsa Gabor, Lillian Gish and Ruby Dee; former model Anita Colby; writer Katherine Anna Porter; comedian Jimmy Durante; film directors Vincente Minelli and Richard Brooks; costume designers Oleg Cassini and Edith Head; Coast make-up man Wally Westmore; writer Alexander King and photographer Philippe Halsman.

The subject was explored interestingly through an examination of various art works (painting, sculpture), film and still footage of all-time "love goddesses," an inside-the-beauty-shop look at what goes into a "lovely" woman and, of course, the comments of the guests. Brooks gave a lengthy description of the whys and wherefors of Elizabeth Taylor's allure (she was hailed as the current beauty rage) and a close look at Greta Garbo was also taken by Ritchard. Miss Garbo was judged by all concerned to be the alltime beauty champ.

It was revealed that 80% of American women patronize over 125,000 beauty shops where they spend over $5,000,000,000; that 70% of U.S. femmes use hair coloring for which they spend about $200,000,000 and several other rather astonishing facts. "Beauty out of a bottle" was compared to natural beauty and other such subjects were explored—all to entertaining effect.

John McGiffert and Ernest Pendrell's script was nicely designed and had a wry sense of humor that kept the pace and format bright. Bernard Green's music lent a nice touch and Ritchard handled the narration with polish and style. Camera technique of panning various stills worked well and the overall editing and shaping of the hour made for a smooth and entertaining show. *Kali.*

CBS Reports

Edward R. Murrow was back with CBS-TV briefly last week as the network trotted out a special the U.S. Info chief did back in January '61 that tied in neatly with last week's important U.S. Supreme Court decision granting Federal courts power to consider state legislature apportionments.

Murrow's show, "Our Election-Day Illusions—The Beat Majority," became the expository half of the "CBS Reports" hour. "The Beat Majority and the Supreme Court," which was thrown together in instant-special fashion and subbed for "The Great Challenge," the show that had been scheduled for the Thursday (29) 10 to 11 slot. Dealing with U.S. and Russian "coexistence or collision," "Challenge" will be seen tomorrow (5) at 10 p.m.

The Murrow seg made excellent back and fill and, perhaps because of the hasty preparation necessary to the post High Court footage (decision was handed down the same week), was more interesting. It examined the election procedures and the lopsided (rural vs. urban) legislative representation in more than a dozen states.

For the follow-up, CBS newsmen Walter Cronkite and Bill Leonard worked in post-court decision interviews with Federal and State legislators on both sides of the issue, and Cronkite wound with a round-table of three experts forecasting the possible results of the decision. Latter was like a Thursday night visit to Sunday afternoon. Leonard produced with Fred W. Friendly as exec producer of "Reports." *Bill.*

Bell Telephone Hour

Friday (30) edition of "The Telephone Hour" failed to provide its normal amount of excitement, possibly because of the surplus of singing with no one great voice to lift the temperature of the show. In the lineup of talent there were a trio of singers each of whom were given rather lengthy solo spots. What's more when placed side-by-side as at the finale, there seemed to be much similarity in the timbre of the pipes of Shirley Jones and Maureen O'Hara. Of course, each essays a different mode of expression with Miss O'Hara concentrating on Irish tunes and Miss Jones on legit musicals. Both being likeable, but the overall pattern was monotonous.

Steve Lawrence, making his first appearance on this show, opened the session with a concentration on Frank Loesser tunes. He did justice to the composer, making out very well probably because of his opening spot when the show wasn't yet sated with chirping.

The major items came with Lorin Hollander's 88ing of the third movement from Rachmaninoff's Piano Concerto No. 2. Hollander, a 17-year old artist indicates a phenomenal potential. He gave this selection a stirring ride.

Another highpoint was the "Pas de Deux" from "Giselle" danced by Violette Verdy & Edward Villella. Their work was imaginative, lithe and extremely strong. Both had solo spots in this routine which would have stopped the show on a stage, and their tandem work was of extremely high calibre as well. *Jose.*

Perry Como Show

Grandma Alice Faye went over the hill to Grandpa Perry Como's show last Wednesday to make her first show biz appearance in more than a dozen years, and the interminable quipping about the ancient age of the pair and their offspring's offspring had a viewer aching with rheumatic empathy everytime one or the other tried a giddy halfkick.

In between the belabored creaking-bones and paternity humor—and a stultifying quota of allusions to Phil Harris and the bottle—the team managed a string of engaging pop tunes, including "You Can't Have Everything," "When I'm With You," "You Turned the Tables on Me," "You're a Sweetheart," "You'll Never Know" and other underworked numbers from the laconically and melodically pleasant catalog of the thirties and early forties.

Miss Faye also performed well in a song and dance rendition of "Rose of Washington Square." The regular cast of the NBC color hour, Paul Lynde, Don Adams, Kaye Ballard, Sandy Stewart and Jack Duffy and the Ray Charles Singers and Peter Gennaro dancers were seen in the "State Salute" feature (Arizona) and a skit as regards the view from the kid side of the maternity ward window—a fair but predictable bit.

There was, of course, thorough pluggage for Miss Faye's first film in 15-years, "State Fair," and the guest and Como made it to the credit roll without being pensioned in a mild treatment of "I'm Glad I'm Not Young Anymore." *Bill.*

Foreign TV Followup

Sunday Night at Palladium

Joan Regan shared the top spot with Bruce Forsyth in this outing of Associated TeleVision's "Sunday Night at the London Palladium." Whether the responsibility awed her, or whatever, Miss Regan wasn't quite up to her usual volatile snuff this night. In fact, her act matched her gown, which was over-sedate and left the boys with little to wonder about, or a lot, as the case may be. The verve and conquering smile seemed somewhat subdued, and one interpretation might be that she was trying for vocal polish at the expense of her more forthright attractions. In which case, she was ill advised. Even a coy gag about her infant son dummied.

She gave out some acceptable standards, breaking up the act with her familiar takeouts of such rivals as Eartha Kitt, Connie Francis, and Shirley Bassey in the framework of "I Have to Be Me." She returned to duet and gag and oldtime terp with Forsyth in "I Love a Comedian," which was agreeable. The result was a contribution which never really got on terms with the audience, as if Miss Regan had grown an inch or two and could see over their heads. As soon as she levels out, the better.

Forsyth, who was made by the show, knows it, and is afforded a regal welcome, clicked with his confident adlibbing in "Beat the Clock" and elsewhere and engendered some easy yocks in a sketch involving the twins from the Beverly Sisters' act. He did a few cameos, miming the attributes of different kinds of drivers, and hit one target out of three. He played piano in "How High the Moon," with rhythm backing from Jack Parnell's trio, and showed that he'd listened assiduously to a lot of other guys playing "How High." And he took off Anthony Newley, somewhat witlessly. But, on the whole, it was an engaging performance, with the personality winning through even the spotty spots.

Producer Francis Essex was capable, though he seemed to have run out of the new gimmicks he brought to it last year, when he joined the show. *Otta.*

Foreign TV Reviews

DO RE MI
With Michel Roux, Robert Dhery, Yves Montand, Claude Bessy, Cinq Peres, Etienne Lorin Accordions (12), Dirk Sanders Ballet (6)
Director: Pierre Tcherina
Writer: Tcherina, Gerard Calvi
Music: Calvi
60 Mins., Sat. 6:30 p.m.
Radiodiffusion-Television Francaise, from Paris

Their ambitious variety program suffered from too many concelts to come off. A storyline was drafted on to work in numbers and though it was fairly inventive at times it soon had things forced to the point of working in many okay vaude turns. It might have been better sans the gimmick.

Michel Roux, an engaging comedian, played a composer who had to find a format for a musical show. While at home he was plagued by a dripping faucet which plinked out do re mi. As he tried to concentrate the idea for various numbers ran through his mind.

He looked out the window and out came a ballet, and on a rooftop yet. Opera ballerina, Claude Bessy, danced on his sheet music and Yves Montand suddenly materialized to do a good rendition of "Autumn Leaves." Cinq Peres evolved from a disk cover to belt out Mozart via voice instrumental takeoffs, and the Etienne Lorin Accordion Orch did some Paris street bits helped by a fast can-can.

Standout bit was comic Robert Dhery's imbroglios as the member of a symphony. He got frozen from the blast of a French horn and had to don a fur cap, saw a cobra materialize while playing a flute in an exotic number, and had troubles with violin and drums. It was inventive comedics, and was the highlight of this well-meaning, adroit but overindulged combo vaude and musical show.

Gerard Calvi contributed catchy music and Dirk Sanders' Ballet was simple and racy for good results. Michel Roux did well by the composer but was forced to be somewhat too coy and quaint and it was all his expert timing and reactions could do to make some of the numbers acceptable.

Technical qualities were standout and Pierre Tcherina directed with a good eye for the visuals but put in too much story gloss to make for the right balance. Either a straight musical show, where numbers would enhance and move the story, or a straight variety format would seem to be the answer for Tcherina who showed a solid showmanship flair in this mixed affair. *Mosk.*

APPOINTMENT WITH . . .
With Malcolm Muggeridge, W. H. Auden, Cyril Connolly, Christopher Isherwood, Stephen Spender
Producer: Patricia Lagone
Director: Wilfred Fielding
30 Mins., Fri., 10:30 p.m.
Granada TV, from Manchester

There are those whom the very thought of Malcolm Muggeridge drives to the bicarbonate. Fortunately, Granada TV do not listen to such mutterings and persist in letting him loose on various notables. The result is usually more successful for those who want Muggeridge's opinions, which are various, than for the subject's views. But, at their best, these programs provide rich conversation, which is a rare commodity on tv.

The one caught was a fascinating sample for those attuned to literary affairs. Taking advantage of Christopher Isherwood's visit to Britain for the launching of his new novel, producer Patricia Lagone assembled W. H. Auden, Stephen Spender and Cyril Connolly to mull over him their attitudes and styles in the 1930s, and how these have changed. Muggeridge acted as emcee, prodding the talk along astutely and letting each man have his little say. The program had two faults, for four men are always an unwieldy number to handle it couldn't escape from heaviness here, and the time-limit meant that each had little chance to expand a thought into a meaningful statement.

Otherwise, in its superficial way, it was okay. Both Auden and Spender refused to accept that their past Communism was a mistake, claiming that it was a logical response to the dilemmas of the 1930s. Connolly, as professional critic, averred that Auden's poetry had benefited from his American exile. Isherwood considered that living in the States was useful to his writing, for it enabled him to gain perspective, and this sort of remoteness was valuable for a creative writer. Such thoughts as these were thrown out throughout the program, Auden being less forthcoming than the rest. Muggeridge kept the level up to that of a literary causerie, and the program would thus have interested most those who were familiar with the past of Auden, Connolly, etc., for little was done to put the rest in the picture.

Wilfred Fielding's direction was deft, although he couldn't avoid a slight feeling of guys put up for waxwork inspection by lining them up side by side. *Otta.*

TEMPO SPECIAL
With Dominic Behan, H. A. L. Craig
Editor: Kenneth Tynan
Director: Joe McGrath
Writer: Dominic Behan
50 Mins., Sun., 2:45 p.m.
ABC-TV, from Manchester

When the commercial web launched "Tempo" as a magazine program about the arts, it was fairly criticized as a snippety affair, inclined to fall for the precious gimmick. Although it improved and dodged the "longhair" accusations later in its run, it stayed somewhat cursory. Now, as "Tempo Special," it has returned to the schedules for five segments, each one dealing with a single subject. Opener was concerned with "The Irish and the Arts" and took in interviews with most of the eminent Irish writers currently active.

It was a pretty ponderous affair, despite dashes of fire in Dominic Behan's script, which could have been more irreverent to advantage. Trouble was that it stuck to the familiar tale of the vast emigration of Irish creators, from Shaw, Wilde, and Joyce on, and sought, once again, the reasons for it. Having posed this simple question, it wasn't surprising that the answers were familiar and stereotyped.

The reason for Irish eminence in literature was neatly stated by folklorist Seumus Delargy, who claimed that the centuries of English domination had brought a "family alliance between memory and the tongue," talk being one of the few means of expression that couldn't be controlled from above. This led to contributions from writers like Frank O'Connor, banned in his own country, Austin Clarke, who thought that Irish emigres like James Stephens tended to become uprooted jesters abroad, and Sean O'Faoilain, who ascribed the Irish desertion to the economic fact that Dublin is not a centre of publication.

Irish censorship, which bans around 8,000 books, was touched upon, and dramatist J. P. Donleavy, who has settled in Dublin, averred that repression was healthy for some artists. Brendan Behan chatted amiably, and wailed a ballad.

Second part of the program concentrated on the decline of the Abbey Theatre as a focus of live drama, and on Sean O'Casey's decision to exile himself and his plays from Dublin. These topics weren't pressed as hard as they might have been, although interviewer H. A. L. Craig urged Abbey boss Ernest Blythe to beseech Casey to change his mind. It was hard to discover why Irish playrights had lost their fervor, and the itsybitsy scraps of film didn't add up to an argument.

It was thus a disappointment, lacking grip and momentum in Joe McGrath's direction and editorial coherence from Kenneth Tynan. Its odd pleasures included the glimpses of such eminences as O'Casey and Tyrone Guthrie, and the sly linking appearances by Dominic Behan, who might have been allowed more scope for comment. *Otta.*

TOP BRACKET post '48 pictures of MGM decide KTTV to return to feature film programming

as expressed by
Dick Woollen, Vice President
and Program Director
KTTV, Los Angeles

Mr. Richard A. Harper
Metro-Goldwyn-Mayer, Inc.
1540 Broadway New York 36, N. Y.

Dear Dick:

I am delighted that we have successfully concluded our negotiations for the sixty Post-48 MGM Features which you are currently offering.

As you know, this is the first time in over five and a half years that KTTV has purchased any first run features. And while I am still convinced that the price is steep, I'm also convinced that the results we will get with this package justify the expenditure.

The top quality of pictures which you have made available to television, made it clear that you could provide us with strong enough ammunition to get back into feature film programming in Los Angeles in a big and important way. I might add that in my opinion, there's more quality and value in the MGM availabilities than in any comparable list I've ever seen.

It is indeed a pleasure to get back into business with MGM and let me assure you we are looking forward to your future packages.

Best regards,

Dick

Dick Woollen

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VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week 12 different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S.

(*) ARB's Oct.-Nov., 1961 survey covered a multi-week period Syndicated shows sharing one of the weeks with an alternating or special program are listed, with the multi-week rating of all programs in the time period given.

SACRAMENTO-STOCKTON

STATIONS: KCRA, KXTV, KOVE. *SURVEY DATES: OCTOBER 29-NOVEMBER 25.

TOP TEN NETWORK SHOWS RK. PROGRAM—DAY—TIME	STA.	AV. RTG.
1. Perry Mason (Sat. 7:30-8:30)	KXTV	41
2. Defenders (Sat. 8:30-9:30)	KXTV	37
3. Danny Thomas; Kaye (Mon. 9:00-9:30)	KXTV	34
4. Andy Griffith; Kaye (Mon. 9:30-10)	KXTV	30
4. Pete & Gladys (Mon. 8:00-8:30)	KXTV	30
5. Gunsmoke (Sat. 10:00-11:00)	KXTV	29
5. Have Gun, Will Travel (Sat. 9:30-10)	KXTV	29
5. Rifleman (Mon. 8:30-9:00)	KOVE	29
6. Donna Reed (Thurs. 8:00-8:30)	KOVE	28
6. Wagon Train (Wed. 7:30-8:30)	KCRA	28

TOP SYNDICATED PROGRAMS RK. PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1. Ripcord (Mon. 7:00)	KXTV	Ziv-UA	23	47
2. Sea Hunt (Tues. 7:00)	KCRA	Ziv-UA	21	49
3. Quick Draw McGraw (Mon. 6:30)	KXTV	Screen Gems	20	39
4. Yogi Bear (Wed. 6:30)	KXTV	Screen Gems	19	39
4. You Asked For It (Sun. 7:00)	KCRA	Crosby Brown	19	36
5. Best of Post (Wed. 8:30)	KCRA	ITC	16	26
5. Whirlybirds (Thurs. 6:30; Fri. 6:30)	KXTV	CBS Films	16	38
6. Beachcomber (Fri. 9:30)	KXTV	ITC	15	29
6. Blue Angels (Thurs. 7:00)	KXTV	NBC Films	15	33
6. Dick Tracy (Fri. 7:00)	KCRA	TPI	15	38
6. Divorce Court (Sat. 5:00)	KCRA	Storer Films	15	45
6. Huckleberry Hound (Tues. 6:30)	KXTV	Screen Gems	15	33

TOP COMPETITION PROGRAM	STA.	AV. RTG.
Movie of Week	KCRA	14
Broken Arrow	KXTV	14
Channel 3 Report	KCRA	20
Channel 3 Report	KCRA	17
Lassie	KXTV	18
Checkmate	KXTV	27
Channel 3 Report	KCRA	17
77 Sunset Strip	KOVE	20
Bishop; Report	KCRA	15
Wanted Dead or Alive	KXTV	17
Game of Week	KXTV	17
Saturday Movie	KXTV	8
Channel 3 Report	KCRA	20

SAGINAW-BAY CITY-FLINT

STATIONS: WNEM, WJRT, WKNX. *SURVEY DATES: OCTOBER 29-NOVEMBER 25.

1. Bonanza (Sun. 9:00-10:00)	WNEM	34
2. Ben Casey (Mon. 10:00-11:00)	WJRT	33
2. Real McCoys (Thurs. 8:30-9:00)	WJRT	33
3. My Three Sons (Thurs. 9:00-9:30)	WJRT	31
3. 77 Sunset Strip (Fri. 9:00-10:00)	WJRT	31
3. Wagon Train (Wed. 7:30-8:30)	WNEM	31
4. Bob Hope; Disney (Sun. 7:30-8:30)	WNEM	30
4. Car 54 (Sun. 8:30-9:00)	WNEM	30
4. Donna Reed (Thurs. 8:00-8:30)	WJRT	30
4. Flintstones; Kovaks (Fri. 8:30-9:00)	WJRT	30

1. Bugs Bunny (Mon. 6:30)	WJRT	UAA	22	46
1. Manhunt (Mon. 7:00)	WNEM	Screen Gems	22	39
2. Bold Journey (Sun. 6:30)	WNEM	Banner	20	44
2. Jim Backus; Whiplash (Thurs. 7:30)	WJRT	NBC; ITC	20	36
2. Sea Hunt (Mon. 7:30)	WNEM	Ziv-UA	20	32
3. Vikings (Thurs. 6:30)	WJRT	Ziv-UA	19	42
4. Death Valley Days (Tues. 7:00)	WNEM	U.S. Borax	18	33
5. King of Daimonds (Wed. 7:00)	WNEM	Ziv-UA	16	36
6. Jeff's Collie (Tues. 6:30)	WJRT	ITC	15	33
6. Ripcord (Tues. 7:30)	WJRT	Ziv-UA	15	26
6. Wyatt Earp (Mon.-Fri. 6:15)	WNEM	ABC Films	15	37
6. Yogi Bear (Mon. 5:30)	WNEM	Screen Gems	15	38

Earp; Huntley-Brinkley	WNEM	16
Exped; Special	WJRT	18
Award Theatre	WJRT	14
Outlaws	WNEM	15
Cheyenne; Little Rebel	WJRT	25
Earp; Huntley-Brinkley	WNEM	18
Hathaways	WJRT	23
Maverick	WJRT	16
Earp; Huntley-Brinkley	WNEM	18
Laramie	WNEM	23
News; Sports; Weather	WJRT	12
Bugs Bunny	WJRT	20
Jeff's Collie	WJRT	15
Maverick	WJRT	15
Vikings	WJRT	18
Award Theatre	WJRT	21
Early; Show Time	WJRT	11

SALINAS-MONTEREY-SANTA CRUZ

STATIONS: KSBW, KNTV. *SURVEY DATES: OCTOBER 29-NOVEMBER 25.

1. Lassie (Sun. 7:00-7:30)	KSBW	38
1. Perry Mason (Sat. 7:30-8:30)	KSBW	38
1. Wagon Train (Wed. 7:30-8:30)	KSBW	38
2. Mr. Ed (Sun. 6:30-7:00)	KSBW	36
3. Defenders (Sat. 8:30-9:30)	KSBW	33
3. Bob Hope; Disney (Sun. 7:30-8:30)	KSBW	33
3. Wells Fargo (Mon. 7:00-8:00)	KSBW	33
4. Pete & Gladys (Mon. 8:00-8:30)	KSBW	32
4. Rawhide (Fri. 7:30-8:30)	KSBW	32
4. 20th Century (Sun. 6:00-6:30)	KSBW	32

1. Tightrope; Beachcomber (Wed. 8:30)	KSBW	Screen Gems ITC	32	53
2. Sea Hunt; Patrol (Mon. 8:30)	KSBW	Ziv-UA	26	46
2. Sea Hunt; World Week (Wed. 7:00)				
2. Yogi Bear (Wed. 6:30)	KSBW	Screen Gems	26	51
3. Huckleberry Hound (Thurs. 6:30)	KSBW	Screen Gems	24	56
4. Quick Draw McGraw (Tues. 6:30)	KSBW	Screen Gems	23	53
5. Best of Post (Tues. 8:30)	KSBW	ITC	22	40
6. Rescue 8 (Fri. 7:00)	KNTV	Screen Gems	20	39
6. Shannon (Fri. 9:30)	KSBW	Screen Gems	20	37
7. Shotgun Slade (Mon. 7:00)	KNTV	MCA	12	22
8. King of Diamonds (Sun. 7:00)	KNTV	Ziv-UA	11	23

Window Main St.	KNTV	16
Rifleman	KNTV	22
Spartan	KNTV	9
News	KNTV	12
News	KNTV	11
News	KNTV	12
Calvin; Learie	KNTV	23
Dobie Gillis	KSBW	21
77 Sunset Strip	KNTV	20
Wells Fargo	KSBW	33
Mrs. G	KSBW	26

BOSTON

STATIONS: WBZ, WHDH, WNAC. *SURVEY DATES: NOVEMBER 18 - DECEMBER 15, 1962

1. Ben Casey (Mon. 10:00-11:00)	WNAC	38
1. Perry Mason (Sat. 7:30-8:30)	WHDH	38
2. Hazel; Hall (Thurs. 9:30-10:00)	WBZ	34
3. Dr. Kildare (Thurs. 8:30-9:30)	WBZ	33
4. Lassie; Wizard (Sun. 7:00-7:30)	WHDH	31
4. Sing Along; Hall (Thurs. 10:00-11:00)	WBZ	31
5. 87th Precinct (Mon. 9:00-10:00)	WBZ	29
5. Defenders (Sat. 8:30-9:30)	WHDH	29
6. Dick Powell (Tues. 9:00-10:00)	WBZ	28
6. Garry Moore (Tues. 10:00-11:00)	WHDH	28

1. Whirlybirds (Fri. 7:00)	WNAC	CBS Films	21	53
1. Yogi Bear (Fri. 6:30)	WNAC	Screen Gems	21	41
2. Rescue 8 (Tues. 7:00)	WNAC	Screen Gems	18	43
3. Mike Hammer; Margie (Tues. 7:30)	WNAC	MCA	17	37
3. Shannon (Tues. 9:30)	WNAC	Screen Gems	17	32
4. Quick Draw McGraw (Mon. 6:30)	WNAC	Screen Gems	16	32
5. Death Valley Days (Wed. 7:00)	WBZ	U.S. Borax	15	38
5. Lock-Up; Sea Hunt (Sat. 7:00)	WHDH	Ziv-UA	15	38
5. Texas Rangers (Mon. 7:00)	WNAC	Screen Gems	15	33
5. Wyatt Earp (Thurs. 7:00)	WBZ	ABC Films	15	38

Brave Stallion	WBZ	8
News; Weather Huntley-Brinkley	WBZ	24
Assignment Underwater	WBZ	12
Time; Laramie	WBZ	19
Dick Powell	WBZ	28
News; Weather Huntley-Brinkley	WBZ	26
Coronado 9	WNAC	10
Tightrope	WNAC	14
Movie 4	WBZ	15
Coronado 9	WNAC	9

CINCINNATI

STATIONS: WLWT, WCPO, WKRC. *SURVEY DATES: NOVEMBER 18 - DECEMBER 15, 1962

1. Ben Casey (Mon. 10:00-11:00)	WKRC	38
2. Bonanza (Sun. 9:00-10:00)	WLWT	37
2. Hazel; Hall (Thurs. 9:30-10:00)	WLWT	37
2. Sing Along; Hall (Thurs. 10:00-11:00)	WLWT	37
3. Perry Como (Wed. 9:00-10:00)	WLWT	33
4. Joey Bishop (Wed. 8:30-9:00)	WLWT	32
4. Real McCoys (Thurs. 8:30-9:00)	WKRC	32
5. Garry Moore (Tues. 10:00-11:00)	WCPO	31
5. Int'l. Showtime (Fri. 7:30-8:30)	WLWT	31
5. My Three Sons (Thurs. 9:00-9:30)	WKRC	31
5. Rifleman (Mon. 8:30-9:00)	WKRC	31
5. Wagon Train; Year (Wed. 7:30-8:30)	WLWT	31

1. Fascinating World (Wed. 7:00) (True Adventure)	WLWT	Tele. Dyn.	24	62
2. Yogi Bear (Mon. 6:30)	WCPO	Screen Gems	20	43
3. Huckleberry Hound (Thurs. 6:30)	WCPO	Screen Gems	17	41
4. Death Valley Days (Fri. 7:00)	WKRC	U.S. Borax	16	42
5. Phil Silvers (Mon. 7:00)	WKRC	CBS Films	15	36
6. Blue Angels (Thurs. 7:00)	WLWT	NBC Films	14	40
6. Mr. Magoo (Wed. & Fri. 6:30)	WCPO	TPI	14	33
6. Quick Draw McGraw (Tues. 6:30)	WCPO	Screen Gems	14	33
6. RCMP; Everglades (Fri. 7:00)	WLWT	NBC; Ziv	14	37
7. Cimarron City (Sun. 7:30)	WCPO	MCA	13	28

Dick Tracy	WKRC	10
News; Weather Huntley-Brinkley	WLWT	24
News; Weather Huntley-Brinkley	WLWT	19
RCMP; Everglades	WLWT	14
Hong Kong	WLWT	17
Pony Express	WKRC	11
News; Sports; Paula	WCPO	11
News; Weather Huntley-Brinkley	WLWT	21
News; Weather Huntley-Brinkley	WLWT	25
Death Valley Days	WKRC	16
Outlaws; Time	WLWT	15
Donna Reed	WKRC	24

CLEVELAND

STATIONS: KYW, WEWS, WJW. *SURVEY DATES: NOVEMBER 18 - DECEMBER 15, 1962

1. Ben Casey (Mon. 10:00-11:00)	WEWS	39
2. 77 Sunset Strip (Fri. 9:00-10:00)	WEWS	37
2. Surfside 6; Bing (Mon. 9:00-10:00)	WEWS	37
3. Sing Along; Hall (Thurs. 10:00-11:00)	KYW	35
4. Bugs Bunny (Tues. 7:30-8:00)	WEWS	34
4. Leave It To Beaver (Sat. 8:30-9:00)	WEWS	34
4. My Three Sons (Thurs. 9:00-9:30)	WEWS	34
4. Real McCoys (Thurs. 8:30-9:00)	WEWS	34
5. Bishop; Project 20 (Wed. 8:30-9:00)	KYW	33
5. Donna Reed (Thurs. 8:00-8:30)	WEWS	33
5. Naked City (Wed. 10:00-11:00)	WEWS	33

1. Yogi Bear (Thurs. 7:00)	KYW	Screen Gems	31	60
2. Huckleberry Hound (Mon. 7:00)	KYW	Screen Gems	29	57
3. Death Valley Days (Wed. 7:00)	KYW	U.S. Borax	25	58
3. Quick Draw McGraw (Fri. 7:00)	KYW	Screen Gems	25	61
4. Suspicion; Music (Thurs. 10:00)	WEWS	MCA	19	32
4. Third Man (Fri. 10:30)	WEWS	NTA	19	50
5. Wyatt Earp (Tues. 7:00)	KYW	ABC Films	17	40
6. Divorce Court; Pro FB (Sat. 6:30)	WJW	Storer	14	34
6. Jim Backus (Tues. 9:30)	WJW	NBC Films	14	23
6. Silent Service (Sun. 6:30)	KYW	NBC Films	14	30

Victory at Sea; Cochise	WEWS	11
CBS News; City Camera Sports	WJW	15
CBS News; City Camera Sports	WJW	12
CBS News; City Camera Sports	WJW	10
Sing Along; Hall	KYW	35
Eyewitness	WJW	13
CBS News; City Camera Sports	WJW	15
Premiere Perform.	KYW	16
Dick Powell	KYW	28
Mr. Ed; Wizard	WJW	22

(Continued on page 47)

'BIOGRAPHY'-1ST

in ratings—(San Francisco KRON—Wed. Feb. 21—7 PM—17*.) (New York—NBC—Friday, March 9—7 PM—16.2†)

'BIOGRAPHY'-1ST

in share of audience—(San Francisco KRON—Wed. Feb. 21—7 PM—44%*) (New York—NBC—Friday, March 9—7 PM—31.8%†)

'BIOGRAPHY'-1ST

In reviews—(S.F. Examiner: "Based on previous programs...I recommend it sight unseen.") (N.Y. Herald Tribune: "Fastest half hour of the night!")

'BIOGRAPHY'-1ST

with sponsors—(San Francisco: Pacific Gas and Electric through BBDO.) (New York—The Chemical Bank through Benton and Bowles.)

History repeats itself...

(Biography proves it—"coast to coast")

(Memphis, WMCT, Mar. 26) "Biography's" 17* doubles previous station ratings for 6:30 P.M. slot with the Duke and Duchess of Windsor.

"Biography"—Available for local sponsorship. The lives of colorful people that moved millions to create history are now "moving" audiences; creating TV history for sponsors from coast to coast.

"Biography"—Each week another moving drama; the life of another history-making figure. Film sequences taken when they happened—as they happened. Poignant narration: Mike Wallace.

"Biography"—With strong appeal to all age groups—powerful! Let the famous men and women of "Biography" move millions for you. Babe Ruth / Fiorello La Guardia / Charles Lindberg / General Douglas MacArthur / Admiral Richard Byrd / Franklin D. Roosevelt / Clarence Darrow / Winston Churchill / Adolf Hitler / Thomas Edison / Knute Rockne / General John Pershing / Duke and Duchess of Windsor / Sigmund Freud / and many others.

*ARBITRON
†NIELSEN

OFFICIAL FILMS, INC.
724 FIFTH AVENUE • NEW YORK 19, N.Y.

VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular markets. This week 12 different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S.

(*) ARB's Oct.-Nov. 1961 survey covered a multi-week period Syndicated shows sharing one of the weeks with an alternating or special program are listed, with the multi-week rating of all programs in the time period given.

(Continued from page 45)

DETROIT

STATIONS: WJBK, WWJ, WXYZ, CKLW. *SURVEY DATES: NOVEMBER 18 - DECEMBER 15, 1962

TOP TEN NETWORK SHOWS RK. PROGRAM—DAY—TIME	STA.	AV. RTG.
1. Ben Casey (Mon. 10:00-11:00)	WXYZ	37
2. 77 Sunset Strip (Fri. 9:00-10:00)	WXYZ	33
3. Naked City (Wed. 10:00-11:00)	WXYZ	31
4. Perry Mason (Sat. 7:30-8:30)	WJBK	30
4. Surfside 6; Bing (Mon. 9:00-10:00)	WXYZ	30
4. Untouchables; Yves (Thurs. 10-11)	WXYZ	30
5. My Three Sons (Thurs. 9:00-9:30)	WXYZ	29
6. Bus Stop (Sun. 9:00-10:00)	WXYZ	28
6. Dick Powell (Tues. 9:00-10:00)	WWJ	28
6. Real McCoys (Thurs. 8:30-9:00)	WXYZ	28
6. Rifleman (Mon. 8:30-9:00)	WXYZ	28

TOP SYNDICATED PROGRAMS RK. PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1. Yogi Bear (Wed. 6:30)	CKLW	Screen Gems	21	49
2. Huckleberry Hound (Thurs. 7:00)	CKLW	Screen Gems	20	39
2. Quick Draw McGraw (Tues. 6:30)	CKLW	Screen Gems	20	50
3. Death Valley Days (Sat. 7:00)	WJBK	U.S. Borax	16	39
3. Popeye (Mon.-Fri. 6:00)	CKLW	UAA; King	16	44
3. Silent Service; NCAA (Sat. 1:30)	WXYZ	NBC Films		53
3. Three Stooges; Ginger (Mon.-Fri. 5)	WXYZ			44
4. San Fran Beat; Rawhide (Fri. 7:00)	WJBK	CBS Films	15	38
5. Cannonball (Mon. 6:30)	CKLW	ITC	14	37
5. M Squad (Sat. 7:00)	WWJ	MCA	14	34
5. One Step Beyond (Fri. 7:00)	WXYZ	ABC Films	14	36
5. Sea Hunt (Tues. 8:00)	WJBK	Ziv-UA	14	25
5. Super Car (Thurs. 6:30)	CKLW	ITC	14	38
5. Tugboat Annie (Fri. 6:30)	CKLW	ITC	14	40

TOP COMPETITION PROGRAM	STA.	AV. RTG.
News; Sports		
Huntley-Brinkley	WWJ	15
Michigan Out	WWJ	15
News; Sports		
Huntley-Brinkley	WWJ	13
M Squad	WWJ	14
Three Stooges	WXYZ	12
Party Time; Liberty	WWJ	7
George Peerott	WWJ	8
One Step Beyond	WXYZ	14
News; Sports		
Huntley-Brinkley	WWJ	12
Death Valley Days	WJBK	15
San Fran Beat; Raw	WJBK	15
Bachelor Father	WXYZ	19
News; Sports		
Huntley-Brinkley	WWJ	13
News; Sports		
Huntley-Brinkley	WWJ	11

HARRISBURG

STATIONS: WGAL, WHP, WTPA. *SURVEY DATES: NOVEMBER 24 - DECEMBER 21.

RK. PROGRAM—DAY—TIME	STA.	AV. RTG.
1. Ben Casey (Mon. 10:00-11:00)	WPTA	41
1. Perry Mason (Sat. 7:30-8:30)	WGAL	41
1. Wagon Train (Wed. 7:30-8:30)	WGAL	41
2. Sing Along With Mitch (Thurs. 10-11)	WGAL	40
3. Surfside 6 (Mon. 9:00-10:00)	WPTA	37
4. Naked City (Wed. 10:00-11:00)	WPTA	36
4. My Three Sons (Thurs. 9:00-9:30)	WPTA	36
4. Gunsmoke (Sat. 10:00-11:00)	WGAL	36
5. Donna Reed (Thurs. 8:00-8:30)	WPTA	34
5. Real McCoys (Thurs. 8:30-9:00)	WPTA	34

RK. PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1. King of Diamonds (Mon. 7:00)	WGAL	Ziv-UA	17	52
1. Third Man (Sat. 7:00)	WGAL	NTA	17	46
2. Everglades (Wed. 7:00)	WGAL	Ziv-UA	16	47
2. Huckleberry Hound (Thurs. 5:00)	WGAL	Screen Gems	16	64
2. Sea Hunt (Thurs. 7:00)	WGAL	Ziv-UA	16	46
3. Death Valley Days (Fri. 7:00)	WGAL	U.S. Borax	14	40
3. Quick Draw McGraw (Tues. 5:00)	WGAL	Screen Gems	14	64
3. Yogi Bear (Wed. 5:00)	WGAL	Screen Gems	14	61
4. Brothers Brannigan (Fri. 7:30)	WGAL	CBS Films	13	31
4. Manhunt (Fri. 8:00)	WGAL	Screen Gems	13	24
4. Ripcord (Tues. 7:00)	WGAL	Ziv-UA	13	37
4. Sea Hunt (Mon. 6:30)	WTPA	Ziv-UA	13	42

TOP COMPETITION PROGRAM	STA.	AV. RTG.
Exped.; Corres.	WTPA	10
Matty; Bowl	WTPA	16
Hour of Stars	WTPA	13
Cartoon; Santa; O.T.	WTPA	6
Hour of Stars	WTPA	15
Hour of Stars	WTPA	17
Cartoon Time	WTPA	7
Pres; Cartoon	WTPA	8
Straightaway; Rayburn	WTPA	16
Hathaways	WTPA	27
Hour of Stars	WTPA	16
Sportdesk		
Huntley-Brinkley	WGAL	17

LOS ANGELES

STATIONS: KNXT, KRCA, KTLA, KABC, KHJ, KTTV, KCOP. *SURVEY DATES: OCTOBER 29 - NOVEMBER 25.

RK. PROGRAM—DAY—TIME	STA.	AV. RTG.
1. Perry Mason (Sat. 7:30-8:30)	KNXT	46
2. Defenders (Sat. 8:30-9:30)	KNXT	33
3. Gunsmoke (Sat. 10:00-11:00)	KNXT	27
3. Mr. Ed (Sun. 6:30-7:00)	KNXT	27
4. Candid Camera (Sun. 10:00-10:30)	KNXT	26
4. Lawrence Welk (Sat. 6:00-7:00)	KABC	26
4. Real McCoys (Thurs. 8:30-9:00)	KABC	26
4. Sing Along; Hall (Thurs. 10:00-11:00)	KRCA	26
4. Wagon Train; Year (Wed. 7:30-8:30)	KRCA	26
5. My Three Sons (Thurs. 9:00-9:30)	KABC	25

RK. PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1. Sea Hunt (Sat. 7:00)	KNXT	Ziv-UA	18	34
2. Death Valley Days (Wed. 7:00)	KRCA	U.S. Borax	15	32
3. Shannon (Mon. 7:00)	KRCA	Screen Gems	12	24
4. Huckleberry Hound (Tues. 7:00)	KTTV	Screen Gems	12	24
5. Yogi Bear (Thurs. 7:00)	KTTV	Screen Gems	11	23
6. Popeye (Mon.-Fri. 5:00)	KTLA	UAA; King	10	33
6. Quick Draw McGraw (Mon. 7:00)	KTTV	Screen Gems	10	21
7. Everglades (Mon. 7:30)	KRCA	Ziv-UA	9	15
7. Ripcord (Thurs. 7:00)	KABC	Ziv-UA	9	19
7. Whiplash (Tues. 7:00)	KRCA	ITC	9	18

TOP COMPETITION PROGRAM	STA.	AV. RTG.
Fight of Week	KABC	15
Heckle & Jeckle	KTTV	8
Quick Draw McGraw	KTTV	10
Whiplash	KRCA	9
Ripcord	KABC	9
Early Show	KNXT	7
Shannon	KRCA	14
To Tell The Truth	KNXT	21
Yogi Bear	KTTV	11
Huckleberry Hound	KTTV	12

NEW ORLEANS

STATIONS: WWL, WDSU, WVUE. *SURVEY DATES: NOVEMBER 24 - DECEMBER 21.

RK. PROGRAM—DAY—TIME	STA.	AV. RTG.
1. Bonanza (Sun. 8:00-9:00)	WDSU	44
2. Dr. Kildare (Thurs. 7:30-8:30)	WDSU	39
2. Garry Moore (Tues. 9:00-10:00)	WWL	39
3. Sing Along; Hall (Thurs. 9:00-10:00)	WDSU	38
4. Red Skelton (Tues. 8:00-8:30)	WWL	36
5. Wagon Train; Year (Wed. 6:30-7:30)	WDSU	34
6. Danny Thomas (Mon. 8:00-8:30)	WWL	32
6. Hazel; Hall (Thurs. 8:30-9:00)	WDSU	32
6. Laramie; Time (Tues. 6:30-7:30)	WDSU	32
7. Andy Griffith (Mon. 8:30-9:00)	WWL	31
7. Candid Camera (Sun. 9:00-9:30)	WWL	31
7. Como; Hope; People (Wed. 8:00-9:00)	WDSU	31
7. Ichabod & Me (Tues. 8:30-9:00)	WWL	31

RK. PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1. Ripcord (Sat. 6:00)	WDSU	Ziv-UA	22	50
2. Marry A Millionaire (Fri. 10:00)	WWL	NTA	20	50
3. Assignment Underwater (Tues. 10:00)	WWL	NTA	19	53
3. Death Valley Days (Mon. 6:30)	WDSU	U.S. Borax	19	31
4. Huckleberry Hound (Thurs. 5:00)	WDSU	Screen Gems	18	58
4. Lock-Up; Whiplash (Thurs. 8:30)	WWL	Ziv; ITC	18	30
4. Quick Draw McGraw (Tues. 5:00)	WDSU	Screen Gems	18	54
4. Three Stooges; Plaza (Fri. 5:00)	WDSU	Screen Gems	18	55
4. Yogi Bear (Mon. 5:00)	WDSU	Screen Gems	18	51
5. King of Diamonds (Mon. 10:00)	WDSU	Ziv-UA	16	48

TOP COMPETITION PROGRAM	STA.	AV. RTG.
News; Sports	WWL	14
Third Man	WDSU	13
Sea Hunt; Pilot	WDSU	11
To Tell The Truth	WWL	23
Superman	WVUE	7
77 Sunset Strip	WVUE	27
Bat Masterson	WWL	8
Superman	WVUE	10
Superman	WVUE	12
Tall. 7000	WWL	11

PHILADELPHIA

STATIONS: WRCV, WFIL, WCAU. *SURVEY DATES: NOVEMBER 24 - DECEMBER 21.

RK. PROGRAM—DAY—TIME	STA.	AV. RTG.
1. Ben Casey (Mon. 10:00-11:00)	WFIL	34
1. Garry Moore (Tues. 10:00-11:00)	WCAU	34
1. Sing Along; Hall (Thurs. 10:00-11:00)	WRCU	34
2. Bonanza (Sun. 9:00-10:00)	WRCU	31
2. Como; Hope; People (Wed. 9:00-10)	WRCU	31
3. Donna Reed (Thurs. 8:00-8:30)	WFIL	30
3. Hazel; Hall (Thurs. 9:30-10:00)	WRCU	30
3. My Three Sons (Thurs. 9:00-9:30)	WFIL	30
4. Mr. Ed; Wizard (Sun. 6:30-7:00)	WCAU	29
4. Lassie; Wizard (Sun. 6:30-7:00)	WCAU	29

RK. PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1. Sea Hunt; FB (Sat. 7:00)	WCAU	Ziv-UA	18	55
2. Popeye (Mon.-Fri. 5:00-6:00)	WFIL	UAA; King	17	53
3. Ripcord (Thurs. 7:00)	WRCV	Ziv-UA	15	48
4. Beachcomber (Wed. 7:00)	WRCV	ITC	14	48
5. Everglades (Fri. 7:00)	WRCV	Ziv-UA	13	37
6. Best of Post (Sun. 7:00)	WFIL	ITC	12	26
6. Death Valley Days (Mon. 7:00)	WRCV	U.S. Borax	12	36
7. West Point (Sun. 6:30)	WFIL	Ziv-UA	11	25
8. Highway Patrol (Mon.-Fri. 5:00)	WCAU	Ziv-UA	5	20
9. King of Diamonds (Sat. 7:00)	WRCV	Ziv-UA	4	12

TOP COMPETITION PROGRAM	STA.	AV. RTG.
Exped.; Eyewitness	WFIL	11
5 O'Clock Show	WRCV	6
Early Show	WCAU	9
News; Weather		
Huntley-Brinkley	WRCV	12
Newsreel; ABC News	WFIL	11
News; Comment		
CBS News	WCAU	9
Newsreel; ABC News	WFIL	13
Lassie; Wizard	WCAU	29
Newsreel; ABC News	WFIL	12
Mr. Ed; Wizard	WCAU	29
Popeye	WFIL	15
Sea Hunt; FB	WCAU	18

PITTSBURGH

STATIONS: KDKA, WTAE, WIIC. *SURVEY DATES: NOVEMBER 24 - DECEMBER 25.

RK. PROGRAM—DAY—TIME	STA.	AV. RTG.
1. Garry Moore (Tues. 10:00-11:00)	KDKA	41
2. Perry Mason (Sat. 7:30-8:30)	KDKA	40
3. Sing Along; Hall (Thurs. 10:00-11:00)	WIIC	37
3. What's My Line? (Sun. 10:30-11:00)	KDKA	37
4. Candid Camera (Sun. 10:00-10:30)	KDKA	36
4. Route 66 (Fri. 8:30-9:30)	KDKA	36
5. Defenders (Sat. 8:30-9:30)	KDKA	33
6. Bonanza (Sun. 9:00-10:00)	WIIC	32
6. Red Skelton (Tues. 9:00-9:30)	KDKA	32
7. Andy Griffith (Mon. 9:30-10:00)	KDKA	31
7. Gunsmoke (Sat. 10:00-11:00)	KDKA	31

RK. PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1. Huckleberry Hound (Mon. 6:30)	KDKA	Screen Gems	22	48
1. Sea Hunt (Sat. 7:00)	KDKA	Ziv-UA	22	42
2. Yogi Bear (Wed. 6:30)	KDKA	Screen Gems	20	43
3. Death Valley Days (Mon. 7:30)	KDKA	U.S. Borax	19	35
3. Quick Draw McGraw (Tues. 6:30)	KDKA	Screen Gems	19	44
4. Everglades (Thurs. 8:00)	KDKA	Ziv-UA	15	28
5. Champ Bowling (Sat. 5:00)	WTAE	Schwimmer	13	34
5. Third Man (Wed. 7:00)	WIIC	NTA	13	27
5. Wyatt Earp (Thurs. 7:30)	KDKA	ABC Films	13	27
6. Super Car (Sun. 6:30)	KDKA	ITC	12	30

TOP COMPETITION PROGRAM	STA.	AV. RTG.
News; Sports		
Huntley-Brinkley	WIIC	14
Wrestling	WIIC	24
News; Sports		
Huntley-Brinkley	WIIC	15
Cheyenne	WTAE	19
News; Sports		
Huntley-Brinkley	WIIC	14
Donna Reed	WTAE	22
Circus; Game; Film; Hop	KDKA	11
Film; Circus; Matinee	KDKA	12
7 P.M. Report; CBS News	KDKA	24
Ozzie & Harriet	WTAE	19
News; Sports		
Huntley-Brinkley	WIIC	14
Highway Patrol	WTAE	14

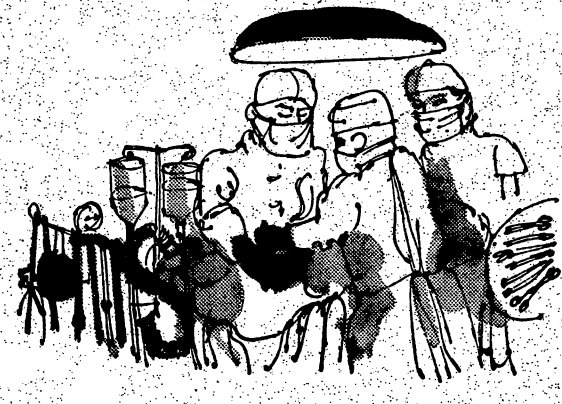
A Tale of Four Cities

In the space of sixty minutes, the human heart beats approximately 4,320 times. This is an achievement for which NBC takes no credit at all.

But within that same sixty minutes, on the night of April 23, this network will be giving the American public an unprecedented look at what modern surgery can do to keep a defective heart pumping away for a normal lifetime.

The program, "Breakthrough: Heart and Artery Surgery," will take the viewer to hospitals in four different cities, and allow him to look over the shoulders of several of our most gifted surgeons as they perform operations that would have been considered impossible just a few years ago.

In Washington, Dr. Charles A. Hufnagel will be shown repairing a diseased aortic valve. In Houston, Dr. Michael E. De Bakey will remove a block in a neck artery. In Minneapolis, Dr. C. Walton Lillehei will be implanting an electronic "pace-maker" in a patient's abdomen. And in San Francisco, Dr. Frank Ger-



bode will be closing an intra-ventricular opening in the heart of a ten year old boy who'd had the defect since birth.

Watching these same proceedings on a screen in our New York studio (and asking questions of the surgeons during the operations) will be Dr. Henry Swan, one of the nation's giants in open-heart surgery and NBC's John Chancellor.

The inter-city chatting, by the way, won't disturb the working surgeons at all; for these are men whose experience as teachers of surgery has accustomed them to talking while operating.

They are men, too, who are great believers in having the widest possible audience see these operations, for one of the surgeon's strongest allies is the confidence of the patient—and lack of such confidence can generally be attributed to a fear of the unknown.

What these surgeons do insist on, however, is that the TV staff televising such operations be thoroughly responsible and well-versed in the nature of medical techniques. (Needless to say, the welfare of the patient himself is paramount.)

The credentials of the TV men who handle this assignment couldn't be more impressive. Producer Lou Hazam is a genuine pioneer in medical TV. Among his network firsts (and for NBC, of course) was the first live telecast of an operation; the first delivery of a baby; and the first visit inside a mental hospital.

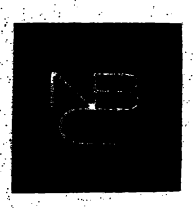
Under Hazam's supervision, NBC-TV's "The March of Medicine" in 1956 became the first TV program ever to win an Albert Lasker Medical Journalism Award.

Another veteran of "The March of Medicine" series is Charles Christensen, associate producer and director of "Breakthrough." And "Breakthrough's" scripter is Leonard Engel, noted science writer whose newspaper series five years ago on the development of open heart surgery earned him the Blakeslee Award of The American Heart Association.

(The April 23 program is the first of three "Breakthroughs" sponsored by Purex on NBC-TV this season. The other two are on the subject of mental illness and the search for the cancer viruses.)

We think that viewers watching these four taped operations on heart and artery surgery will come away with a new appreciation for this type of medicine.

They will come away, too, with a glow from the films made of these very same patients not long after the operations were performed. One of the four—the ten year old boy from California—will be shown playing football near his home six weeks after surgery. Talk about your modern miracles.



KYW's Live Splash Via Douglas Show Pays Off In 3-Station Cleve. Buildup

Cleveland, April 3.

A long-shot bet on live local afternoon programming has started to pay off handsomely for KYW-TV, the Westinghouse station here.

Launched early last December when programming of feature films began to slip in audience appeal, the "Mike Douglas Show" was designed to buck the top-rated competition of another live entry on WEWS-TV, "One O'Clock Club," which had been leading the field in the 1 to 2:30 p.m. slot for the past two years.

The Douglas stanza, representing a programming investment of over $3,000 weekly, has been pitching with strong showbiz personalities who serve as co-hosts with Douglas on a full week basis. Among those who have come to Cleveland for the stint, which pays a uniform $1,000 weekly but has other compensations in the relaxed showcase for the names, are Joe E. Brown, Jerry Lester, Denise Lor, Carmel Quinn, Dick Gregory, Vivian Blaine, Peter Donald, Dody Goodman, Pat Carroll, Pat Harrington Jr., Louis Nye, Anita Bryant, Jimmy Nelson and Frank Parker. In addition, there are transient daily guests who turn up to chat with Douglas and the host of the week.

The show not only proved that it could draw some high-powered names to Cleveland for a modest fee, but that it could make inroads into the established viewing patterns. WEWS' "The One O'Clock Club" is still leading, but the "Mike Douglas Show" is now running a tight second with the third station in the market, WJW-TV also racking up some spectacular rises in its switch from films to "Divorce Court" and "Password." In the number of homes reached, WEWS' stanza led with 120,716; KYW had 112,533 and WJW had 106,433 for the Dec. 25-Feb. 18 period. In short, the competition has resulted in a general boosting of the listening audience with all three stations gaining.

The experiment in live programming has been a solid commercial click for KYW-TV. During March of 1961, the feature films on the station were sold out 74% of the time. During March of this year, the Douglas show was sold out 96% of the time.

An important plus for the Douglas show has been its utilization by managers and agencies as a showcase for young talent. GAC flew Bill Henderson to Cleveland at its own expense to appear on the show; ditto with comic Timmy Rogers. In both cases, the station supplied GAC with kinescopes of their appearances so that GAC could show them to nightclub bookers and owners.

Douglas, a onetime singer with Kay Kyser's "College of Musical Knowledge" in the 1940s, came from KTTV in Los Angeles where he appeared with Jerry Lester on a 60-minute nightly program.

Pact Cagney to Narrate 'Road to the Wall'

Chicago, April 3.

One of the last moves made by Bob Lewine, v.p. of CBS Films and now on the Coast as v.p. of CBS-TV programs, Hollywood, was to sign James Cagney to narrate the 45-minute documentary film CBS Films is producing for the Department of Defense.

Titled "The Road to the Wall," the film will document the history and objectives of Communism and when complete will be distributed for showings at all U.S. military bases at home and abroad.

Sue Kenyon Brown Estate, Widow for 686G in Debts

Los Angeles, April 3.

Estate of late Keynon Brown, former KCOP prexy, has been sued in L.A. Superior Court for a total of $60,266 by State Broadcasting Co., an Oklahoma corporation. Broken down, judgment was sought on two promissory notes, allegedly owed, first for $38,046 and second for $20,000. Judgment of $2,220 also was asked, involving a life insurance policy allegedly transferred to Brown, who, according to complaint, orally agreed to pay plaintiff the cash surrender value of this amount.

Brown's widow March 22 was sued by KCOP-TV Inc. and Oregon Television Inc. for $626,382 as assertedly due plaintiffs. Suit was brought on charge that Brown had violated his fiduciary obligations.

JUNKIN HEADS SG IN CAN.

Toronto, April 3.

Ray Junkin has been appointed general manager of Screen Gems (Canada) Ltd., replacing Steve Krantz, former g.m. of the Canadian subsidiary, who returns to New York hq in charge of sales for the international division.

Junkin will headquarter in Toronto.

Chi Hearings

Continued from page 27

ket where there is static from the citizenry can lead to very uncomfortable intramural relations. Not only does a station in any given market have to keep itself in line, it now has the added worry of how well competing stations are keeping the community happy. For, as was demonstrated in Chicago, one station that has provoked a segment of the public can bring the roof down on all stations in the market.

The fallout of the hearings, it's felt, tends to disfigure station images—even those that are above reproach—and to destroy public trust in the medium, something it has taken the industry a long time to build up.

Commissioner Lee's tentative conclusions at the close of Round 1 in Chicago is another thing that has certain NAB delegates jumpy. Lee seems to have determined that network ownership (and, he said, that would probably include all multiple ownerships) has made for absentee landlordism and, he suspects, for a lack of station autonomy in the market. The storm clouds of new legislation grow heavier on the horizon, and the broadcasting chains may have to face a new adjustment in the near future.

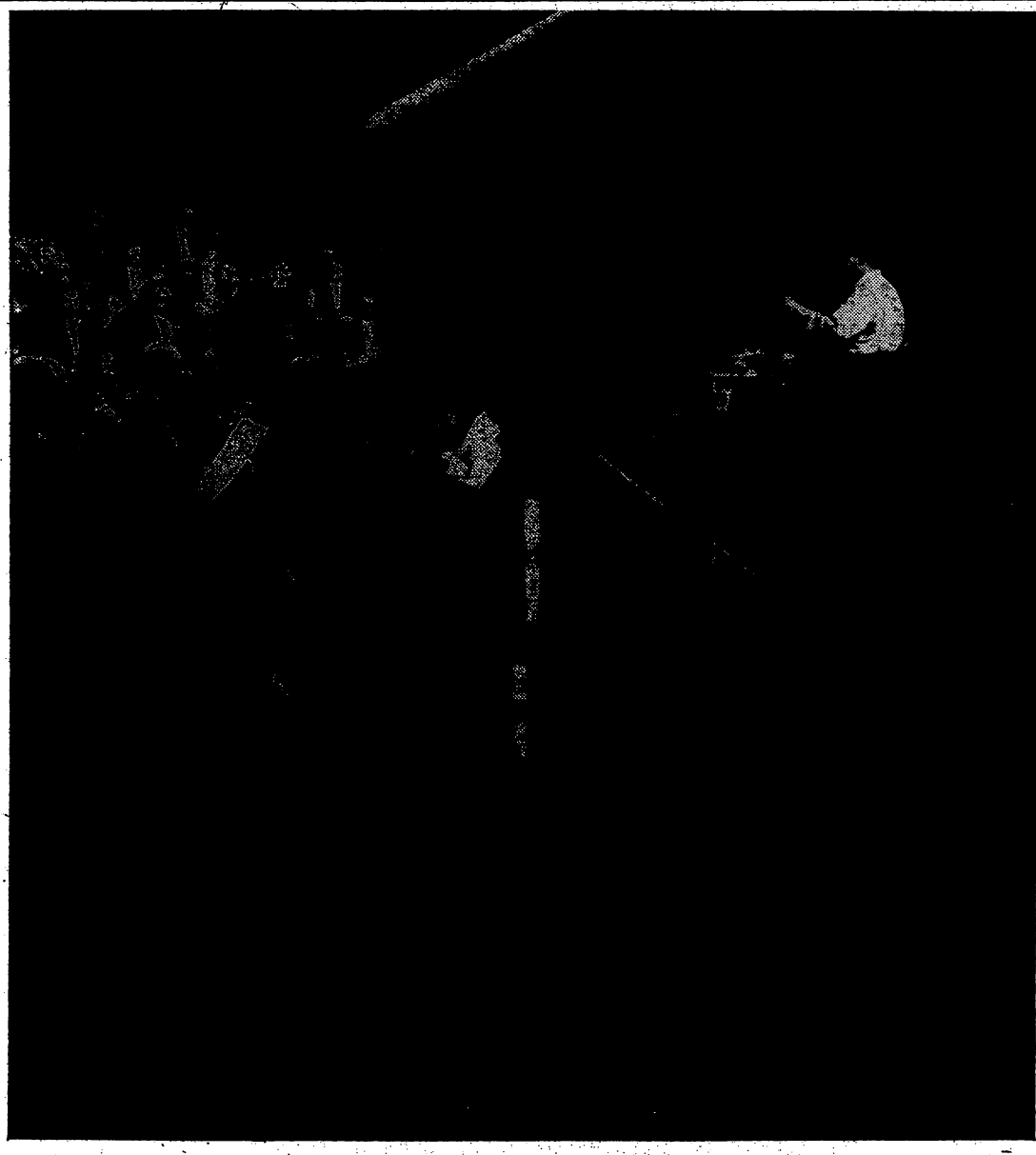
No one is quite sure just yet what the Chicago hearings have proved so far, or what they will prove ultimately, except that the FCC has found a new way to make broadcasters uneasy.

Gov. Collins

Continued from page 25

over-population of television, saying "the ideal for television is a complementary system fully competitive, both as to networks and stations, but not a plethora of facilities far beyond the needs and capabilities of the nation's communities to support." He pledged himself too to remedying the problems stemming from the proliferation of radio stations, which, he said, has stifled creativity and caused a drabness of conformity.

In the matter of broadcasting's efforts to obtain greater freedom of information, Collins proposed that the industry start at the top and ask the Supreme Court to select some cases, involving issues of great interest to the American public, for broadcasting to cover on a test basis. He said he believed the experiment would prove to judges and attorneys how television and radio could help in developing the understanding of our government here and all over the world.



ANOTHER SAN FRANCISCO FIRST, ANOTHER COMMUNITY SERVICE AGAIN ON KGO-TV The television debut concert of the San Francisco Symphony produced and presented by KGO-TV in February once again demonstrated the station's vital role as an important public servant in its community. To put your commercial messages on the station in tune with Northern Californians and their tastes, contact your nearest ABC-TV National Station Sales representative or call UNderhill 3-0077 in San Francisco. 277 Golden Gate Avenue. **KGO-TV**

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Chicago Membership Drive by WNBQ Almost Loses Two Key ATAS Members

Chicago, April 3.

The Chicago chapter of Academy of Televesion Arts & Sciences pacified WBKB veep Sterling (Red) Quinlan and his station's prime newscaster Alex Dreier at a meeting last week, after both had threatened to resign from the organization because of "the extraordinary membership drive" of a competing station. They charged WNBQ of packing the house by paying the membership fees for some 60 staff personnel who suddenly joined up in time to qualify for voting in the nationals.

Quinlan told the ATAS group he was willing to draw a check for membership fees of 300 WBKB employees "just to carry this kind of thing to its ridiculous extreme," there being nothing in the organization rules to outlaw a station's sponsorship of members. He and Dreier, who is prexy of the Chi ATAS chapter, agreed not to resign on the promise that the constitution of the local chapter would be revised at next meeting.

They were appealed to, Quinlan said, on the basis that their resignation might tend to destroy the local chapter of ATAS. But Quinlan says he is still stewing.

WNBQ, which previously had the fewest ATAS members of the local commercial stations, now outnumbers all the others in the organization.

Mickey Sillerman To Join Schwimmer Prod.

Chicago, April 3.

Mickey Sillerman, veteran of film syndication (Ziv, TPA, etc.) who recently pulled out of a partnership in an indie firm, has joined Walter Schwimmer Productions as sales manager in the New York office.

Sillerman will strengthen Schwimmer's New York operation, which previously had been a small sales force, in time for a pair of new film properties which Schwimmer will be pitching at the networks. They'll be ready in a couple of months, but for the present Sillerman will work on syndie sales for Schwimmer's "Championship Bowling" and "Charles Goren's Championship Bridge."

A-R Buys 'National Velvet,' 4th From U.S. Since Strike

London, April 3.

Associated-Rediffusion, London's weekday commercial tv outlet, has bought Metro's "National Velvet" skein which is slotted for Wednesdays at 6:15 p.m. from April 4.

This is the fourth new U.S. series A-R has acquired since the Equity strike against the indie web began in November. Others were "Ben Casey" from ABC, "Hazel" from Screen Gems and "Naked City" from Screen Gems. "National Velvet" has apparently been in A-R's vaults for some months but now joins "Huckleberry Hound" and "The Flintstones" in the early evening kidult period.

N.Y. State Legislature Restores Educ'l TV Grant

Albany, April 3.

Advocates of educational television won a victory when the Assembly and Senate restored, in the "supplemental" budget a $60,000 appropriation which had been drastically reduced by the financial committees of both Houses.

The approproation is to the State Education Dept. (whose television section would have been practically wiped out, if the "cut" held).

WJZZ-FM Asks Listeners To Drum Up $30,000 To Keep Jazz on Air

Bridgeport, April 3.

Running in the red at the rate of $2,500 a month, WJZZ-FM, New York metropolitan area's only all-jazz broadcaster, is SOS'ing its listeners for survival donations.

Unless $30,000 is raised by April 30, the station will be taken off the air, according to Kenneth Cooper, owner of the subsidiary of WICC-AM. In a daily air appeal begun last week, WJZZ-FM announcers have been asking for $10 gifts in sufficient quantity to give the station a break-even over the next 12 months.

We're not receiving the support we had expected from Madison Avenue, which apparently isn't ready to accept the concept of a class medium in a class market," Cooper said. WJZZ-FM has been on the air since October, 1960, with Dave Brubeck as music director in absentia.

There has never been more than "a handful" of sponsors during the station's year and a half of operation. In its lifeline campaign WJZZ-FM is planning to enlist jazz names as well as buffs to help achieve the 30G goal.

Murrow's Torch

Continued from page 27

can broadcasting but to our country itself and the level of our culture."

In his NAB address, Murrow only at one point left his generalizations to examine one aspect of tv programming sold abroad, that being news and pubaffairs.

"The tradition of muckraking is still alive," Murrow noted. "In years gone by I have even ventured small portions of it myself. Its export to an audience abroad without knowledge of its circumstances results in its being seen in isolation, by and of itself alone. They may not understand that its function is to make the body politic itch. They cannot know that it is meant to criticize and improve, and to so prod the social and conscience that the urge to change might in time corrode the misdeeds thus exposed."

Murrow, it will be recalled, soon after his assumption of the USIA post tried unsuccessfully to upset the telecasting of CBS' "Harvest of Shame" in England. Since that episode, though, there haven't been any other known instances of USIA pressure. Murrow concluded his address with these words: "We in this country operate our communications system on the basis of free enterprise. It must remain free and I suggest it must be more enterprising."

CBS Profit Squeeze

Continued from page 27

1956 amounted to $43,300,000 versus $146,300,000 for the stations, while in 1960, the three networks profits amounted to $33,600,000 versus $210,500,000 for the stations. Between 1956 and 1960 the networks' share of the profits fell by almost $10,000,000, or from 23% to 13.7% of the industry total." (Of course, network o&o stations shared in the increased station share of the profit pie.)

In another array of figures, CBS-TV pointed out that "in 1960, the networks made 61% of the total program expenditures, and received only 14% of the total profits."

"This imbalance creates a problem which will have to be faced before too long because network program costs almost certainly will continue to rise if television programming is not to suffer, the web stated. It is just as important to the network affiliates as it is to the network itself that there be no decrease in program effort. We can bewail the cost of talent, expenditure on program development, the price of the NFL or NCAA football, the expense of worldwide news coverage or the million dollars we spent in cover-in Col. Glenn's space flight. But we can't avoid such costs and maintain leadership."

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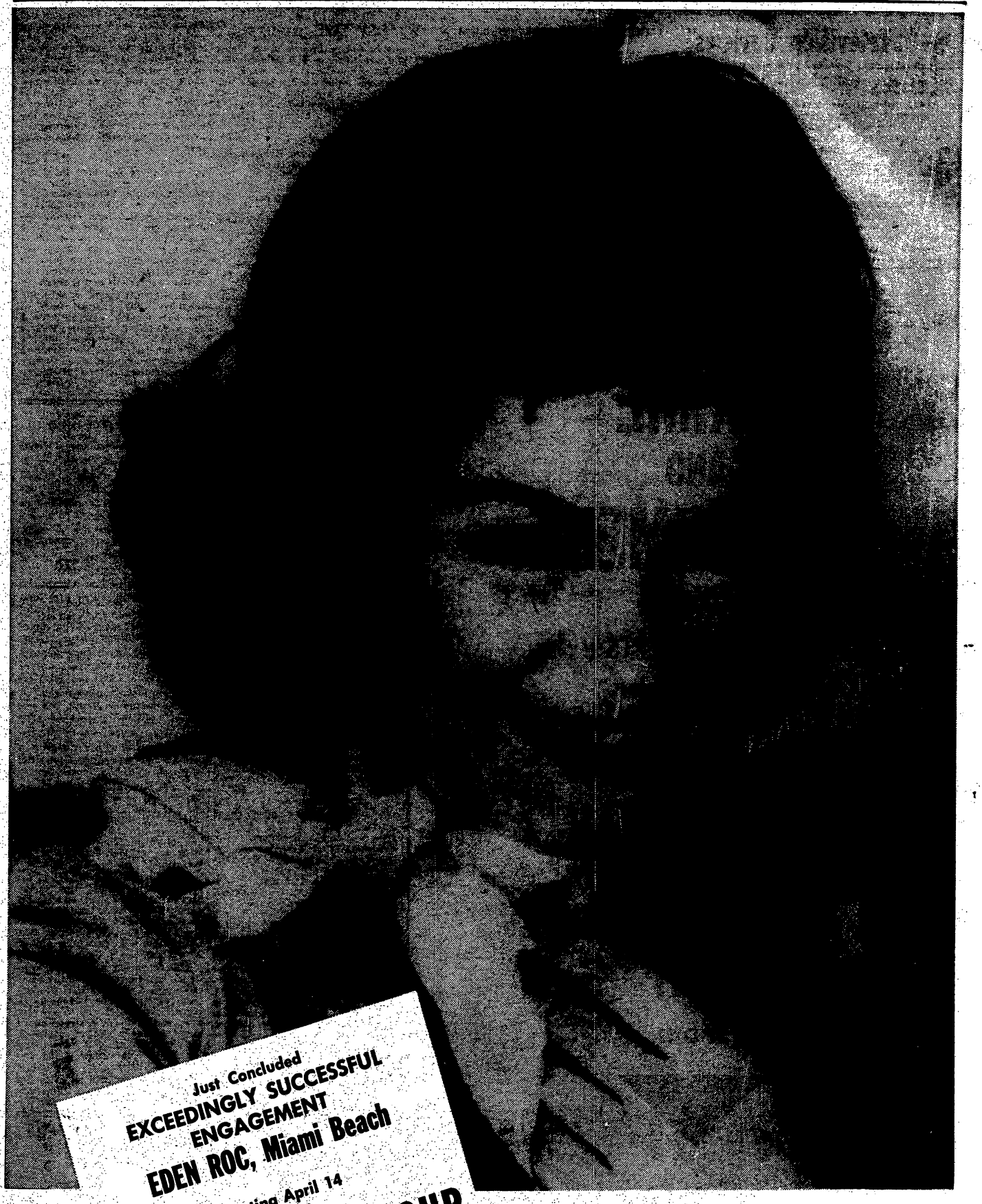

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Television Reviews

Continued from page 41

Galente and cameraman Kenn Pratt also merit credit.

This second part provided reasons why criminals are what they are, why some become rehabilitated and others don't, and why questions anent these matters should be raised.

In addition to giving his own views on the subjects under dissection, McGovern had opinions in front of the camera from such experts as the state prison's assistant warden, correction commission members, that commission's chairman, a juvenile court judge and the U. of Minnesota clinical psychiatry department's head. This was, indeed, an impressive array of authorities whose valuable comments and suggestions furnished food for thought as well as information.

McGovern also interviewed two ex-convicts. The narrator, too, related other things connected with the subject that he saw and heard while preparing the documentaries.

The final documentary emphasized that there should be every possible effort to try to rehabilitate criminals. It also contended that a basic wrongdoing cause is poor parental upbringing of children in inferior homes and bad examples that adults set for youngsters.

Also brought out via interviews were that in this nation laws have been heaped on each other until what didn't constitute infractions in other periods now amounts to lawbreaking, and that 60% of what's called crime today boils down only to anti-social behavior.

During McGovern's interviews, the two ex-convicts explained how different everything on the outside is for them, what handicaps they have to overcome and how much they require understanding. It was declared that fear of apprehension, not punishment, is the principal crime deterrent.

All in all, this documentary's workmanship impressed as being on a par with what is found in the more pretentious and costly tv networks' specials. The station was on the ball with this one, and as for McGovern, he should have a bright future in his field. *Rees.*

MEET THE METS
With Lindsey Nelson, Bob Murphy, Ralp Kiner, the Mets
Producer: Joe Gallagher
Director: Jack Simon
60 Mins., Fri. (30), 9:30 p.m.
WOR-TV, N. Y. (film)

If the new New York National League baseball club, the Mets can massacre the competition the way they did the English language in "Meet the Mets" interviews, they should walk away with the penant.

Excepted of course, is manager Casey Stengel, who, as one of the great primitive lyrical prose spielers of the 20th century, has strict poet's license. He was star, top banana and a superb carny pitchman in this show to introduce and promote the Mets and the broadcasters that will be handling the games on WOR-TV through the season.

Sportcaster Lindsey Nelson opened the show with the best unconsciously accurate cliche of the hour, introducing manager Stengel as the man with a "trick up every sleeve." That's two tricks, and about what the wiley vet strategist has in his player roster that's compliments of other major league teams which also are out to win. But, as Stengel said, "If you have the team with spirit and morale, it's just how far the Mets can go."

For the buffs, it was a good show, especially in the Casey interviews, the press conference with general manager George Weiss, hitting coach Rogers Hornsby's voice-over at batting practice and pitching coach Red Ruffing's rundown on his staff. There also were brief interviews with individual ball players, trainers, etc., and outfielder Gus Bell's extensive family.

Nelson, Bob Murphy and former big leaguer Ralph Kiner shape as a first-rate broadcasting team.

There first telecast was Saturday (31) from Miller Huggins Field in St. Petersberg, Fla. (Mets vs Cards) where "Meet the Mets" was filmed on the team's spring training site. *Bill.*

U.S. ROUTE 1: AMERICAN PROFILE
With Van Heflin, narrator
Producer-Writer: Lou Hazam
Directors: Tom Priestley, Ray Garner
60 Mins.; Thurs. 7:30 p.m.
SAVINGS & LOAN FOUNDATION
NBC-TV (color film)
(*McCann-Erickson*)

This "profile" of the historic highway running down the nation's eastern seaboard presented an interesting, picture-postcard view of America. Described by narrator Van Heflin as a "sentimental salute" to the 2,500-mile turnpike which is due to make way within another decade for a traditionless super-highway, this show memorialized the great landmarks and events that are embedded in the Maine-to-Florida route.

The shape of the film followed the roadway from north to south. Starting at the Canadian border, the hour managed to encompass the potato-growers, lobstermen and deer-hunters of Maine, moving swiftly through Boston, Mystic, New Haven, New York, Washington, Virginia and points south until the end of the line, the Florida Keys. The slow walk by Heflin and the cameras down the final 100 yards was the most effective episode of the show, achieving an immediacy with the environment which was generally lacking in the rest of the hour.

For the most part, the show had the quality of a guided tour. On this side, there was the home of Harriet Beecher Stowe and on that side, there were the battlefields of the Civil War. Here, Washington crossed the Delaware and there was Cape Canaveral. It was America on the fly, a once-lightly-over view of the nation in its impressive stretch from the snowbound north to the swamplands of the south.

Lou Hazam's script, as skillfully read by Heflin, charged many of the kalaidescopic images with a poetic power. A patriotic paean to the beauty and variety of the American landscape, the narration managed to maintain a consistency and authenticity of tone throughout the hour. *Herm.*

Ollie's First Sale

Continued from page 1

period next season. Ironically, it was Treyz who originally lopped "Hawaiian Eye" off the '62-'63 schedule in order to make room for "Going My Way."

In its return to the network, "Hawaiian Eye" will get a refurbishing with Troy Donohue (out of "Surfside Six") going in.

It was Treyz who, as ABC prexy, catapulted WB's video arm into the major enterprise it is today in his role as exclusive exhibitor for all of WB's vidfilm product. Today the WB-ABC honeymoon appears to be over, with Warners now romancing both CBS and NBC as well. (In fact it's understood that prior to taking on Treyz, WB explored whether the ousted ABC prez was persona grata at the other networks, with Treyz given a rousing vote of confidence by his ex-rivals.

Treyz, with official title of veepee in charge of television sales and merchandising, plans a month's holiday, "probably in Florida after I discuss it with my wife," says he, before checking into the New York hq at 666 Fifth Ave. on May 1.

Admitting that he "wants to digest a lot of things," the former prez of ABC-TV will operate on a global sales basis, reporting only to WB president Jack L. Warner and to WB executive veepee Ben Kalmenson, who run sales out of New York.

WB television production continues headed by Bill Orr, who has relinquished the theatrical production responsibilities which J. L. Warner also designated to him last year, and obviously a strong chore is before him in light of several of the longrunning WB videoshows for ABC-TV are now slated for fall cancellations.

Treyz, in turn, will appraise the national and global markets for new WB video programming.

Collier Young's

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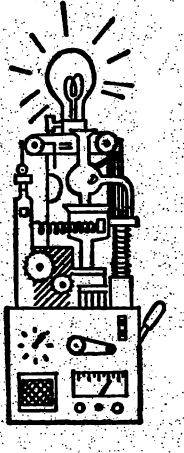

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Despite Changing Patterns in 40 Years, Radio is Still in For The Long Pull

John F. Royal Recalls Days When, As Radio's Top Showman, He Helped Innovate Concepts That Gave Medium Its Drive and Spark

By ART WOODSTONE

Radio may have helped motion pictures kill vaudeville, but television will never kill radio. This is probably as good a way as any to sum up one of the larger points made by John F. Royal in a freewheeling discussion with VARIETY. The talk was essentially about radio, a subject with which Royal is intimitely familiar.

As a matter of opinion (shared by a large number of audio veterans), Royal, now a consultant for NBC, was radio's first "showman." A former newspaperman, publicist (his first account was Harry Houdini) and vaudeville entrepreneur, he came to commercial radio in 1928 as vice president and general manager of WTAM, in Cleveland. In 1931, NBC bought the station and asked him to come east. Royal says he was afraid of the big town and consequently was reluctant to move himself to New York City until he discovered that the big town had a guy sitting atop a flagpole. "Any town that could charge people 10 cents a head to see Shipwreck Kelly sitting on a flagpole couldn't be too big, so a month after I was asked I accepted the network's offer." Royal has been at NBC ever since.

The showman covered a lot of ground in the course of an hour and 15 minutes over one of 21 Club's well-done hamburgers. Perhaps he was looking at some of the men in the dark blue suits and matching vests who were at nearby tables, when he suddenly said, "You can't run show business like you run an IBM machine."

All This & Atwater Kent

"Early radio," he continued, "was filled with Chattauqua acts—high class tent shows—and sopranos, some talk, a few special events and Atwater Kent. Kent had the big Sunday show in those days. He hired opera stars. And for light entertainment there was a Friday night show called "The RKO Hour," which was using big vaudeville acts but at first they died on radio; there was no audience and the only people who laughed were the engineers and the announcer. They finally let audiences in, but, at first, it was just as bad as no audience at all. The engineers insisted that everybody line up behind a red velvet chord and be very, very quiet. The regimentation scared the pewsters and the silence in the studio was ominous.

"But it wasn't long before the big vaudeville acts realized, though, that as tough as the going was radio was about to be very important, and they started planning for it . . . around '29. The agencies and the clients began preparing too — by starting the Crosley rating. They went to an artist and would say you lost one-tenth of 1% last week.' The poor performer never knew how to measure except by applause, but he learned. As a matter of fact, when he did get hep—and it didn't take long—he was only too quick to point out to the sponsor that the next week he went up 2%. Naturally he demanded a raise—and he got it.

"It was because of ratings, I'd imagine, that acts—and it still holds in tv—started getting so much money. Why, there was one act, who got himself $30,000 for just one night's work. Of course, he supplied the whole show, but just the same the ratings backfired on the sponsor that time."

Royal traced the complexities of radio showmanship and its inevitable "sister act," business knowhow, in a few words: "Later, as the talent prices went up (they were worth it most of the time), income taxes began to haunt them; next year they might not do as well, yet they had to pay income taxes on this year's income. So lawyers came next, followed by capital gains. While capital gains beat the income taxes, they also managed, somehow, to take away some of the spontaneity of showmanship and, hence, radio began to suffer."

There Were Probes In '30s, Too

"We had our investigations in the '30s too," Royal said. "I accompanied the president of NBC to a Senate Committee hearing room and the network answered some of Washington's charges by making a charge of its own —"Amos 'n' Andy," was one of the best educational programs that could possibly have been aired. NBC proved —long before tv got into the medical act—that 'Amos 'n' Andy' had increased by millions the use of tooth brushes. The committee finally agreed that that was education.

"Despite what those stimulated ladies' clubs in Westchester had to say about '14 year old minds,' radio, right from the beginning, really was educational. Yes, we had our critics . . . just as many as tv has today, I'd think. When radio's critics talked of that 14-year-old mind, there were two people at any rate, who didn't think so. One was Franklin Delano Roosevelt When he was still governor of New York he recognized radio's strength and accepted an invitation to appear on the Lucky Strike program in 1931. Then came his fireside chats. Everybody remembers them. The other man was George Washington Hill (and his advertising agent Albert Lasker). Hill of American Tobacco was the first to take outstanding figures for the Presidency and give them equal opportunity to talk on 'The Lucky Strike Hour.' He was also the first sponsor of the Metropolitan Opera, which many people don't recall. I didn't always agree with Mr. Hill's advertising copy; I even refused to carry 'reach for a Lucky instead of a sweet' at WTAM, but he was a master showman, and ahead of his time.

"Then, there was religion on radio. The medium almost at once became the greatest pulpit the world has ever known. First the Protestants took radio time, followed by the Catholics and then Jewish denominations. Once we got roughly 500,000 letters, the Catholics asking for the text of some Protestant minister's sermon, the Jews asking for the text of some Catholic priest's words. It went around like that and we couldn't help but realize the extreme power of and interest in radio.

"Another thing: In the '30s, Walter Damrosch was doing for radio, with his 'Music Appreciation Hour,' what Leonard Bernstein did so well just the other day for 'Carmen' on television. General Sarnoff recognized right away the need for showmanship. I remember it was suggested to him in NBC's younger days that perhaps it was a good idea for the network to hire Toscanini and start its own symphony. It didn't take months or years to get an answer. He took just about five minutes to think it out and said yes.

"The general recognized even then that you have to experiment. Once, Dr. Zworkin went to him and said I would like $100,000 to experiment . . . Before Zworkin knew it, the boss had $10,000,000 invested in the experiment, but he also had television, because he believed in taking a chance.

"Truly, there was no shortage of good things on radio. News now is very big in television. It was also big in radio. In the '30s, the newspapers, I remember, were violently opposed to radio reading news bulletins. But after months of negotiation, they relented and news stories were put on the air with appropriate credit to the newspapers. Fact that radio carried the news didn't hurt print circulation either."

The tall, gray-haired executive, who resembles a Shakespearian actor himself, mused over a "competition" that once occurred in radio between NBC and Columbia. Royal, a man who favors competition, believing it to be the strength of the broadcasting business and a source of fun as well as betterment, said: "Columbia went and announced the first Shakespeare on radio. First? At NBC, we'd been doing Shakespeare for four years. We were piqued, so I called up Hollywood, got John Barrymore to do some streamlined Shakespeare of his own design, put the show on right opposite CBS, Thursdays at 9. Barrymore was dynamite and *this* was competition."

In a sense, NBC performed another form of "public service," at least a public service to Bing Crosby's large radio audience. Royal recalls that once Der Bingle announced he had a head cold and couldn't go on. "I then decided to put Russ Columbo on 15 minutes ahead of the regular Crosby show. It evidently got Crosby a bit nervous, because his cold get better, he went on the air and killed Columbo. This is certainly no major example, but I firmly believe that free competition keeps people on their toes. The most stimulating things happen that way. Besides, the competition between Columbia and NBC was the healthiest thing that happened to broadcasting in this country. Nothing should be done to curtail it."

Alluding to a recent criticism levelled against the networks scheduling interesting programs opposite each other, he said, "If the three networks want to put big shows against each other, let 'em; the more and bigger, the better—and the merrier."

Royal, who went from publicity to managing a Keith theatre in Cincinnati, recalled at one juncture in his convivial, freewheeling discourse that E. F. Albee wasn't especially keen on radio. "Albee was head of the Keith circuit and he had provisions put in all his talent contracts that vaudeville acts couldn't work for him and in radio, too. Some of the acts, though, were big enough to flaunt his prohibition and in 10 years they took away his business."

"I don't believe anything will take away radio's business, though, nor its strength. Some years ago, I met a big radio station owner. He said, 'Television is going to kill radio' so I asked him if he'd like to sell me some of his transmitters. He didn't sell and so far, nobody with any sense has, certainly not cheaply. The other day, as a matter of fact, Storer paid a record price for a New York radio transmitter. Another fellow has just installed a new and modern 50 kw transmitter. To me that indicates radio is still in for a long pull."

On a final note, Royal said, "They rapped radio for poor programming. It's the same in tv. Sure, radio needed material; tv needs material. Unfortunately, there is simply a limit on good material, the desires of Mr. Minow for better programming notwithstanding."

The Chi Story

Says John F. Royal: "Back in the late 20s there lived in Chicago an extraordinary personality—Albert D. Lasker. In reality he was Mr. Chicago.

"This man was one of the first to realize the impact and potency of Radio. As a part of an important advertising agency, he not only sold his clients' products, but he sold Chicago. He sold Chicago to the National Broadcasting Co. and at that time he was correct. The National Broadcasting Co. went overboard in buying Chicago. Big studios were built without hesitation while in Hollywood it was difficult to get the company to even think of building large studios.

"When Niles Trammell took over in Chicago he continued the sale of Chicago because he was building up a kind of empire. At that time he frequently acted independently of the network's other executives. The people in Chicago loved all this attention and felt it was going on forever.

"Amos 'n' Andy, using Chicago as a place of program origination, gave the 'Windy City' tremendous publicity at the time. Other programs coming out of Chicago added to this. In the nature of public services, Judith Waller was an outstanding personality on a national basis. She had the respect and admiration of everybody in the educational field from Coast to Coast.

"As is so often the case, there came a change. Lasker moved to New York. Trammell moved to New York. Much of the talent in Chicago moved to Hollywood or New York and suddenly the Chicago boosters felt they were becoming more and more like Virginia City.

"For six or seven years there have been rumblings and groans along Michigan Boulevard—and now it has exploded."

Radio Veteran in Some 'Then & Now' Reflections as He Recalls One Of the More Memorable Careers In Broadcasting

By EDGAR KOBAK

Then — Radio broadcasting, then strictly local, was called a fad. It won't last—people won't listen—waste of time. People want to see things happen—be there—not get it through the air.

Now—Radio and Television—now national, soon international, still a fad. It may last—many still insist they never look or listen—waste of time. People still insist on being where things happen. The only difference is that if they see it happen they rush home to see and hear it via broadcasting.

Then—It should never be "contaminated" by advertising. The minute that happens radio is through.

Now — Advertising has "contaminated" the broadcast media—but if advertising is discontinued broadcasting is through, except for so-called educational service and Governmental control.

Then—The listener should pay a monthly fee to get programs.

Now—The listener should still pay, but he has been spoiled—you can't take away something that has been good—and free—and expect to change habit. Now the average listener pays more per year for sets, service and energy than he pays for magazines. But a fee could help reduce the cost to the advertiser and make the price more palatable. Give the media a direct responsibility to subscriber.

Then — Early programs were strong on good music, serious talks, religious programs, lectures, and a bit of drama and comedy. People didn't get excited until they got more comedy, sports events, lighter programs. It changed from fad to entertainment—high, medium and lowbrow.

Now—No change—still want and get both, thanks to good music and awful music, world and local news, debates, politics, comedy, westerns, opera (soap and soapless), religious programs, etc.

Then—Ignored by the press—few critics.

Now—The press depends on broadcast news to help readership, and critics are in seventh heaven (some belong elsewhere).

Then—Radio programs will ruin the children.

Now — Those same children who listened are now grown-up. They are the "ruined" children who now manage stations and networks, act, play in orchestras, sell, write commercials, teach, lecture, preach, are in Congress and in the White House—and some are among our best critics with the press, pressure groups, PTAs—even members of the FCC.

Then—Artists, musicians, actors, announcers and most anyone who wanted to try radio would go on for small fees or free—some even would pay for the opportunity.

Now—See my manager and my union.

Then—It was predicted that radios would be available for vest-pocket use.

Now—When do we get our vest-pocket tv set.

Then—It was predicted that broadcasting would be in most offices.

Now—The man was right.

Then—Should advertising be allowed on the air it would have to follow basic principle of continuity, every day or every week, in good taste and be truthful.

Now—This is basic today—and will be basic tomorrow.

Then—People talked about "around the world in 80 days."

Now—People listened to and saw Colonel John Glenn circle the earth three times in five hours.

Then—"In the public interest, convenience and necessity."

Now—Ditto.

Then—It was recommended that advisory committees be appointed to help steer programming and station responsibility, also, committees to advise the first Radio Commission.

Now—The needle is still stuck.

Then—Radio would put phonographs out of business—the end of records.

Now—Broadcasting put phonographs and records into big business.

Then—In 1924 Lee DeForest wrote an article for the Electrical World, of which I was publisher, entitled "A Quarter Century of Radio." Here are a few highspots: "The progress in radio of recent years has been so astonishingly rapid and has developed so completely away from the lines which were first laid down in the initial days of wireless that a brief resume of those early days is not so easy as it might appear." DeForest, in this article, gave a most interesting background on the 25 years prior to 1924. The article ended as follows: "The history of radio development is replete with such instances where some pioneer, working long ahead of his time or of the public needs, has discovered home principle or invented some device which later on, when the need for it arises, is again rediscovered or reinvented—too often, alas! with complete failure to recognize the historical verities involved."

Now—Lee DeForest and others were right—but no one is satisfied—it has to be better, every day, every year.

Then—Should radio go commercial it is important that rate cards be relied on—no deals.

Now—Still good advice—but too many deals.

Then—No agency commission was our advice.

Now—No change in our advice.

Then—Scour the country for talent and programs—don't wait for them to come to New York.

Now—Still necessary.

Then—Who can look ahead 30 to 40 years to predict the future.

Now—Don't look back—look ahead to the new horizons.

1922 1962

40

40 years ago . . . . . April 13, 1922 . . . . . a new sound came to State Street from atop the roof of The Fair Store . . . a sound which was destined to become one of the Nation's most powerful radio voices . . . WMAQ, 50,000 watts strong and clear . . . now celebrating 40 years of service to Chicago and the Middle West.

The 100-watt signal of 40 years ago, heralding the birth of Chicago's pioneer radio station, also marked the start of a fantastic new era in communications, entertainment and service. In the following decades, WMAQ led the way in the development of radio from a fad in the "Roaring Twenties" to the world-spanning communications giant of today.

WMAQ is proud of a distinguished record of broadcasting firsts, including . . .

First broadcast of a series of educational programs . . . in cooperation with the University of Chicago.

First broadcast of a musical appreciation program.

First and only Chicago broadcast of the Presidential nominating conventions in 1924.

First to broadcast a regular daily schedule of major league baseball . . . the Chicago Cubs.

First to broadcast an intercollegiate football game . . . University of Chicago vs. University of Kentucky.

First to broadcast a two-way trans-Atlantic telephone conversation . . . between Chicago and London.

For four decades, Chicago and all Mid-America have tuned to WMAQ for imaginative, rewarding Quality Radio constantly alert to the tastes and desires of the entire area the station is privileged to serve.

And, WMAQ Quality Radio has never been better than today's SOUND OF THE SIXTIES, a total broadcast service providing an ideal balance between entertainment, news, information and public affairs features designed to serve the needs and interests of the vast Mid-America audience. The most modern broadcast equipment, including Chicago's newest transmitter, provides the finest possible reception.

Long-established favorite personalities such as Henry Cooke, John Holtman, Phil Bowman, Jim Conway, John Doremus, Len O'Connor and Jack Eigen, supplemented by the unsurpassed news and informational programming of the NBC Radio Network, set the pace in Chicago radio. WMAQ enters its next 40 years rededicated to maintaining and expanding the highest standard of service demanded by the astronaut age with its boundless new broadcast frontiers.

40 Years of WMAQ . . . Good Listening Anytime...But Never Better Than NOW!

WMAQ

NBC Owned

Represented by NBC Spot Sales

DIAL 670 NBC

Henry Cooke
6:00-9:55 a.m.
Monday thru Friday
Saturday too
6:00-9:00 a.m.

John Holtman
10:05-11:55 a.m.
Monday
thru
Friday

Phil Bowman
12:05-1:55 p.m.
Monday
thru
Saturday

Jim Conway
2:05-3:55 p.m.
Monday
thru
Friday

John Doremus
4:05-5:55 p.m.
Monday thru Saturday
7:05-10:30 p.m.
weekdays

Len O'Conner
6:45 p.m.
Monday
thru
Friday

Jack Eigen
11:15 p.m.-1:30 a.m.
Monday
thru
Saturday

Radio's Pioneering Recorded— As 'Variety' Saw It 40 Years Ago

By ABEL GREEN

While VARIETY was radio-minded from the very beginning, as some of the pioneer tidbits herewith from its 1922 issues will indicate, the first Radio department did not appear until Aug. 27, 1924. Vaudeville was still the leadoff department and motion pictures was last—but getting almost equal space prominence—and in between were sections on legit, chautauqua, fairs, carnivals, bands and orchestras, music, opera and concert, little theatres, stock reviews, burlesque, chatter, disk reviews (a pioneer and important feature in THE CLIPPER which VARIETY had acquired and ran individually until scrapping it and merging its best features into the parent paper), obits, correspondence, cabaret reviews, reviews of all fields—and foreign. Foreign was the No. 1 department after Page 1, running two or three pages and even preceding vaudeville. Founder Sime Silverman was always international-minded, accenting that there was no frontier on talent.

While the magic of the "radiophone," as it was then euphemistically called, was making impact in 1922, and many Page 1 stories appeared about this new "wonder," it was not until the fall of '24 that a special Radio department was incepted. Half a page was devoted to scanning the dial. The reviewer mentioned NTG & His Radio Pals cutting up from Palisades Amusement Park (New Jersey) via WHN (the affiliated Loew station); a military band "lifting" the routine of a vaudeville act's musical presentation; songpluggers make with the small talk in between parading their newest Tin Pan Alley wares; WJZ conducting "a novel 'Pop Question Game.'"

'Congestion of the Air'

Another feature story reported Secretary of Commerce Herbert Hoover calling the third National Radio Conference for Sept. 30, 1924 in Washington. Prime subject: "The growth of radio, and particularly the multiplication of broadcasting stations and the consequent congestion of the air has brought up many news subjects to be discussed . . .", said the dispatch from the Washington bureau.

The ensuing week WGY, the General Electric station in Schenectady, was taken to task on its race results; the announcer somehow told everybody that Epinard was the also-ran but the listener couldn't make out whether Wise Counselor or Wilderness finished first.

The Shuberts experimented with broadcasting "Dream Girl" from the stage as a baily for the box-office but ASCAP no like. In Chicago the crack Isham Jones band opened to SRO and big turnaways at the College Inn, which gave accent to the fact that the songwriter-maestro, who had no radio buildup (and didn't want any), thus proved to himself that the radio "wire" was negligible. (Ultimately Vincent Lopez et al. were to disprove it).

Radio stations were settling with ASCAP on music licensing (two years before VARIETY was replete with hassling over music rights) and were making renewals.

Washington reported new patents for improvements of broadcasting, notably "protection against static disturbances."

Spreading Globally

From Capetown VARIETY carried a story that Johannesburg, Durban and that city were licensing private residences at $10 per annum; boarding houses, $15; cafes, restaurants or hotels not licensed for the sale of liquor, $20; hotels, cafes, etc. (with liquor), $30. Europe was wild for radio and Denmark was just getting into broadcasting. The VARIETY reviewer stressed that music still was the "best" programming component in the local (N.Y.) airwaves. A report from Schenectady, N.Y., wondered why the WGY Players (dramatic) came on the air "so late; 11:30 p.m."

A week later the lead Radio Dept. story mentioned RCA, Westinghouse and AT&T not being represented at the "Radio World's Fair" held at New York's Madison Square Garden, promoted by U. J. (Sport) Hermann and James Kerr of Chicago. It was voted a "big success," stressing $125,000 paid for floor space by exhibitors (smaller independents) and $2,500,000 sales toted to visitors. . . . NTG (Nils T. Granlund) received the N.Y. Evening Journal's medal for "the most popular radio announcer" . . . New York's 3d Ave. Railway System, which owned WEBJ, was utilizing its surface trollies to advertise its programs . . . The Brooklyn Eagle was planning its own transmitter . . . *Sime* and *Skigie* in "Two At The Radio" appraised the week's programs. Both accented the poor programming and forecast "something must be done, but quick," otherwise nobody will bother tuning-in. Payment for top talent was the only solution!

519 Licensees In 1924

A week later the U.S. Dept. of Commerce, then in charge of station licensing, reported 519 broadcasting stations in existence; and that 30 had given up the ghost . . . VARIETY criticized the British Broadcasting Co. for "resorting to a rather petty method of plagiarism and still keeping within the law—it has salaried broadcasting performers do slices of plays and acts, announcing them as 'imitations'." . . . U.S. Commerce Dept. reported 290 manufacturers' output in 1923 was valued at $43,460,676 . . . For the first time in Britain BBC approved usage of radio for political purposes.

Pros & Cons On The B.O.

Earlier in 1924 S. L. (Roxy) Rothafel at the Capitol, New York, and Edward L. Hyman of the Mark Strand Theatre, Brooklyn, were utilizing radio for b.o. ballyhoo but Dr. Hugo Riesenfeld, the managing and musical director of the Rivoli, Rialto and Criterion Theatres (all Paramount showcases) was conducting a seminar on its effects. It was a tossup; it was pro and con whether it hurt or helped. Tin Pan Alley gave the turn-of-the-century "Hello Central, Give Me Heaven" an electronic updating with an effusion, "Mr. Radio Man (Tell My Mammy to Come Back Home)."

Meantime, Back In 1922, Some 'Variety' Reports

The pioneering 1922 days of the "wireless radiophone" ran the gamut from ASCAP music licensing to music publishers reminding writers and pluggers that Prohibition was a national law and songs ridiculing Volsteadism, especially when going out over the air, was "propaganda" not to the liking of Washington solons.

The music business looked to broadcasting as "possibly yielding them $1,000,000 a year."

Thirty years later tv broadcasting yielded $11,000,000 a year. Subsequently tv passed AM and realized about $19,000,000 to ASCAP; radio now accounts for a lesser amount, between $8,000,000 and $9,000,000. Additionally, Broadcast Music Inc. (BMI) garners between $9,000,000 and $10,000,000 for its broadcasting (radio & tv) rights and Sesac, still a third licensing group, realizes about $1,000,000 annually.

The lead story, AMUSEMENTS BLAMES RADIO, June 2, 1922, in the first six months of the new "radiophone" miracle, speaks for itself. Over 3,000,000 sets were now in use, called an astronomic figure, and the story foretold even direr potentials for the b.o. because of "a new device which may permit installation through ordinary electric light apartment attachment" (instead of the storage battery).

Radio Firsts

A radio first was the Detroit News' payrolling of 16 local musicians to play twice nightly for the News' radio concerts . . . The just fulminating Shubert Vaudeville Circuit, in opposition to Keith-Albee, was featuring a new flash unit, "Hello Miss Radio" . . . The Kansas City Star's station, "heard for 2,000 miles," was effecting neighborhood film business . . . A Philly ballet society was pioneering by piping radio music into its studios instead of live or canned music. The Pittsburgh Press tied up with local picture theatres for do-it-yourself radio set building . . . One St. Paul and two Minneapolis dailies gave up their licenses, finding broadcasting operations locally too costly but the Kansas City Star was more enterprising with a radio first—an original musical comedy written expressly for the medium, libretto by D. Kemper and music by Duke Yellman . . . The piano roll and recording business, which already regarded radio as a "menace," harnessed the medium, at least so far as the Okeh label was concerned by waxing "radio lessons on disks." Jack Binns, radio editor of the N.Y. Tribune, made the recordings (two platters) from a simplified "short cut" system, by J. C. H. Macbeth, author of the Marconi code, on "lessons in the radio code."

Piping Into The Theatres

The Central Theatre (now the Forum) on Broadway was the only Times Sq. cinema to harness the

(Continued on page 63)

The Disk & The Jockey: Still Vital in Contemporary Radio

By HERM SCHOENFELD

Television may be eclipsing radio in many areas of broadcasting, but in the sphere of setting the musical fashions for the nation and the rest of the world, the radio industry can well use as its theme: "You Can't Take That Away From Me."

Ever since it emerged from the chrysalis of its crystal set era, radio has been recognized as the fastest and surest way of testing the value of a song. Because it could reach into millions of homes simultaneously and generate instantaneous sales reaction for sheet music and records, the radio "plug" in the 1920s rapidly displaced the more tedious and less efficient technique of getting the top vaudeville stars to perform new songs along the major theatrical circuits of those bygone days.

One of the first commercial broadcasts in 1920, over KDKA in Pittsburgh, involved the transmission of recorded music. In the 40 odd years since then, radio industry has come through full cycle, returning to its starting point in the current, virtually universal programming of disks of one type or another, occasionally interrupted by news and other chatter.

Between then and now, radio passed through its golden age of live musical presentations. For about 25 years, between 1925 and 1950, radio paraded the great singers and orchestras before its microphones. Starting with Vincent Lopez and Paul Whiteman, the musical personality became one of the central pillars of the network radio operation, equalling in importance the contributions made by the comics and the dramatists. In this category were names like Vaughn de Leath, Rudy Vallee, Bing Crosby, Morton Downey, Kate Smith, Ruth Etting and that fabulous roster of swing bands, including Benny Goodman's, Glenn Miller's, Tommy Dorsey's, et al, which became fixtures on the broadcast schedule, either on such shows as the "Camel Caravan" or remote pickups from hotel rooms.

The Pattern of the Indies

But about a dozen years ago came television and a radical switch in the distribution of advertising revenue away from network radio to local stations. The independent outlets turned out to be well prepared for the windfall. In competing with the radio networks even before the advent of television, the independents had developed a new show biz species: the disk jockey.

With the boom of local radio, the main, if not exclusive, source of entertainment was found in the disk groove and the jockeys became

(Continued on page 61)

Radio's 40-Year Club

Following are the radio stations which attain their two-score year maturity in '62:

WAPI
Birmingham, Ala.
KOY
Phoenix, Arizona
KTAR
Phoenix, Arizona
KLCN
Blytheville, Ark.
KMJ
Fresno, Calif.
KHJ
Los Angeles, Calif.
KEWB
Oakland, Calif.
KFBK
Sacramento, Calif.
KGB
San Diego, Calif.
KFI
Los Angeles, Calif.
KNBC
San Francisco, Calif.
KWG
Stockton, Calif.
KIMN
Denver, Colorado
WDEL
Wilmington, Del.
WILM
Wilmington, Del.
WDAE
Tampa, Fla.
WSB
Atlanta, Ga.
WMAZ
Macon, Ga.
KGU
Honolulu, Hawaii
KLZ
Denver, Colorado
WHEC
Rochester, N.Y.
WGN
Chicago, Ill.
WAAF
Chicago, Ill.
WMAQ
Chicago, Ill.
WMT
Cedar Rapids, Iowa
WOC
Davenport, Iowa
KFH
Wichita, Kansas
WHAS
Louisville, Ky.
WLAP
Lexington, Ky.
WWL
New Orleans, La.
WHAM
Rochester, N.Y.
WCAO
Baltimore, Md.
WFBR
Baltimore, Md.
WEZE
Boston, Mass.
WNAC
Boston, Mass.
WJR
Detroit, Mich.
WFDF
Flint, Mich.
WDAF
Kansas City, Mo.
KSD
St. Louis, Mo.
WIL
St. Louis, Mo.
KMBC
Kansas City, Mo.
KFBB
Great Falls, Mont.
WJAG
Norfolk, Nebraska
KMEO
Omaha, Nebraska
WLNH
Laconia, N.H.
WHBI
Newark, N.J.
KOB
Albuquerque, N.M.
WGR
Buffalo, N.Y.
WOR
New York City
WHN
New York City
WGY
Schenectady, N.Y.
WFBL
East Syracuse, N.Y.
WSYR
Syracuse, N.Y.
WBT
Charlotte, N.C.
WDAY
Fargo, N.D.
WLW
Cincinnati, Ohio
WHK
Cleveland, Ohio
WCOL
Columbus, Ohio
KMED
Medford, Ore.
KGW
Portland, Oregon
WKBO
Harrisburg, Pa.
WGAL
Lancaster, Pa.
WCAU
Philadelphia, Pa.
WFIL
Philadelphia, Pa.
WIP
Philadelphia, Pa.
KDKA
Pittsburgh, Pa.
KQV
Pittsburgh, Pa.
WJAS
Pittsburgh, Pa.
WRAW
Reading, Pa.
WEAN
Providence, R.I.
WJAR
Providence, R.I.
WNAX
Yankton, S.D.
WREC
Memphis, Tenn
KGNC
Amarillo, Texas
WFAA
Dallas, Texas
WBAP
Ft. Worth, Texas
KILE
Galveston, Texas
KTSA
San Antonio, Texas
WOAI
San Antonio, Texas
KSL
Salt Lake City, Utah
KOL
Seattle, Wash.
KHQ
Spokane, Wash.
WBAY
Green Bay, Wisc.
WISN
Milwaukee, Wisc.

As 'Variety' Called 'Em—Way Back

(From VARIETY, Feb. 3, '31)

AMOS 'N' ANDY
Episodic
COMMERCIAL
WMAQ-WENR, Chicago

Beyond dispute Amos 'n' Andy, commercially speaking, is the ace program of them all. In the 11-year evolution of the radio industry only Rudy Vallee has come anywhere near approximating the popularity and prestige achieved by Messrs. Gosden and Correll. A review at this late date serves the double purpose of completing VARIETY's files and recapitulating the past while reconnoitering today's status of a household favorite possibly never previously parred.

Before they were Amos 'n' Andy, they were Sam and Henry, starting in Chicago and building gradually from local to national celebrity. An old contract is responsible for the pair being broadcast through WMAQ, a Columbia affiliate, although originating with NBC's 50,000-watter, WENR.

Amos 'n' Andy are personal proteges of M. H. Aylesworth, president of NBC, who advises them and guides their policy. They have the greatest number of authorized — and unauthorized — articles named after them, get the largest salary of any team broadcasting, share with Vallee the distinction of being the only radio attraction to be starred in a talking picture.

Amos 'n' Andy are getting and salting theirs. They are being imitated nightly; female counterparts have sprung up, mixed teams are numerous, whole family groups are gabbing, all inspired, directly or indirectly, by Amos 'n' Andy.

Episodic conversation, 15 minutes a night, has been a recognized entertainment form of radio. Some programs start out well but quickly stale. Few have sufficient wind to stand the long night-after-night grind. Freshness is lost, real humor is replaced by straining effort. That is why the Amos 'n' Andy scripts, self-written and

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FEBRUARY 22, 1922...*a rainy Washington's Birthday, temperature in the 40's. Prohibition agents raid a still on E. 58th Street. "Abie's Irish Rose" is in rehearsal, and Babe Ruth starts spring training for the first time as a Yankee outfielder.*

The parlor novelty of the day is radio. The new contraptions are as popular as Eskimo pies. All over town, crystal sets burst into song with the voice of Al Jolson singing "April Showers." WOR is on the air.

In the years that follow, the ever-present WOR microphone captures the sound and sense of the 20th century, making every memorable event a personal experience.

Perhaps you recall these radio events, great and small. You heard them all on WOR: The first on-the-air wedding... first international broadcast... first broadcast by Thomas A. Edison... the first complete opera... John B. Gambling... Alfred W. McCann, Sr.... Russ Colombo... Paul Whiteman ...Ben Bernie... Gabriel Heatter... Bing Crosby... Frank Sinatra's first broadcast... and hundreds more, right through to John Glenn's orbital flight.

WE PAUSE FOR STATION IDENTIFICATION...

TODAY finds WOR still briskly on the move, widely acclaimed for its distinctive adult "talk" programming. It is the highest rated programming in the market—listened-to by more people, and used by more advertisers, than any other station.

As we enter our fifth decade, we reaffirm our dedication to these high standards of programming. They have created a trust and loyalty between audience and station that is unique in broadcasting. That is why the most honored call letters in radio are

WOR RADIO 710

fm 98.7 / An RKO General Station

Crutchfield An Old Hand At Toying With Radio Moscow's Legerdermain

Charlotte, N.C., April 3.

A North Carolina radio station has for three years been rebroadcasting Radio Moscow propaganda—and then destroying it with cold logic and hard facts.

The project by station WBT began when an American interpreter in Berlin became indignant at the smooth voices and rough lies of the English language broadcasts of Radio Moscow. He wrote Charles H. Crutchfield, vice president of Jefferson Standard Broadcasting Co. which operates WBT here.

Crutchfield became familiar with Soviet tactics during a State department mission to Greece and on another trip to Russia and decided to evolve an American version of the Communist propaganda organ.

The initial program of the Radio Moscow feature was aired by WBT in January 1959. It broadcast a tape of the program beamed at Canada and the United States by the Soviet station and then, point-by-point, picked apart the Communist argument.

Moscow's American program features announcers "as Americans hamburgers and drive-in movies," Crutchfield said, "but it disseminates the most subtle propaganda of which the Communist apparatus is capable. It cajoles, persuades, browbeats and flatters shortwave enthusiasts and tricks them with mental legerdermain."

WBT undertook to give fully documented answers to Radio Moscow by presenting the other half of the half-truths and the concealed background. In an effort to keep the program as objective as possible WBT called on Rupert Gillett, former Charlotte Observer editor who gained wide attention for vigorous editorials about foreign affairs, particularly United States-Soviet relations.

WBT staff announcer Alan Newcomb was chosen to do the commentary. He had been a prisoner of war in Nazi Germany and was liberated by the Russians. He had many contacts with them and, on his return home, he continued a study of Soviet-American relations.

Gillett and Newcomb devised, through experimentation, the 15-minute format that now is broadcast three times a week.

They monitor and tape the Russian commentary beamed to North America every evening. If the Russian program deals with a current event, every effort is made to broadcast it the same day.

ABC Radio

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detailed the step-up in the number of actualities presented on the network.

William Rafael, ABC Radio v.p. over programming, disclosed that starting this month, all network music shows will be offered to stations on a co-op basis. Under this setup, he said, ABC will be delivering on its lines national programs of appeal to regional advertisers. He also said that the network will make its announcers available for local commercials at nominal cost and said that other major shows, such as an anti-Communist special, a mental health program and a business stanza, will also be offered on a co-op basis.

Earl Mullins, ABC Radio chief of station relations, reported an increase of 71 affiliates during the past year, brining the total up to 412 affils with a 98.2% coverage of the U.S.

Pauley said there could be continued stress on sports programming. Notre Dame's football schedule has already been bought for 1962 and the web will again present its productions of the Orange Bowl and College All-Star Football games.

News & Talk Formats Big Factor In Radio Resurgence

By BILL GREELEY

With the country's 3,500 AM radio stations broadcasting primarily music, news and commercials, it's possible to say the medium is just about back where it started 40 years ago.

In 1920, Westinghouse launched KDKA, Pittsburgh, planned and headed by Dr. Frank Conrad. But Conrad had operated an experimental station from his garage in Wilkinsburg, Pa., as early as World War I. And on that station, he launched the first radio programming, recordings of music listened to by other ham operators. The first advertiser was a department store that offered the scientist free records in return for plugs. Voila! The prime format of radio 40 years later had been established.

The extra ingredient today, of course, is news, considered by many industryites a crucial area of public service and one that has a vital future. Already millions of Americans rely on radio as their first, if not foremost, source of news. Television's major function is the event-remote and the telementary, the wrapup where the lesser mobility is no hindrance to the superb graphics.

Newspapers: Only about 60 U. S. communities are now served by more than one newspaper publisher. At the community level, where national media, mags etc., can't effectively function, enterprising radio management has an important editorial future.

The news event, in fact, wasn't far behind that original sponsored music. KDKA's first big broadcast was Nov. 2, 1920, when the station covered the Harding-Cox presidential election returns.

Who Was First?

Although the KDKA election coverage is pegged historically as the real beginning of radio, there are numerous other claims to the honor. KQW, San Jose, Calif., was on the air with a program schedule before World War II. In New Rochelle, 2ZK was pumping out music regularly in 1916. WWK, Detroit (then 8 MK) was on the air two months before the Harding broadcast. But KDKA was the first station commercially licensed and listed with the Department of Commerce.

Before the end of 1920, there were 30 licenses issued by the government, and General Electric, AT&T and RCA were in business. And before the end of the first decade, radio was a lead force in information and show business, with vintage personalities like Vincent Lopez, Ed Wynn, Graham McNamee, Paul Whitman, Billy Jones and Ernie Hare, Milton Cross, Harold W. Arlin, Bertha Brainard ("First Lady of Radio"), Joseph M. White ("The Silver Masked Tenor"), Frank E. Mullen, Guy Lombardo, Jessica Dragonette, Sir Harry Lauder, Graham McNamee and Freeman Godsen and Charles Correll (Amos n' Andy).

If there was a lot of pro and con about tv's "Golden Age" at the recent FCC hearings, there was never any doubt about radio's. With two networks well established by 1930 (NBC in 1926 and CBS in 1929), the 30's saw the sound medium at its entertainment peak and as immeasurable force on the U. S. culture.

It was also the decade for the standard reapraisal under criticism in which the usual codes of behavior were established by the networks and the increase in public service programs came about.

The Federal Radio Commission (which became the Federal Communications Commission in 1934), moved to clean up the astrologers, fortune tellers, quack psychologists etc. that had been flooding the local air. The networks had taken on the formats that were retained until the television 50's. Shows were segmented by the quarter, half and full hour with news, drama, comedy and music the ingredients.

The thirties also saw the development of the packaged show and the rise of the giant broadcast advertising agencies that supplied talent, script, sound effects and production on a mass basis—and the client. Radio was the prime growth factor for the Procter & Gambles, the Colgates, the General Foods, the cigaret firms and the soft-drink makers who are still broadcasting's bread and butter.

It was the era in which radio successfully competed with motion pictures and almost sunk the record industry (only to later pump it back to life and become its chief benefactor). As with early tv, Hollywood stars and Broadway talents frowned on radio as beneath their dignity, but (with Ethel Barrymore credited with first appearing) they flocked in about the time radio was creating its own big stars.

The pubservice and "cultural" shows had the problems the similar video product is having. While gaining great prestige for the networks, they managed sometimes to land a sponsor. The New York Philharmonic and the NBC Symphony were aired regularly in the early thirties, and by the late thirties there were the regular Saturday afternoon broadcasts from the Met.

Advent of Package Shows

Radio, via the packaged show, developed its primetime pulp drama, its soap operas and kid adventure shows (always featuring a superman type, and, indeed, Superman himself). It also had the early-thirties poison of Father Charles E. Coughlin, who, in spite of his huge audience (he received

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WGN gratefully acknowledges the Broadcast Pioneers 2nd Annual Mike Award

The Broadcast Pioneers 2nd Annual Mike Award presented to WGN Radio and Television on February 25th, 1962 in New York City for distinguished contribution to the art of broadcasting and in recognition of: dedicated adherence to quality, integrity and responsibility in programming and management.

WGN Inc., 2501 Bradley Place, Chicago 18, Illinois

Disk Jockey Still Vital

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a power in the land. They picked the songs, they played them and, in some same, laid on them according to their idiosyncratic taste or for more material considerations. But their tremendous leverage in the making or breaking of songs was acknowledged at the outset, if not by station managements, then by the music publishers and the record promotors whose largesse with numerous jockeys reached such proportions that it erupted into the payola scandals of a few years ago.

But payola or not, the disk and the jockey are still the dominant factors on contemporary radio, but with a difference. Some 10 or 15 years ago, there were a handful of top disk jockeys whose plug was of paramount importance in getting a new song off the ground. There was, for instance, such hit-makers as Martin Block and later Alan Freed in New York, Bill Randle in Cleveland, Howard Miller in Chicago and Ed McKenzie in Detroit. These were genuine personality, ad lib spielers who could call the musical shots for their radio audiences, largely made up of teenagers listening to portables while doing their homework.

Currently, with rare exceptions, the personalities have departed from the scene. The overwhelming majority of the current disk jockey breed are converted announcers whose spiel between disks is limited to reading the commercial. No single contemporary jockey, personality or not, can claim to have enough impact to make a song into a hit with any consistency.

The most recent example of a personality who could singlehandedly create a smash hit was Dick Clark, via his "American Bandstand" television show. But that power passed as did the freak phenomenon of a couple of ballads being made into hits as a result of their exposure on tv dramas seven and eight years ago. What does remain is the potent influence of radio, considered nationally, on the nation's popular music taste.

For the past decade, radio has been in the grip of the rock 'n' roll vogue. Whether the teenagers bought the big beat because radio accented it or whether radio played rock 'n' roll because the kids demanded it is a version of the chicken-and-the-egg argument. Beyond dispute, however, is that too many radio stations adopted a formula of playing the Top 40 hits, no matter how noisy or tasteless, which made them little more than automated jukeboxes.

The rigid Top 40 pattern, however, has been breaking down in a new ferment of music programming ideas. Increasingly, so-called formula stations have been dropping the rock 'n' roll sound for a more sophisticated type of popular music. The recent marathon of Frank Sinatra disks on WINS, N.Y., served to dramatize that station's new sound of music. The same phenomenon has been noted throughout the country, although the current breakthrough of the Twist craze, with its essentially rocking beat and its wide appeal in adult circles, is proving to be manna for the Top 40 stations.

The current outlook is for greater diversity of musical programming on radio. The stations on the Top 40 kick are certainly filling a demand from the teenagers and young married couples. Other segments of the population are being reached by the WNEW-type of popular standards programming and the WPAT-type of mood music transmission.

All of these areas are being more or less well serviced by the broadcasters. The next frontier, however, is in two other important but neglected musical idioms. First is in serious music where the WQXR-type of operation is a rarity; secondly, is in jazz, an authentic American musical art form, which is excluded even more thoroughly from the kilocycles than is longhair. Of course, there are numerous FM channels riding these two particular hobbyhorses, but what's AM doing about it?

When Chi Radio Was In Bloom; Star-Studded 40-Year Rollcall

By LES BROWN

Chicago.

In 1921 the Windy City had one radio station, in 1922 it had four, and a year later 20. Sets jumped from 200 to nearly 50,000 in the period, and the radio boom was on in Chicago.

There followed three glorious decades in which the city beamed programs out to the rest of the nation as one of three U.S. broadcast capitals—the one especially noted for news and sports remotes, for danceband broadcasts and, above all, for the radio serial. Marian and Jim Jordan, a former vaudeville act, are credited with starting it. After kicking around the local airwaves with a number of abortive formats, among them the "Smackouts" and "The Smith Family," they finally clicked with a show whose story continued from day to day. That one, of course, was "Fibber McGee & Molly."

Next a program called "Sam 'n' Henry" was pirated away from WGN by WMAQ, which offered the two principals the staggering wage of $100 a week each (later it went as high as $5,500). Because of copyright complications, Charles Correll and Freeman Gosden had to change the name of their kilocycle act to "Amos 'n' Andy." A few months later Pepsodent bought the show and sent it out over the CBS network, with which WMAQ was then affiliated. And so there were two major serials.

Meanwhile at WGN, Henry Selinger was creating radio dramatizations of the Chicago Tribune's syndicated comic strips. "The Gumps," "Harold Teen," "Gasoline Alley" and, perhaps the most popular of all, "Little Orphan Annie." These are considered the actual precursors to the soap opera, which was soon to become the specialty that kept the Chicago production beltlines humming.

There is some dispute over which was the first soaper on the air, but "Painted Dreams" on WGN is generally accepted as the show that started ad man Frank Hummert on his "soap opera factory." Largely through Hummert, 90% of the country's serials were emanating from the studios of WMAQ, WGN and WBBM. At one point, the Windy City was logging more hours of network origination than either New York or Hollywood.

Irna Phillips, who played one of the principal roles in "Painted Dreams" and authored the script, went on to become the industry's most prolific scripter of the daytime melodramas, writing them by the dozens. Still basing in Chi, she now writes "As the World Turns" for CBS-TV.

There was a show in the late 'Thirties—not a particularly significant one in its time—that some of the veteran tradesters had hoped to recreate last year for a 25th anni celebration of the AFTRA local. They didn't succeed, but as they said, it was a show no sponsor could afford today. The show was called "Beat the Band," and it starred Ted Weems, whose orchestra features whistler Elmo Tanner and a pair of vocalists named Marilyn Maxwell and Perry Como. The emcee was a genial young fellow named Garry Moore.

That was the kind of talent Chicago radio spawned by the hundreds in the 'Thirties and 'Forties, a habit it carried over from the 'Twenties. The various serials, soaps and made-in-Chicago dramatic shows started the careers of such names as Don Ameche, Tyrone Power, Mercedes McCambridge, John Hodiak, McDoneld Carey and Marvin Miller, to catalog a few.

George Gobel, Dave Garroway, Hugh Downs, Durward Kirby, Truman Bradley, Harlow Wilcox, Cliff Arquette, Harold Peary, Bob Hawk, Phil Baker, Bill Thompson, Jim Ameche and John Chancellor all were products of Chicago radio. And so were Gene Autry, Buddy Clark, Vivian della Chiesa, Patti Page, Florian Zabach, Connie Russell and Les Paul.

Ben Bernie's "yousah, yousah" became a national expression via Chicago radio. Red Skelton did a show called "Avalon Time" from here, Percy Faith the "Carnation Contented Hour" for the old "Blue" network out of the WENR shop, and Wayne King had the old "Lady Esther Show." Goodman Ace created the "Easy Aces" here, and Louis Cowan put together a show called "Kay Kyser's Kollege of Musical Knowledge" with the band featured at the Blackhawk Restaurant in its more showmanly days.

Which station was first with the danceband remote is a matter of argument, but the innovation helped to make national names of such bands as Guy Lombardo, Lawrence Welk, Dick Jurgens, Anson Weeks, Jan Garber and Freddie Martin, among others.

Arch Oboler's "Lights Out" started here, and so did "Vic and Sade" (Art Van-Harvey and Bernadine Flynn), "The First Nighter" (Les Tremayne and Barbara Luddy), "Lum and Abner" (Chet Lauck and Norris Goff) and "The Quiz Kids."

WBBM contributed "Myrt and Marge," "Skippy" and "Scattergood Baines" to network radio. WENR had "The Sinclair Minstrels," 'Kaltenmeyer's Kindergarten" and "Don McNeill's Breakfast Club," the only one of all of them that's still going strong. WLS launched the "National Barn Dance" in 1934, and WGN had the very popular "Singing Lady" (Irene Wicker) and a serial called "Clara, Lu and Em."

But by far the biggest creator of shows and incubator talent was WMAQ, the oldest of the Chi stations still in town. (KYW predates it by a year, but Westinghouse moved that station to Philadelphia in 1934). Out of WMAQ came such shows, in addition to other already mentioned, as

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Bostonians don't need a Paul Revere to arouse them to good radio listening...They've been awake to it for 40* years on 50,000 watt WNAC Radio-680 in Boston...

*CELEBRATING OUR 40th ANNIVERSARY IN BROADCASTING / Key Station Of The Yankee Network / AN RKO GENERAL STATION ★★★

As 'Variety' Called 'Em—Way Back

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self-staged, are the classics of the industry.

At present their stride is slow and their wit dulled as if in exhaustion from the previous pace. They have lately been concerning themselves with an asinine routine about Andy, the shiftless member, writing his life story for a newspaper syndicate. Here the boys have gotten out of contact with common sense and the every-day touch. The sooner they get back to the orbit of average experience, the securer will be their position.

And while suggesting improvements to the auspices it is apropos to allude to a pronounced tendency of Pepsodent to over-sell. Their copy is pleonasmic and gushy. More than a few will realize that they take advantage of the audience held to attention by the pending arrival of their favorites to jam through an unusually big dose of commercialism.

Pepsodent theme song is now played by a studio orchestra where formerly it was a phonograph record. It is no exaggeration to tag "The Perfect Song" the best known and most quickly identified theme number on the air. *Land.*

(*From* VARIETY, *Dec.* 19, '33)

RUDY VALLEE IN HOLLYWOOD
With: James Cagney, Chic Sale, Florence Desmond, June Knight, Four Hawaiians, Frank Nelson, Ferdinand Schumann-Heink, and Harry Jackson Orch.
Full Hour
COMMERCIAL
WEAF, New York

In addition to headlining the number one (in popularity) program on the American radio, it becomes increasingly apparent that Rudy Vallee might also win a survey to determine the leading radio showman. His first program from Hollywood was socko. And that's strong evidence of Vallee's judgment and showmanly knack. For 3,000 miles separated him from his usual workbench and he was but newly arrived in Hollywood with his regular orchestra left behind and not much time to whip new material and organization into shape.

Program purred out its 60 minutes like a $7,000 automobile eating up cement turnpike. Style was embroidered all through the routining, pacing, and ringmastering. A program more ideally suited to make people feel kindly toward the bankroll making it possible would be hard to duplicate in the entire roster of broadcasting.

Ever gracious, Vallee is liberal with credits. But he doesn't gush. That's very helpful. Others try to be courteous and often succeed in giving folks a headache from excess of billing. Vallee slips in little personal sidelights on those participating in his programs and in addition gives the public interesting tidbits concerning his own progressional activities, apart from those for Standard Brands. He might be described as a showman who has humor and perspective and is also a gentleman.

Two of Vallee's headliners of last week (14) are individually covered under radio reports. They are James Cagney and Florence Desmond. Chic Sale has been reviewed before. Sale can probably work for the ether successfully any time an advertiser is prepared to meet the quotation. Here he offered 'Pop Eyed Elmer,' one of his older vaudeville skits. That was done some years ago as a short for Fox Movietone.

June Knight sang and showed a fine voice. When her cinematic fame is greater, her radio marketability will be strong for she has something to go with the to-be-achieved celebrity. A spiffy guitar and harmony foursome are the Four Hawaiians who are as far above the usual radio offerings of this classification as champagne is above Coca-Cola.

Harry Jackson orchestra is working with and for Vallee while the latter is on the coast. Vallee gave this outfit a general verbal buildup. It's a nice aggregation and they handled the show smartly. *Land.*

(*From* VARIETY, *Sept.* 9, '36)

MILTON BERLE
With Wendell Hall, Jones and Hare, Beryl Markham
Variety, Community Sing
30 Mins.
GILLETTE RAZOR BLADES
Sunday, 10 p.m., EDST
WABC, New York

Curious combination of material here. First hearing is no real test, except insofar as it goes to show that the sponsors seem to be resourceful. Mrs. Beryl Markham, English trans-Atlantic flyer, had arrived in New York only a few hours before the program and was rushed on for her first radio interview. This must have taken some maneuvering (and, incidentally, coin) since it could not possibly have been planned ahead. But that it was done, and done well, is distinctly in favor of the program directors.

Mrs. Markham, thus, quite naturally, became the star of the program and its regular personalities secondary. Whether the sponsors expect to grab other celebs for future layouts, or whether this was a one-week flash of exuberance to point attention is not clear. Certainly it was an attention-grabber since the station announced the fact several times during the late afternoon and thus rivited more listeners than would be usual.

Program members themselves and general program disposition strikes as distinctly corny—especially when thrown in together with such an up-to-the-minute item as this interview. Wendell Hall and Jones and Hare are both from way back when. Fact that both are paired here, and that both are figured to have the same kind of papa-mama front-parlor appeal tells something. On the other hand, the fresh type of humor exemplified by Milton Berle is probably figured to interest some of the younger folks.

Jones and Hare, the 'how-do-you-do' boys, seemed to be liked by the studio audience but nevertheless struck as being a bit out of place. Sang a couple minor items but most of their duties consist of audience work. Joshing various members of the audience and giving those joshed a box of blades. One guy used for the ribs was a N. Y. newspaper radio columnist, which seems questionable taste. Besides tipping off on rehearsals.

Berle had as easier time now than in the past. His gags struck as being well thought out and routined. His style is less rowdy and boisterous than in the past and he is likely to go places. There has never been any denying his spontaneous good humor and likeability, but he has been thought too fresh by some in the past. Here that element seems to have been cleared up without at the same time stymieing him.

Especially impressive was he when interviewing Mrs. Markham. Showed both tact and intelligence, bring out the high points of her flight and adventure, getting in a couple of good laughs, 'we must be related somehow, don't you think, Mrs. Markham, our names being what they are?' without being in any way offensive.

Centered is a bit in which Berle works wth a youngster, 'Jolly Gillette.' She is actually Eileen Barton, 10-year-old youngster, and a honey. Properly handled, this youngster can be worked up to mean a great deal in radio and the way she was handled in this first program, with Berle doing straight beautifully, is most decidedly the proper way.

It still remains a question how the program's basic combo will jell. *Kauf.*

(*From* VARIETY, *April* 10, '34)

PALMOLIVE BEAUTY BOX THEATRE
Gladys Swarthout, John Barclay, Frank McIntyre, Nat Shilkret, Theodore Webb
Operetta Tabloid
COMMERCIAL
60 Mins.
WEAF, New York

Idea of bringing to the mike a series of tab versions of the more popular operettas had been for the past three years kicking around from one ad agency to another until Benton & Bowles picked it up and sold it to Palmolive-Colgate-Peet as a medium for returning the combine's green-packaged soap to network attention. With the debut (3) abstract, "The Vagabond King," B&B did a commendably smooth and competent job.

Considering the narrow limits of radio and the problems involved in transposing a script whose emotional value depends almost entirely on spectacle embellishment, those responsible for the program managed nicely both in synthesizing the Friml score and the book and in projecting the operetta's dramatic background and plot. From the directional angle, the thing that topped them all was the handling of the chorus, both for warbling and mob effects. Mechanically the results were faultless. Added to this was as stirring a reproduction of the "Vagabond Song" as could be expected via the loudspeaker.

As the prima donna, Gladys Swarthout filled the bill to the popular taste, but there have been others on the air who have endowed "Only a Rose" with far more warmth and melody. John Barclay, from legit, gave an effective performance in the speaking phase of the title role. His was a tripling assignment. Besides aloting him the reading end of the "King" part, the continuity set him up as the "Captain Henry" of the tab and also loaded him down with some of the plug. Miss Swarthout also give lip service to the soap's efficacy. Other testimony givers were a couple of French accents described as beauty experts.

If the standard of production revealed by the initial program can be maintained, there is no reason why this late Tuesday night stanza shouldn't develop a high rating following. For its objective it has the hundreds of thousands who have seen the original or touring productions in the flesh, but who would still enjoy a fillip of the memory with scenario and score, and also the millions who have become familiar with the tunes through repetitions on the air, if not the screen or stage.

Among the operettas that Palmolive has lined up to follow are "The Student Prince," "Madamoiselle Modiste," "Blossom Time," "The Rogue Song," "Aileen" and "Princess Floria." *Odec.*

News & Talk

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something like 40,000,000 letters), was bounced in 1933.

There were a President's famed "Fireside Chats," and names that are filed under nostalgia: "The Town Crier," Alexander Woollcott, Ford Bond, Floyd Gibbons, Norman Brokeshire, Morton Downey, Tony Wons, "The Cliquot Club Eskimos," H. V. Kaltenborn, Boake Carter, Kate Smith, Harry Von Zell, Boswell Sisters, Nat Shilkret, "Baby Snooks" of Fanny Brice, Baron Munchausen (Jack Pearl) Frank Black, Eddie Cantor, Ted Husing, Burns and Allen, "Camel Caravan," Julia Sanderson and Frank Crumit, "Easy Aces," "Vic and Sade," Ben Bernie, Joe Penner, Jack Benny, Frank Munn, "Whispering Jack" Smith, Major Edward Bowes, "Fibber McGee & Molly," Phil Baker, John J. Anthony ("The Good Will Hour"), Bob Burns, Edgar Bergen, Rudy Valley, Kay Kyser, Phil Cook, Clem McCarthy, "Myrt and Marge," "Ma Perkins," "One Man's Family," "The Shadow," "The Green Hornet," "Inner Sanctum" and "Lights Out."

Radio's prestige and power built in the thirties continued into the forties and through the war years. The changes that have seen the development of radio today began in the late forties when there was increased station competition via the great increase in license grants, an increase in government serveillance and the growth of tv.

The full emergence of television in the fifties put radio through a severe crisis. The networks, in transition to news and feature feeds, provided little or no revenue to the locals, and national spot business struck a critical low in the mid-fifties.

But, via hard promotion of its expediency and economy the medium has lured new advertiser coin. News, along with some original musical formating—and talk formating—and a vast out-of-home audience as well as in-home certain hours, are the elements that have successfully reestablished, and will sustain, the medium.

1922
1962
40

Combining superior coverage in 1,621,700 radio homes with a full-range of varied entertainment and information.

WGR-AM • 550 KC • BUFFALO, NEW YORK

TTC Symbol of Service

Transcontinent Television Corporation

In Television: WGR-TV Buffalo • WDAF-TV Kansas City • KFMB-TV San Diego • KERO-TV Bakersfield • WNEP-TV Scranton-Wilkes Barre

Represented by

In Radio: KFMB & KFMB-FM San Diego • WDAF & WDAF-FM Kansas City • WGR & WGR-FM Buffalo

380 MADISON AVENUE • NEW YORK 17, NEW YORK

40th Anniversary

[illegible] theatre of [illegible] music . . .

. . . [illegible] by Broadcast Time Sales.
Owned [illegible] National Weekly, Inc. [illegible]

40th Anniversary

Radio—40 Years Ago

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medium to the b.o. and announced returns of Benny Leonard-Lew Tendler championship fight by radio to its audience, interrupting showing of "The Storm," and did SRO.

But the MPTOA (Motion Picture Theatre Owners of America) were resentful of ASCAP's pitch for music license fees and were even more hitter than the broadcasters who, by midyear, expressed recognition of the copyright owners' rights and suggested that both ASCAP and the MPPA (Music Publishers' Protective Assn.) fix a bargaining rate. Attorney Nathan Burkan for the music business proved how radio already had cut into phonograph recording royalties by constant usage of canned music.

$50-$150 Radio Sets

Early in 1922 VARIETY reported on "the wireless telephony 'concerts' which have become the national rage under the exploitation of the Westinghouse Electric Co. . . . The radio sets sell for from $50 to $150 and require nothing else than a radiator or a steam-pipe for a terminal to listen in on these wireless concerts under a 100-mile distance, or a 50-foot antenna (aerial) for a greater mileage away from the central location. The Westinghouse Electric Co. maintains four 'canned concert' centres, supplying the whole country . . ." Story detailed how newspapers became station owners and forecast "lessening phonograph record sales to a marked extent . . ."

Other fears and memoribilia: from Kansas City (Feb. 24, 1922) reported the concern that the K.C. Star's music may repiace theatre orchestras, with result the musicians union edicted against radio. And the Keith office, fearing its inroads, informed its managers "not to use the radio service as an attraction" (March 3, 1922). This didn't stop the Asher Bros. piping radio into its Palace, Peoria, Ill., including the Sunday sermons for the earlybird trade on the Sabbath, and making it pay off. Story detailed "the Palace boasts of an 80-foot aerial installed on its roof."

'Radio Sweeping Country'

A week later (March 10, 1922), the lead story was, RADIO SWEEPING COUNTRY. Datelined Newark, where the local Theatrical Managers' Association forbade acts doubling on radio, the midwest in contrast "was going wild over radio." The midwest dallies were high on the medium and it reached the stage where Orpheum headliner, Trixie Friganza, was not only being "impressed into service" by the newspaper-owned radio stations but was caught in the middle between the Kansa City Star and the K.C. Post, each wanting her. The theatre also was threatened to "have their advertising thrown out" if it did not cooperate in "delivering" the vaudeville headliner star.

Westinghouse officials meantime "promised" $5,000,000 worth of "entertainment service" to set-owners. And still another lachrymose effusion from Tin Pan Alley was titled "Over The Radiophone (Please Let Me Talk To My Mammy)".

Payment For Talent

As the broadcasters sensed theatre, talent and phonograph recording industry resentment, a plan was afoot to work out a "commercial" payment rate for talent, but an anonymous "big metropolitan morning newspaper and an evening publication" in New York promised another sort of talent payoff for actors' and singers' gratuitous ser ces—"suitable 'space.'"

While Prohibition forced the closing of two more famed New York landmarks, the Cafe de Paris (formerly Rector's) and the Moulin Rouge (underneath the Palais Royal); and the Fatty Arbuckle scandal caused his films to be withdrawn, although Joe Schenck offered to star him in a straight play on Broadway; while tab producer Gus Hill was planning a new thriller, called "Hollywood Scandals"; and a British radio announcer reported that Americans didn't regard illegal boozing as a crime but "more of a sport," radio continued its sweep. One Wilkes-Barre theatre, the Grand Opera House, even proposed a straight 10c. admission for a 11 a.m.-till-midnight grind for people just to drop in and "listen to the wireless in comfortable chairs."

As Nathan Burkan, for ASCAP, ruled that radio's usage of music was a copyright violation, the Society declared its first quarterly melon for 1922. It was $35,000. "Class A publishers received close to $1,000 each," reported VARIETY (April 14, 1922). "Class A writers got a little over $200." This meant $4,000 for the year for publishers; $800 for the year for writers.

Forty years later ASCAP's annual divvy is over $33,000,000; topmost songsmiths (Cole Porter, Irving Berlin) each collect around $100,000; publishing groups of the Warner Bros. (Music Publishers Holding Corp.), MGM-20th (Big Three: Robbins, Feist and Miller Music) and the Dreyfus (Chappell) groups are in the $1,500,000 to over $2,500,000 income brackets, and independents of the Mills Music-Shapiro, Bernstein genre collect around a half-million per annum.

Chi Radio

Continued from page 61

"Bachelor's Children," "Backstage Wife," "Betty and Bob," "Grand Hotel," "Guiding Light," "Ma Perkins," "Lone Journey," "Road of Life" and "Story of Mary Marlin."

Even as late as 1948, when the great days of network radio were nearly over, WMAQ fed NBC such shows as "Alex Dreier," "Dave Garroway Show," "Carolyn Gilbert," "Curtain Time," "Design for Listening," "Meet the Meeks," "National Farm and Home Hour," the "Quiz Kids," "Sheaffer Parade" and "University of Chicago Round Table."

Started by the Chicago Daily News and the Fair Store, it went on the air in April 1922 as WGU but changed the call letters shortly afterward because of confusion with the city's own station, WBU. A year later the News owned it all and placed its radio editor, William Hedges, in charge. But because he still had to write a column, Hedges hired Judith Waller from an ad agency and appointed her manager.

The big show under her management was "Three Doctors," which ran from 1925 to 1930 with Ransom Sherman, Joe Rudolph and Russell Pratt. Sherman later went on to do the old "Club Matinee Show," which gave Garry Moore his start in the early Thirties. Niles Trammel was installed as manager when NBC bought the station in 1931.

WAAF (which some histories list as older than WMAQ) also dates back to 1922, when it was founded by the livestock trade publication, Drovers Journal. WAAF produced Bob Hawk (who later went on to do "Take It or Leave It"), Eddie Chase ("Make Believe Ballroom"), newscaster Ulmer Turner and Fred Niles, who now has his own blurb-industrial film shop in Chi.

Late in 1922, the Chicago Board of Trade launched WDAF, which two years later was to become WGN under Chicago Tribune ownership, the new call letters signifying the Trib's slogan, "World's Greatest Newspaper." It was one of the four charter stations of Mutual Broadcasting System when it was formed in 1934.

In 1923, WBBM went on the air as a property of Ralph and N. Leslie Atlass. It was perhaps the first station to specialize in music, announcing in 1925 that music would comprise 95% of its daily schedule. WJJD went on in 1923, initially owned by Loyal Order of Moose and later by Ralph Atlass; and WLS signed on in 1924 under Sears Roebuck ownership. The call letters still abbreviate Sears' early billing as "World's Largest Store." Prairie Farmer bought it in 1928, and AB-PT acquired it less than 18 months ago.

Chicago Federation of Labor still owns WCFL, which was started in 1925, and likewise Moody Bible Institute and WMBI, which went on the air the same year. Emil Denamark Auto Sales started WEDC in 1926. And WAIT is Chicago radio's newest AM-er, going on the air in 1941.

FCC Gives KRLA a 30-Day Stay of Execution Pending Agency Appeal

Washington, April 3.

KRLA, Pasadena AMer waiting in Federal Communications Commission's death house, has been given a little borrowed time to allow action by FCC on its appeal for reconsideration of the axe order.

Commission recently directed that the outlet, operated by Eleven Ten Broadcasting Corp., be lopped off the air April 16. FCC unanimously refused to renew its license citing willful misrepresentations, and dubious promotional schemes, among other counts.

Commission's action in granting a delay in execution is routine. KRLA will have 30 days to operate and put its affairs in order following Commission disposition of the reconsideration appeal, which rarely succeed.

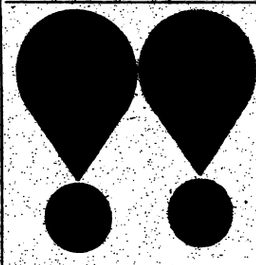
Following this step, if unsuccessful KRLA can then go to the courts in its effort to seek reversal of the FCC action.

Cincinnati — With the station since August, 1961, Don Herman has been named news director of WCKY here. In the new post he will work on a supervisory level with the radio outlet's pubaffairs director Lloyd Baldwin.

WJRZ's Jersey News Kick Sparks Radio Rivalry

The "in-depth" news coverage northern New Jersey by WJRZ, launched last week in the takeover of WNTA by the Golden Circle Group, has apparently stirred competitive action.

New York RKO independent WOR this week launched a 7:30 to 7:45 p.m. daily newscast dealing with suburbia. Newscaster Lester Smith is offering news of New Jersey, Long Island, Westchester, Rockland County and southern Connecticut. WNEW has promo's going featuring news department staffers and their New Jersey coverage.



SOUND OF EXCITEMENT WCAU RADIO

May is our 40th anniversary. Permit us a moment of nostalgia. WCAU Radio started in 1922. It was the year insulin was introduced/Warren G. Harding was president/F. Scott Fitzgerald's "Tales of the Jazz Age" was creating a stir/Charlie Chaplin was the King of Comedy/April Showers was one of the popular songs/Jack Dempsey was heavyweight boxing champion/The New York Giants won baseball's World's Championship/Rudolph Valentino and Lila Lee starred in "Blood and Sand"; Douglas Fairbanks in "Robin Hood".

We've progressed from crystal sets in 1922 to transistors in 1962... from road-exploring cars to space-exploring rockets. Through the terms of seven U.S. presidents... war and peace... depression and prosperity, WCAU Radio reported the ever-changing scene. Today the voices of WCAU and CBS Radio help us to maintain our sound of leadership and experience. Although we cherish our past we look back but briefly for we firmly believe in the future—its prospects never sounded better.

THE CBS OWNED STATION IN PHILADELPHIA · REPRESENTED BY CBS RADIO SPOT SALES

From The Production Centres

Continued from page 39

version of NAB . . . KPIX general manager **Lou Simon** tossed party for Wanda Ramey—and 36 couples—on occasion of her leaving KPIX to have a baby . . . Frisco State College set May 4 for its 12th annual Radio-TV Guild conference . . . KQED planning eighth annual auction June 5 through 9 . . . KTVU general manager **William D. Pabst** off for month in England and Greece following NAB convention . . . most other tv management from Frisco area also in Chicago for convention . . . **Connie Stevens, Robert Conrad** and **Poncie Ponce** spent Frisco weekend touring . . . KGO-TV's general sales manager, **Russ Coughlan,** set to emcee National Association of Advertisers banquet at Carmel April 6 . . . KFRC kicked off new two-hour "Sunday Special," a blog in music . . . KKHI planning new documentary series entitled "Probe" —the first, April 10, will consider prostitution . . .

IN DETROIT .

Realignment of WWJ morning newscasts will add city and state news to national NBC reports on the hour, with local news briefs on the half-hour . . . Capt. Marvin Eliot, better known as WWJ-TV weathercaster **Sonny Eliot,** has been named U.S. Air Force Academy liaison officer for the 1st Congressional District . . . WJBK adds brief book reports to its Sunday schedule with **Jim Dance** voicing the capsule reviews written by Dave Millan . . . **Dorothy Brushaber,** a senior at Mercy College, is WXYZ-TV's new "Sunny Seven" who will make station's public service announcements during the month of April.

IN PHILADELPHIA . .

Mayor James H. J. Tate made guest appearance on "Queen for a Day" (2) in deference to the ABC-TV show, which is being broadcast all week from Convention Hall . . . **Bud Brees,** veteran WPEN singing-disc jockey, quit to work in New York. **Joe Grady,** former deejay at station, succeeds. **Phil Lenhart** will take over the **Red Benson** afternoon show at WPEN, When Benson moves into the late night interview spot to be vacated by Frank Ford, April 9 . . . **Bill Bransome,** WRCV personality, is in Pennsylvania Hospital . . . **William (Uncle Willy) Seuren** is celebrating 30th consecutive year in broadcasting at WTEL . . . **Chuck James,** WHAT disc jockey, has left to join an Atlanta station . . . **John F. Cundiff** has been named general sales manager for WFIL-TV, succeeding **Kenneth W. Stowman,** who has been upped to director of sales and development for the Triangle stations. Cundiff comes from WNHC-TV, New Haven-Hartford . . . **Bill Campbell,** WCAU sports director, will be featured in a special sports package six Sundays between April 6 and Sept. 28.

IN BALTIMORE . . .

National Academy of Television Arts & Sciences is making drive to revive local chapter . . . **William C. Chadwick** is new publicity-public relations manager at WJZ-TV . . . **Tommy Dukehart** has left there to become director of public relations at Robert Goodman Agency . . . **Robert R. Rodgers** has been named sales manager of WBAL-TV . . . "Death Valley Days" has switched from WBAL-TV to WMAR-TV . . . **Jack LeLanne** has dropped his series here . . . **Brent Gunts,** vice-president and general manager of WBAL-TV, was featured speaker at annual Awards Dinner of Players Company, local group . . .

IN PITTSBURGH . . .

"Sentimental Journey," WIIC's new live show, preems April 9 at 8 p.m. Regulars will be **Buzz Aston** and **Bill Hinds** plus **Slim Bryant** and His Wildcats. Theme will be sentimental music from bygone years. "Best of Groucho" reruns will have 7:30 spot. The two shows will replace "Adventures in Paradise". . . KDKA has presented the Pitt Press Club with an original painting of the first radio broadcast. General manager **Les Rawlins** made the presentation . . . **Wallace Dunlap** has been appointed assistant sales manager at KDKA-TV by sales chief **Hank Greene.** Dunlap was formerly general manager of WFYI, Long Island . . . **John Hills,** who does a muscle seg on the "Kay Calls" show on WIIC, is writing a book on self improvement, exercise, foods and health. Prentiss-Hall will publish in the early fall. Hills also has a daily exercise program over WNBC-TV, New York . . . WIIC repeated its widely acclaimed religious documentary, "Divided We Stand," on Sunday (1) at 4 p.m. . . . KDKA-TV started a seven-week series today (4) on the problems of high school graduates in gaining admission to college. Series is called "KD Goes to College" and will be shown each week at 7:30 p.m. on Wednesdays.

IN MILWAUKEE . . .

WTMJ added a new five-minute weekday sports show March 26, with "Ted Moore on Sports," broadcast cross-the-board at 4:15 p.m. Sportscaster Moore offers latest sports news, background and the "light touch." WTMJ continuing "Walsh on Baseball," with Braves play-by-play announcer **Blaine Walsh** daily at 5:15 p.m. . . . **Jerry Charles** assumed public relations duties at WBON-FM, according to station's program director **Ron Walker** . . . **L. W. Herzog,** longtime Whitefish Bay resident and administrative assistant at WTMJ exhibited films of "early day" at the Bay, at recent meeting of Whitefish Bay Woman's Club . . . "More Children Mean More Schools," covered on Milwaukee School Board Reports over WMVS-TV, the Milwaukee Vocational School & Adult educational station recently. Panelists included Frederick H. Potter Sr., president, Milwaukee School Board (moderating); George Hampel Jr., John F. Foley, Thomas Brennen, Mrs. Elizabeth Holmes, Lorranine M. Radtke and Lloyd G. Larson . . . **Franklyn Ferguson** now doing "early" good music album show on WFOX.

IN CLEVELAND . .

The FCC approved the sale of WDOK Radio to Trans-Continent Television Corp. for $1,400,000, the highest price ever paid for a Cleveland radio outlet. In addition, owner **Fred Wolf** gets $1,666 a month for a year as a consultant to the new owners. Manager is **Maury Condon,** who had managed the TV Guide edition here, formerly was an announcer and ad man here and in New York . . . WJW-TV presented its model of the Friendship 7 space capsule, used for its St. Patrick's Day parade float, to the Air Force and Civil Air Patrol for a training aid . . . **Bud Dancy** sat in for **Bill Jorgensen** on KYW while the newsman was in Washington at a State department briefing . . . **Jim Graner** and **Tom Beltz** of KYW went to Fort Lauderdale, Fla., to report on where the boys (and girls) are. To make sure of co-operative models, Beltz took three Case Tech students along . . . WPW-TV finally cleared air time to show a local documentary on the birth of a baby. Pubaffairs head **Bob Huber** set it up . . . Signed as "Mike Douglas Show" host helpers on KYW-TV were **Frank Parker** and **Pat O'Brien.**

IN MINNEAPOLIS .

TV Guide's local office has a new good will and educational gimmick; women's guided tours of the Twin Cities' four commercial tv stations. Purpose is to acquaint gals with tv at close range, showing them how programs are produced and news accumulated and letting them watch staffers doing their jobs. All day tours every Wednesday are slated for 13 weeks, include a $2 fee covering bus transportation, lunch and a guide. Over 100 femmes took part in first two outings. Station execs approve the tours, feeling such stunts help to bring the public in closer touch and promote favorable word-of-mouth . . . University of Minnesota has begun stepped up classroom tv program, beaming thrice weekly math course to three classrooms. Future possibilities include televising courses from school's main campus in Minneapolis to U. of M. branches in Duluth and Morris, Minn. . . . **Randy Merriman,** WCCO-TV and radio personality, back home after leading CBS station's four-day tour of the Minnesota Twins' spring training camp in Florida. WCCO promotion for sports fans involved a package deal which included reduced fares for plane transportation and lodging.

IN MELBOURNE

Elaine McKenna, top Aussie tv thrush, back for a three-week booking with former channel GTV9 from the States where she's currently making a name for herself . . . **Dave King,** English comedian, here for short season with GTV9 for national screening . . . **Jackie Clancy,** English comedian resident here, has had his tv ban lifted and been given a spot on nationally screened "Channel 9 Show". . . **Evie Hayes,** Yank musical comedienne who starred in "Oklahoma!" and other hits here, doing good biz with two weekly tv shows on ABV2 and GTV9 . . . **Bob Moore** replaced **Hal Todd** on 3AK breakfast session . . . **Chips Rafferty,** top Australian actor, booked for rare tv appearance on GTV9.

Struggle For Power

Continued from page 25

organizational setup and D.C. identity, could be so easily susceptible to the whims and prodding of Governmental pressures, whereas the networks are in a position to be more properly aloof from such potential danger.

There's no question but that the NAB code boys were handed some potent ammunition in defense of their bid for control, in the ABC-TV "Bus Stop" scandal, particularly in light of the fact, supported by written documentation, that it had made overtures to screen the notorious Fabian segment before it was put on the air, but to no avail. Collins himself has already seen fit to make much of this.

As a persuasive argument that the network continuity acceptance boys have been derelict in their duties, and that the NAB code committee could have forestalled the subsequent disgrace, this was a case of handing it to the NAB on a silver platter.

The despairing "put up or shut up" note relative to the codes sounded a few weeks back by NAB Code Director Robert D. Swezey has been by and large interpreted as a trial balloon toward winning over sentiment toward NAB Code powers. On that occasion Swezey sounded the warning: "The stupidest thing any person or industry can do is to kid itself. Your new Code Authority is at the present time far from being the effective instrumentality that Gov. Collins and other far-sighted and intelligent people in the industry would like to see it become." That the billing was reserved for Collins exclusively did not go unnoticed.

For all the protestations of Collins (as voiced in a press conference held here over the weekend) that he's making considerable headway with the networks in arriving at mutual spirit of cooperation; for all his protestations that, as NAB chieftain, he and his code conferes expect to have the right to examine network programming before it gets on the air; for all his belief that the networks have been guilty of violating code standards and that only through a common effort can disciplines be invoked to avoid an improper move-in of the Government—for all of this the networks have no intention of letting Collins run the show and decide for them what is good and what is not good for the American viewing public.

Algiers & French TV

Continued from page 2

latest program nixes have been too much.

Barrere and Lalou have already done programs on birth control, social security, racism, the plight of repatriated French Algerian nationals, and prostitution for good results. There were even national personages who appeared on these programs to give their views. They prepared their intolerance program and even changed its emphasis on violence for more positive aspects to assuage RTF reps but finally found it forbidden anyway.

SRTJ thinks it is a mistake to cut off such necessary, timely shows at a time like this.

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Baseball's Teleshowmanship

Continued from page 2

of three eights, ranging north to south, a la time zones. Atlanta, Toronto, San Diego, Oakland and Seattle have inside track for new franchises as minor leagues wither on vine.

Return of National League ball to New York fills gap vacant since 1957 season-close when Giants and Dodgers picked up for greener pastures of California. Mets (name the result of elaborate poll after Mrs. Payson had personally favored "Larks") will play for one-year in Polo Grounds, archaic ex-home of Giants and ticketed for housing development in '63. Club is spending $250,000 plus to refurbish and will emulate the Yankees with special "club" for season boxholders. In deference to unattractiveness of the Harlem neighborhood after dark, the Mets will limit their night games to a couple of dozen, although that figure is expected to be upped when they move into the spanking new Flushing Meadows Stadium, being built in conjunction with the N.Y. World's Fair. Flushing ballpark, tapping several million potential fans in Nassau and Suffolk Counties on Long Island, got off to a slow start but a 1963 opening is predicted with ease.

Three new ballparks will be available for fans this year. Detroit and Washington Senators, involved in Presidential opener Monday, will play in the new District of Columbia Stadium in the district's Northeast. Federal facility replaces seedy Griffith Stadium with its 30,000 top.

Airconditioned, No-Rainouts

Houston is building standard one-shot park for '62 seating 32,000, but will replace it in '63 with airconditioned, domed job, first of its kind. Smaller park will be turned over to high school football. Covered ball park, seating 50,000, will assure Texas club of no-rainouts, something which has never happened before.

Most elaborate of postwar new parks will be inaugurated Tuesday when the Los Angeles Dodgers entertain National League champions, the Cincinnati Reds, in Dodger Stadium, located only a couple of miles from downtown L.A. Los Angeles Angels, of the other league, will also play there but will call ball park Chavez Ravine, which was name of the site when it was occupied by squatters and mountaingoats.

By whatever name, place will be a showpiece with seven different front rows, parking at different levels via color of your ticket stub, sideline fancing dining, etc. Walter O'Malley built it via 100% private financing with most of money coming from his sale of future broadcasting rights to Union Oil.

Met's Million

Mets' broadcasting package is as elaborate as Yankees' with Rheingold Beer and Viceroy cigaret picking up the tab estimated at $1,000,000 plus. Mets will telecast at home and on the road, missing only a few night games in bad time zones. However fans will have the option of staying home and watching top attractions like Memorial Day doubleheader with Dodgers on tv. Whether they'll see Casey Stengel, game's No. 1 nonplaying personality, without coming out to the park is something else.

Stengel came out of retirement as personal favor to George Weiss, ex-Yankee major-domo who took the top front office job with the Mets mainly to "show" the Yankees they made a mistake in firing him because he was too old (in late 60s). Two years earlier Weiss had turned down the presidency of the American League feeling he had a lifetime job with Yankees.

Powerhouse Videogabbers

Yankees' tv package is most lavish in baseball, with Ballantine Beer and R. J. Reynolds again picking up the tab. Three-man air team will again be headed by Mel Allen, highest priced announcer in the game, along with Red Barber and Phil Rizzuto.

Mets will offer Lindsey Nelson, who left NBC's Game of the Week; Bob Murphy, ex-Baltimore Orioles; and Ralph Kiner, who had worked with the Chicago White Sox. Kiner is an ex-homer champ of a decade back. All Mets' radio and tv will be produced by Joe Gallagher.

Houston air team will consist of Al Helfer, formerly with Mutual's game-of-the-day, and Gene Elston. Neither of new clubs "took a chance" with unknowns.

Houston club made offers sufficiently attractive to lure Paul Richards, manager of Baltimore, away as general manager, and tabbed Harry Craft, articulate and press-minded ex-big-league player and manager, as field boss. Craft had managed Kansas City, and had been one of eight 1961 coaches running Chicago Cubs in Phil Wrigley's revolutionary non-manager experiment.

Although the Maris-Mantle assault on Babe Ruth's home run record drew unprecedented space and coverage in press and radio, magnates are acutely aware that overall attendance dipped in the majors despite addition of two clubs, by 20,000. What it would have been without late-season juicer-upper would be horrendous to contemplate. A half million would probably be a good figure.

All 20 major league clubs are committed to exclusive air travel. The Dodgers now own their own private Electra. Schedules of both leagues show some dandy tight spots (examples: Cincinnati plays at home April 9, and in Los Angeles the following night. Ditto for Mets later in season). No dates were lost because of travel last year.

What baseball did lose, however, were a couple of leagues, including the longtime mid-western "B" loop, the Three-I, and the Double-A Southern Association. Latter is a grievous jolt because it had furnished hundreds of players to the majors.

Majors have placed no serious restrictions on telecasting major league games into minor-league territories, and NBC and CBS will again operate Game-of-the-Week programs over weekends, with Pee Wee Reese and Dizzy Dean at the mike for CBS and Bob Wolff and Joe Garagiola functioning for NBC. Wolff, formerly with Washington and then Twin-Cities after the move, replaces Lindsey Nelson.

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'4 BUY METRO' AS ABC-TV BUYS ONE

Chicago, April 3.

Metro TV placed its fourth hour series for network airing next fall on ABC-TV. Latter web, in a rundown of its fall schedule at the ABC-TV affil meeting, slotted Metro's "Circus By the Sea" in the 7:30 to 8:30 p.m. Saturday slot.

NBC-TV has the other two new Metro tv hour entries, "Eleventh Hour" and "Sam Bendict," in addition to the returning winner, "Dr. Kildare."

Tom Duggan Off Lightly In Two Court Actions

Chicago, April 3.

Los Angeles tv personality Tom Duggan, finally facing up to trial here last week, got off lightly in a pair of court actions that have dogged him since 1955. He settled a $250,000 alienation-of-affections lawsuit for $500 and won the dismissal of a $100 fine plus 10-day jail sentence for a contempt of court rap.

Back in his Chicago television days, Duggan was named co-respondent in the divorce complaint of Carl J. Champagne Jr. and was personnally sued for wooing away Champagne's wife. He received the contempt of court sentence from Superior Court Judge Daniel A. Covelli in 1955 for speaking disparagingly of the child custody hearings in the Champagne divorce case on his tv show.

Judge James B. Parsons, of U.S. District Court here, dismissed the contempt sentence on the grounds that Duggan's tv remarks did not prove to be a factor in the outcome of the child custody case. But the judge said he considered Duggan's video behavior "an abuse of one of our great media of communication for the private personal purposes of an individual who has at his disposal an instrument impressed with a public interest—an instrument not similarly available to those he criticized."

Titoland TV Making Inroads With Serbia, Slovenia, Croatia Stations

By HANS HOEHN

Belgrade, April 3.

With around 60,000 set owners, television in Yugoslavia is still a far cry from being a serious menace to other media but its inroads are increasingly felt, said Dragon Jevtic, head of the film division of Belgrade's TV Station.

There are now three tv stations in the land: Serbia has one in Belgrade, Slovenia in Ljubljana and Croatia in Zagreb. Two more are soon to be beaming in Skopje (Macedonia) and Serajevo (Bosnia-Hercegovina).

Tele was introduced in Yugoslavia in 1958. The country now manufactures its own sets, working with RCA and Philips licenses. The monthly fee per set owner amounts to 1,000 dinars which is slightly more than $2. Part of the people living on the Dalmatian coast don't need to pay because they can't receive the native tv program as yet. (But they can receive Italian tv from Bari.)

Yugoslavia's daily telecasting time is four hours (6-10 p.m.) at present. The country's program is run by a special board. Since there are four languages (Serbian, Croatian, Slovenian and Macedonian) spoken in the country, the program has to be divided into the special areas. Belgrade and Zagreb deliver a joint program because the Serbian and Croatin lingo doesn't differ much from one another. The other programs are in Slovenian and Macedonian language.

Advertisers may sponsor a program but they are not allowed to influence or interrupt (no spots) it. The name of the advertiser may just be mentioned in the trailer of the program.

Remarkably enough, quite a number of stateside shows (not so in other Commie countries) are seen on Titoland's video. To mention some: "Johnny Staccato," "Secret Journal of Dr. Hudson," "Silents, Please," "Safari," "Cannonball," "Danger Is My Profession," "Jungle Jim," "Disneyland," etc. As to Jevtic, the most popular native program is called "Private Eye," a Zagreb production.

Bert Burns Quits W-T For Observer's TV Slot

Bert Burns, the N.Y. World-Telegram & Sun radio-tv scribe, is ending his tenure with the afternoon daily at the end of this week in order to become head of radio-tv for the new weekly National Observer as of April 16.

As far as Burns W-T replacement is concerned, one hasn't been chosen. There is speculation that the daily may decide not to replace him.

Coincidentally, Harriet Van Horne, the daily's longtime tv critic, returned to work Monday (2) after layoff of a couple of weeks. There was conjecture that she was unhappy over having her column moved from the lead page of the second W-T section to the back pages where tv is normally departmentalized. However, W-T sources maintain that she was ill with a bad case of flu.

Wheeler Back With RCA

After three years as director of tv for the U.S. Information Agency, Romney Wheeler has quit to return to RCA. He joins the corporation on April 9, where as a RCA public relations staffer he'll report to director of the department Sidney Robards.

Before going to USIA, Wheeler had been director of European operations for NBC, the RCA subsid.

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McGee Joins $100,000-a-Year Ranks; Year Of the Big Buildup

By ART WOODSTONE

If Walter Cronkite can talk about his family, so can Frank McGee. So the NBC newsman talked:

"My granddaughter is almost a year old. She's at the waddling stage and, according to my son-in-law at Harvard, whenever she sees me on television she waddles up to the screen and pats her granddad.

"There's only one thing wrong," the granite-jawed commentator added. "She does the same thing when she sees Walter Cronkite."

The 41-year-old grandfather is definitely being pushed ahead by NBC. This year, if all goes as planned, it's presumed he'll break into the $100,000 income bracket, joining Chet Huntley and David Brinkley, the two biggest men in the NBC News picture.

For McGee to make $100,000 this year is undoubtedly a feat of special merit, because as he himself describes it, "There's almost nothing regular about my assignment." Furthermore, what makes it a feat is that just a few months ago the southern-born newsman lost a sponsored weekly half-hour, which also meant the loss of the usual commercial increments.

Though having lost the show, a Friday night affair called "Here & Now," he did not lose the sponsor. As No. 1 man on NBC News' tv "instant specials," McGee is still being stoked by Gulf Oil. Of the roughly 75 instants done so far, McGee recalled, 60 of them were bankrolled by the oil company.

McGee also does a 6 o'clock nightly news stint for NBC-TV and three hours of fronting Sunday nights for NBC Radio's "Monitor." However, since the instants are one of the more important items on its agenda, NBC News is quite willing to pull McGee temporarily out of either of the other two assignments to go for a late-breaking yarn.

Some NBC execs figure McGee has come far and with relative speed. Seven years ago, he was delivering the news, in a modest drawl, for WSFA-TV, in Montgomery, Ala. Since WSFA is also an NBC affiliate, McGee once got a chance to cover a Ku Klux Klan story for the web. "It brought him to our attention," an NBC exec said. Shortly afterwards, NBC shipped him to its Washington bureau as an administrator.

"When Julian (Goodman) hired me to run the newsdesk," McGee smiled, "it was to be a strictly off-the-air assignment. "Julian asked me when I was hired if I could stand desk work after being on the air. I told him, 'If I hire myself out as a horse, I'm a horse . . . If I hire myself out as a cow, I'm a cow.'

"'Good,' he said. 'Then I don't want you to come knocking at my door in two months telling me you can't stand it.'"

McGee said, "So I waited two months and 10 days. But it was still six months before NBC put me on 'Monitor.'"

No Time To Watch

Since the competition between NBC News and CBS News has been extremely keen the last few months, as evidenced by the obvious fact that both networks want their top newsmen to get themselves news space as well as report news stories, it seemed reasonable to ask McGee what he thought of CBS' news efforts. Deftly, yet with touch of what magazine and trade paper writers frequently refer to as "quiet sincerity," McGee said, "I don't watch CBS; I hardly have time to watch NBC."

McGee spent 11½ hours glued to his seat when Col. John H. Glenn took off around the earth. Other network newsmen manifested similar feats of endurance that particular day, which gave the ordinary observer pause about some of the more earthy and clinical aspects of human biology. The question, however, remains unanswered, thus adding to the mystery surrounding the business of news dissemination.

The one thing that was said, though, is that "stamina is a feature of the modern news man in television." This was not said by McGee but by an admirer of his at NBC, who felt that McGee is as much a product of "The Washington school of News" as Dave Garroway is of the "Chicago school" of television entertainment. To NBC, a man schooled in Washington is a man who is fully acquainted with the names, the places and the things that make national and international news and who is also well acquainted with the sources who supply the insights into those other things.

The network said it doesn't want McGee merely sitting behind a desk, "sort of coordinating things." They get him out on the road, when they can, for those instants. And the next big road assignment for McGee will be his probable visit to Europe in May to do a first-hander on the Summit Conference.

Being rather reflective himself, McGee took pride in the late "Here & Now," which incidentally is not entirely dead as a future NBC-TV project. He analyzed its temporary demise, in part, this way: "The fundamental problem was that the program was not a prairie fire, but then we didn't start out to make it a prairie fire. It was a quiet thing, in which we tried to take a reflective look at important topics."

A friend said of the NBC newsman, "Frank takes important stories seriously." The bass-voiced McGee evidently didn't think he was an important story because throughout a recent conversation, in which the subject of Frank McGee was pressed upon him, he was both modest and, most of the time, anything but serious.

All-Channel Bill

Continued from page 26

been put on for passage, otherwise, Harris' early move of approval would be hard to figure and Harris should know the lay of the land.

Outlook, when and if the bill's enacted, would be for no dramatic transition, naturally. Gradually, the all-channel receivers would replace the 12-channel sets, and even more gradually commercial as well as educational outlets would arise in the UHF band.

One quick upshot would be a spurt of hot bidding for the UHF vacancies and a field day for D.C. broadcast attorneys.

Existing UHF stations also would suddenly find themselves valuable properties on the speculative mart.

Whether the U stations can compete effectively with V's in the same mart is an open question and in the eyes of some observers a moot one.

FCC views the all-channel set deal as a longterm proposition. Five or six or more years may be necessary before there's real amelioration of the channel squeeze. By that time, with 82-channel receivers in most homes, (and technical advances in UHF casting), a nationwide switch to the U band might pose few practical or political problems.

Possibility of legal action by the UHF operators in communities contemplated for deintermixture by FCC under the present rule-making doesn't alarm Commission. If the courts reversed Commission's dropping of the deintermixture (on grounds, possibly, it amounted to a dubious sort of barter arrangement with Congress), FCC would have had its cake and ate it too.

Winchell-Paar

Continued from page 26

work balked at absorbing a $2,250 charge for the taped interview. Cleveland is not an o&o ABC-TV outlet whereas, in Washington, ABC seemingly was willing, and did, defray cost of the Nixon vidtape.

Winchell spells out these details to explain why ABC's Tom Velofa kept announcing periodically that "Winchell would be back" whereas, the columnist now reveals, he not only had the bad case of staph but his wife, June, was critically ill at their Scottsdale, Ariz., retreat. As matter of fact she is still bedded, a victim of cardiac ailment.

Winchell mentions Raymond Spector of Hazel Bishop (sponsor), Oliver Treyz, Tom Moore "and also John Daly who was then in charge of news" as knowing the true facts. Winchell details this in refutation of Paar's stating he was cancelled and that VARIETY called his the "lowest ratings." (Presumably this is Paar's interpretation of the Nielsens published at the time). Winchell reiterates also that he protested to Velota that "you're fooling the people because I'm just too sick to come back; the staph has impaired my speech and my appearance," but ABC seemingly had in mind his assuming the 11 p.m. Sunday news slot (15 minutes only, as against the six 30-minute shots) due to a programming shuffle involving "The Valiant Years" (Winston Churchill series).

Cig Coin

Continued from page 26

ute in "Laramie" and one-and-a-half minutes on "Vive Judson McKay," both via NBC. It has a minute-and-a-half in "Nurses" on CBS and three minutes divided over ABC's "Casey" and "Naked City."

Rest of the cig coin is split entirely between NBC and CBS. Lorillard has four-and-a-half minutes over NBC's "Price Is Right," the new Jack Paar primetimers, and Joey Bishop. It has three minutes divided in Ed Sullivan and Dick Van Dyke.

Philip Morris has its budget exclusively with CBS, investing in six regular entertainment shows and also in the nightly news. NBC has an exclusive on L. Liggett & Myers, which has money in five nighttime shows there.

Sterling Pitches

Continued from page 31

that were unacceptable to American distributors.

Also just moving into domestic syndication is the Sterling-Wolper, "Silents Please," half-hour series of archive pictures that had a run on ABC-TV. Turell says the regional and market-by-market pattern for "Silents" was forced by the web's cancellation of the package in the face of excellent aud acceptance and ratings. "Silents" first had a summer run, then was brought back to the regular schedule, but cancelled after a run of only 22 of the 39 stanzas. The half-hours not exposed on the network will be new product in syndication.

Turell says the series will be honored by the first rerun of any American product in the foreign market. Canada is repeating, and "Silents" also will get a rerun in Belgium by viewer request.

Sterling also reports initial sales on its "Special of the Week" package, 26 hour shows similar in format to the network Sterling-Wolper production for Procter & Gamble, "Hollywood: The Golden Years." That show, in fact, is in the package (available after web commitments) along with segs hosted by Maurice Chevalier, "Invitation to Paris"; George K. Arthur, selections from his short subjects; Frank Gallop, "The Legend of Rudolph Valentino"; Mike Wallace, "Biography of a Rookie"; Chet Huntley, "Behind the Great Wall"; and others. Producers are various in association with Sterling.

One of the specials, dealing with Admiral Byrd's North and South Pole explorations, will be used as a pilot for a second series, "Dreams That Men Die For," which will deal with dangerous adventure.

Going into production is a followup to "Silents Please," "Collector's Item," which will utilize both silent and early talkie footage and also foreign pix. Stars associated with the pix will narrate with Colleen Moore already slated to do commentary for "Lilac Time," silent WW I picture that starred her and Gary Cooper in his first major role.

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Inside Stuff—Radio-TV

According to Insider's Newsletter (Cowles), Vincent Edwards and "Ben Casey" (at the bat for 7th Ave.) are big hell-out items for blouses, costume jewelry, bracelets and charms, keyrings, watches, cufflinks, sweaters, etc. "Already a runaway national bestseller is Rhoda Lee's Ben Casey blouse (in polyester and cotton broadcloth)", says the Cowles newsletter, "which features what dress industry insiders say is the neckline of the year—a plain round high-rising neckband and side-button closing, which can be left open after operations. Note: Rhoda Lee has been licensed to use the name "Ben Casey" by Bing Crosby Productions, owners of the licensing rights. Less fortunate blouse houses are being forced to turn out the same style without the name, gamely dubbing it 'Medic' or, less prestigiously, 'the barber shirt.'"

"Trapeze," a post-'48 United Artists film, was erroneously included in last week's VARIETY among the features bought by ABC-TV for a 1962-'63 run. Package comprises 30 new-to-tv films which will be slotted in the 8 to 10 p.m. Sunday berth beginning in the fall.

National Assn. of Broadcasters has urged the Labor Dept.'s Wage-Hour Division to set salary standards at minimum levels in determining exemptions for executives, administrative and professional employees.

NAB also asked that salary tests be varied with the size of the market involved.

The division has hearings underway to determine if the present salary test figures should be hiked because of the boost in the minimum wage. Salary tests of $80 weekly for executives and $95 weekly for administrative and professional employees are now part of requirements for exemptions under the Wage-Hour Act.

Peter Molnar, CBS-TV sports producer, is planning extensive coverage of two upcoming sports events—the 26th Masters Golf Tournament at Augusta, Ga., and the 88th Kentucky Derby at Churchill Downs. At the Masters, Molnar will put a 90-foot crane into use as a camera placement to get aerial-type coverage, and at the Derby, he is having a special camera stand built in the backstretch to give racing fans a closer glimpse of the horses when they are so far away from the clubhouse. In all, 14 cameras will be used at the Masters and six at the Derby.

NBC-TV will air the annual TV Guide Award stanza on Sunday, June 24. Program will go into the 9-10 p.m. slot. Winners, as usual, are picked by a vote of the national mag's readership, with preliminary balloting going into the next issue. Then, in mid-May, once the nominations are counted, the same readers will get a crack at picking from five nominees in each of eight tv categories. Stanza will be produced by Roger Gimbel and written by Goodman Ace and his Perry Como scripting staff. Hour will come from both Hollywood and N.Y.

WRUL, worldwide shortwave station, kicked off a new departure in international broadcasting this week with a one-hour celebrity interview show being aired five times a week. Show is originating from Paul Taubman's Penthouse Club, N.Y. Initial week's guests include Connie Francis, Theodore Bikel, Hildegarde, Erroll Garner and Margot Moser. Sandy Landsberg is host.

Mike Stokey Stoking Solid Schedule With Triple Local-Web Stint

Hollywood, April 3.

If he can maintain the schedule laid out for him, Mike Stokey will be the busiest performer in tv. If he can "beat the odds" (his early evening strip on KTLA), he could well make more trips to the bank than any other performer. Last Monday (2) he took on another "back breaker" in replacing Henry Morgan on KCOP. His third stint will be a half hour of "Pantomime Quiz," one of the oldest shows in tv, on CBS-TV next fall.

Should his local schedule carry over into fall, he'll be on camera 12 hours a week. Stokey broke into tv soon after the medium became commercial and some dozen or so years later he'll be on the CBS network in prime time (10:30 p.m. Monday) with the charades game.

"Stretch" Adler KTLA manager, relaxed the exclusivity on Stokey so he could accept the KCOP bid. Morgan closed out six months on KCOP. Morgan was paid $3,000 a week but the ratings failed to attract sponsors. His last local Nielsen and ARB ratings were "below minimum" or less than one. His predecessor, Tom Duggan, now on KTTV, was rated consistently in the 3's and 4's, high for a late night show.

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Home Products Books Douglas Series on 10

Hollywood, April 3.

A new Jack Douglas adventure series, "Across the Seven Seas," has been bought by American Home Products for spot booking on 10 western stations starting in late August. It will air here on KRCA at 7 p.m. Other cities carrying the half hour program with a new travel concept are Frisco, San Diego, Portland, Seattle, Spokane, Salt Lake City, Sacramento and Fresno. Home Products' previous association with Douglas on "I Search For Adventure" lasted four and a half years.

Another Douglas series, "The Golden Voyage," also airs on KRCA this fall in color at 7 p.m.

CBS DROPS 'FRONTIER CIRCUS'

Hollywood, April 3.

Revue's onehour teleseries, "Frontier Circus," has been dropped by CBS.

Skein stars John Derek, Chill Wills and Richard Jaeckel.

MAP SUMMER LAUNCHING OF TRANSOCEANIC TV

Live, trans Atlantic telecasts, that will reach from Los Angeles to Moscow, are in blueprint for early summer.

U.S. and European shows of 10 and 20-minutes will be exchanged by the satellite Telstar now slated for a spring launching. European Broadcasting Union members are meeting this week in Seville, Spain, to plan their end of the exchange. The U.S. video webs and U.S. Information Office will be represented at the sessions.

'Follow the Sun,' 'Calvin' Off ABC-TV's Schedule

Hollywood, April 3.

ABC-TV axed two teleseries last week, including 20th-Fox' "Follow the Sun" and Kayro's "Calvin and the Colonel."

Dropping of hourlong "Sun" marks third 20th casualty this season, others being "Bus Stop" and "Adventures in Paradise." "Calvin" is halfhour animation cartoon featuring voices of Freeman Gosden and Charles Correll.

TV Thesp Asks $22,893 For 'Joey Bishop' Brush

Los Angeles, April 3.

Joe Flynn, tv actor, demands $22,893 plus interest for asserted breach of contract in Superior Court action involving "The Joey Bishop Show." Named as defendants were Josylar Inc., Danny Thomas Enterprises, North American TV Productions, Llenroc Productions and Sheldon Leonard Enterprises, doing biz as Belmar Enterprises.

Thesp charged he had been signed for teleseries but hadn't been used.

ITC Veeps Come & Go

Independent Television Corp. has lost one veep but gained another.

Milton P. Kayle has ankled as veep in charge of biz and legal affairs from the tv film company to go and become exec veep of VIP Radio Inc. Leonard I. Kornblum, who has been the company's controller and is a lawyer, was elevated to veep and treasurer.

New Lebanese TV Operation Promises To Make Near East Tempers Hotter

Beirut, April 3.

In the next few months, the Lebanese are going to put a large tv transmitter atop Nasser Chouf, one of this country's higher mountains. It'll not only cover all the parts of Lebanon that now don't get video with a signal, but it'll also cover Damascus in nearby Syria, Israel, Northern Egypt and Cyprus.

It's expected in some quarters that the transmitter at Nasser Chouf and others that are to crop up like it across the Middle East will ultimately create problems of some size and importance in Arab diplomacy.

Two tv channels now cover Beirut, Lebanon's major market (with some 600,000 people and 40,000 tv sets). Both channels are run by the same company, Compagnie Lebanaise de Television, and one, on Channel 7, is done in Arabian; the other, Channel 9, is for the local French speaking population, with a little English thrown in for good measure.

CLT, owned partly (about 30%) by Time Inc. and partly by "French government interests" (also 30%), is going to start operating two repeater transmitters out of Tripoli. This is the country's second largest market (with 200,000) people. The repeaters, naturally, will pick up the sked fed by CLT in Beirut. (Both channels run only in the evening, seven nights a week).

It's not the domestic feeds that anyone is worried about, just that "international transmitter" on the mountain. Naturally, the existence of a powerful setup on Nasser Chouf will give commercial CLT that much more to boast about when it comes to selling airtime. But transmitter has the potential of serving as a propaganda weapon, not that this is a part of the conception that CLT expresses. The Israelis (whom the Lebanese call Palestinians) might get a little miffed, even though their country has no tv of its own as yet and few, if any, tv sets around.

The Egyptians have their own tv and their own national needs. It remains to be seen how they will react to the proposed mountain transmitter in Lebanon. Eventually, observers say, there will have to be some kind of Middle Eastern concord arranged to prevent the obvious border overlaps in tv. (It is already the case that the Middle Eastern nations are agreed not to use the same channels, thus preventing engineering problems, but political problems are another matter).

Can't Find Talent

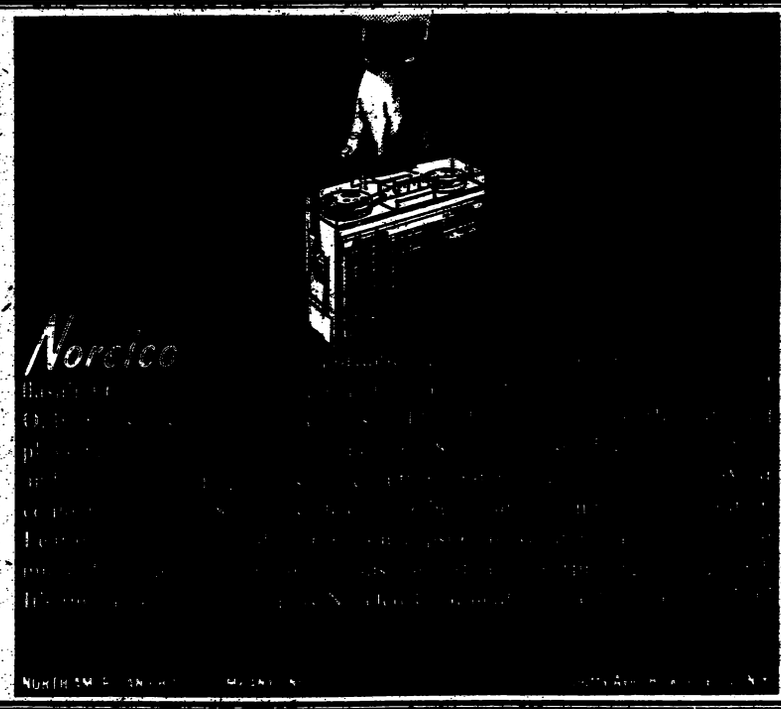
One of the biggest problems television in Lebanon faces these days is finding performing talent.

Compagnie Libanaise de Television, centered in Beirut, runs two tv channels, both simultaneously. One is in French and the other in Arabic. According to Clayton Brace, American assistant to the president of CLT, it's tough finding enough good performers to fill out the nightly blocks (each about four hours) on the two channels, if only because Lebanon just isn't that big a country and, therefore, doesn't attract that much frontline talent.

Brace is now in the States for a short visit. He first went to Beirut some five months back for Time Inc., which owns about a third of CLT. "Since talent is a problem," h said in New York, "It is our purpose to sign talent on an exclusive television basis—that is, whatever good talent there is." CLT has started making deals with big Beirut hotels, which have entertainment policies, for use of the talent the hotels import to dress up their nitery stages. (Evidently, one of the reasons for the tv exclusivity is to edge out a third Beirut channel that is starting. It is partly owned by ABC, the American web).

Brace, who spent 21 years with KLZ the Time station in Denver, Colo., said that CLT, both for the French and Arab-speaking audiences, do "a lot of live programming—quiz shows, dance shows and variety programs." But he suggested it was hard to properly fill all the hours CLT airs, which amount to about 30 hours weekly on each channel.

He thought that there was some faint hope that someday tv programs would be syndicated around the Arab world, although he saw no immediate prospect of such action.



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R & H's 'State Fair,' Elvis' EP 'Dream,' Mason's Comedy Top New Albums

STATE FAIR (Dot). The soundtrack of the latest 20th Century-Fox version of Rodgers & Hammerstein's "State Fair" is a b.o. natural. On top of a great score, there's a standout cast of pop performers who will carry this production with all levels of the LP market. Pat Boone does a nifty version of "That's For Me" while Bobby Darin takes charge of "This Isn't Heaven." The classic "It Might As Well Be Spring" is delivered in excellent style by Anita Gordon. Alice Faye handles her solo on "Never Say No To A Man" deftly while Tom Ewell has a solid character bit of singing on "More Than Just A Friend. Ann-Margret, a teenage fave, and David Street join pleasingly on "Isn't It Kinda Fun." Alfred Newman conducts the richly textured studio orch.

ELVIS PRESLEY: "FOLLOW THAT DREAM" (RCA Victor). Because there are only four tunes in the United Artists release, "Follow That Dream," Victor has issued the soundtrack set on an extended play package instead of the usual LP showcasing. Presley is in exiting form here running through a soft and moody ballad, "Angel"; a zingy rocker, "What a Wonderful Life"; a breezy folk-styled number, "I'm Not the Marrying Kind"; and the brisk and happy title song with a style that's continually fresh and always hot spinning material.

JACKIE MASON (Verve). A late starter in the wax sweepstakes, Jackie Mason is among the most recent comedy clicks on the nitery circuit. A former Rabbi, Mason's routine is flavored with a mild Yiddish dialect, but he does not accent this angle. The substance of Mason's humor is a genuinely oddball vision of life and a fast, unstrained delivery which gets its force from his savvy sense of timing the punchlines. This set is a straight transcription of his regular nitery act, recorded before a live audience that gives out with appreciative laughs in a way that reenforces the impact of the disk.

THE KIRBY STONE FOUR: "GUYS AND DOLLS" (Columbia). Frank Loesser's Broadway smash of some years ago, "Guys and Dolls," is brightly reprised via this somewhat jazzed-up version of the score by the Kirby Stone Four. Dick Hyman has arranged and conducted the session, which employes 25 of the top studio men extant, with a swing and bounce that isn't always Loesser but is consistantly entertaining. Vocally, the set bears the standard trademark of the Kirby Stones' harmonic sharpness and vigor which works effectively over the 13 tune selection including "Sit Down You're Rockin' The Boat," "Bushel and a Peck," "Luck Be a Lady" and "More I Cannot Wish You" to particular advantage. It is a brightly packaged set too, with atmospheric photos, etc. It could get some spins and attract consumer attention.

MR. ACKER BILK: "STRANGER ON THE SHORE" (Atco). Pegged to his single click, this set features clarinetist Acker Bilk working over a set of ballads backed by the Leon Young String Corale. The result is a nice, light easygoing assortment which blends Bilk's mellow horn stylings with his string backing. Selections include "Sentimental Journey," "Greensleeves," "Cielito Lindo," "I Can't Get Started," "Mean to Me" and, of course, "Stranger." It adds up to a lilting, pleasantly-listenable array. It's also an appropriate followup to the big single.

"CLEM McCARTHY — THE VOICE OF AMERICAN SPORTS" (Riverside). This is another fine outing for documentary disk producer Bud Greenspan, who has put together packages on subjects from World War II to great sporting events. In this LP, Greenspon has collected tapes from some of the highlights in the career of sportscaster Clem McCarthy's coverage of boxing and horse racing. Narrating from Greenspan's script is Ed Sullivan who does a nice job of filling in the details. Included in the LP are the Joe Louis-Max Schmeling bouts, with lotsa ring color and voice appearances by such luminaries as Tunney, Dempsey, Baer along with Louis and Schmeling. There are also racing calls of Sea Biscuit vs. War Admiral, a Kentucky Derby and McCarthy's miscall at a Preakness. There's plenty of sports excitement and nostalgia included here, and it is a must set for sports fans.

"THE THREE YOUNG MEN (FROM MONTANA)" (Columbia). This is a nicely-styled showcase for this pop and folk group's first Col waxing. The Three Young Men have an easy yet dynamic way with a song and are also able to handle material in various formats with consistant ability. They impress as a unit with a solid future on wax and probably in person. Their folk "Walk the World Like a Man," pop ballad "Goodby Is a Lonesome Word," humorous "Deliver to Milwaukee" and almost rock "Love Eyes" each in its own way attests to the versatility and performance values they possess. The set has spin and coin-catching potential.

LILLIAN ROSEDALE GOODMAN: "I SAY YOU CAN SING" (Capitol). This is an unusual instructional disk by a widely known Rosedale Goodman goes through a vocal teacher. In this set, Lillian series of elementary vocal exercises designed to tone up all facets of the singing technique. An insert, detailing breathing exercises and the material in the groove, should prove useful to do-it-yourself operatic aspirants or just plain singers in the shower.

BIG TINY LITTLE: "IN PERSON" (Coral). Big Tiny Little is a master at punching up the keyboard with fancy fingerwork. In this "on-the-spot" recording (made at The Marineland of the Pacific), Little puts a zest into his work that virtually bounces out of the grooves. He has a breezy, barrelhouse sound that's heightened by some snappy vocalistics on a string of oldies that seem to sound better every time.

CLARA WARD & HER SINGERS: "COME IN THE ROOM" (Vanguard). The pulsating excitement of gospel music is generated at its peak energy by this group. A staple of this religioso idom, Clara Ward & Her Singers belt out their songs with uninhibited force, but with an intuitive musical taste. Standout numbers in this set are the title song, "If I Had My Way," "Jacob's Ladder," "You've Got To Stand Your Test In Judgement" and "I'm Gonna Walk and Talk With Jesus."

LAWRENCE WELK
Presents His Newest Hit Album for Dot Records—"MOON RIVER"

"ODETTA AT TOWN HALL" (Vanguard). Odetta, the monomonickered songstress, is among the most compelling performers in the folk genre. Possessed of a powerful voice that ranges far and wide over several octaves, she projects her material with a high dramatic color. Recorded at a live concert in New York last year, this set includes much fresh material, including "Santy Anno," "Another Man Done Gone," "He Had A Long Chain On," "Ox Driver" and "The Frozen Logger."

"WALK ON THE WILD SIDE" (Choreo). Elmer Bernstein's score for the Columbia Pictures production, "Walk on The Wild Side," has been fashioned into a superior soundtrack LP. The title number is a powerful conception and several other thematic strains have an appealing romantic quality when played by the full studio orch. The top impact, however, is achieved in the group of small combo jazz numbers, including "Iron Rings," "Hallie's Jazz, Exit Kitty" and "Doll House," where Bernstein has turned up with superbly swinging numbers.

Herm.

Longplay Shorts

The April release schedules are in: The first Deutsche Grammophon release under MGM Records distribution consists of eight new albums highlighted by the first complete recording of **Carl Orff's** "Antigonae," a complete "La Boheme" starring **Renata Scotto**, and a solo recital by **Sviatoslav Richter** . . . Columbia is hitting the market with 34 LPs including the original Broadway cast albums of "All American" and "I Can Get It For You Wholesale" . . . RCA Victor's "April Shower" of 13 pop albums premieres **Duane Eddy** and **Sonny Rollins** plus new collections from **Harry Belafonte, Henry Mancini, Frankie Carle, Eddy Arnold, Sam Cooke** and **Melachrino.**

Capitol is issuing 16 albums and three four-track stereotape packages. Heading the LP list are packages by **Vic Damone, Tennessee Ernie Ford, The Four Freshmen, Jackie Gleason** and pianist **Lee Evans.** The tapes feature **Leonard Pennarie** and **Alfred Newman** conducting the **Hollywood Bowl Symphony, The Four Freshmen** and **Jackie Gleason** . . . An album containing two solo pieces by **Sviatoslav Richter** and two albums in "Great Recordings of The Century" series by the late **John McCormack** comprise Angel's releases for the month.

Jessica Tandy and **Richard Burton** have recorded a three-record album for Caedmon of Shakespeare's "Coriolanus," it's scheduled for release by The Shakespeare Recording Society in mid-April . . . **Sonny Rollins**, new RCA Victor disker, opens at New York's Jazz Gallery April 10 for a two-weeker . . . **Olatunji**, Columbia artists, makes his Carnegie Hall debut Saturday (7) as part of the **Dick Gregory** concert . . . Dealer orders for Capitol's original Broadway cast album of "No Strings" passed the 100,000 mark in its first week on the market.

Erroll Garner on the Coast this week for concerts in Berkeley, Sacramento, Santa Monica and Pasadena . . . Carlton Records is taking a crack at the campus field with two packages, "The Collegiate Sound" and "More Collegiate Sound" . . . **Clara Ward Gospel Singers**, currently out with a new Vanguard LP, set for the Newspaper Guild Page One Ball at New York's Hotel Astor on April 27 . . . **Bud Dashiell & The Kinsmen**, Warner Bros. diskers, play a return engagement at the Crescendo, Hollywood, April 4-15 . . . Capitol Records' artists **The Lettermen** set for **Ed Sullivan's** show June 10.

Atlantic has cut an LP with **Mel Torme** while he was gigging recently at the Red Hill, Camden. The diskery will also have a new Modern Jazz Quartet set out soon called "Lonely Woman" . . . Decca waxer **Charlie Manna** into the hungry i, Frisco, April 23 . . . **Charles K. L. Davis**, Hawaiian singer also with Decca, doing a series of concerts in the Chicago area . . . Atlantic and Atco having a run on single followup LPs with **Bobby Darin's** "Bobby Darin Sings Ray Charles" following his "What'd I Say" 45, **Acker Bilk's** "Stranger on the Shore" pegged to his single of the same name, and **The Drifters'** "Save the Last Dance For Me" which includes their "When My Little Girl is Smiling" 45. The Darin and Drifters LPs both are marked with stickers noting the single inclusion.

Decca's April promotion involves 11 new and 129 catalog items covering the Decca, Coral and Brunswick labels. Among the 11 new ones are disks by **Carmen Cavallaro, Guy Lombardo, Wayne King, Henry Jerome, Jan Garber, Warren Covington, Earl Grant, Irving Fields, Teresa Brewer, Big "Tiny" Little** and **Jackie Wilson.** Dealer incentive plans and promotional aids have also been designed.

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

BRENDA LEE . . . . . EVERYBODY LOVES ME BUT YOU
(Decca) . . . . . Here Comes That Feeling
Brenda Lee's "Everybody Loves Me But You" (Champion†) wails with a commercial stride that will be hard to stop once it gets started on the spinning rounds. "Here Comes That Feeling" (Doral†) has the feeling of click, too, with its vivid vocalizing of a sharp rhythmic line.

* * *

THE TOKENS . . . . . BIG BOAT
(RCA Victor) . . . . . The Riddle
The Tokens' "Big Boat" (Lionel) sails along slick folk lines with a vocal punch that will send it to the top of the spinning heap. "The Riddle" (Bright Tunes†) puts the familiar folk classic into a harmony pattern that will attract young listeners.*

* * *

THE KINGSTON TRIO . . . . . JANE, JANE, JANE
(Capitol) . . . . . Scotch and Soda
The Kingston Trio's "Jane, Jane, Jane" (Vivid†) is another highly pleasing effort out of the folk factory that has a solid winning streak to its credit and this brisk item will sustain the pace. "Scotch and Soda" (Beechwood†) sets up a melancholy round with a vocal lead that stirs up a light blues mood.

* * *

GENE PITNEY . . . . . LIBERTY VALANCE
(Musicor) . . . . . Take It Like A Man
Gene Pitney's "(The Man Who Shot) Liberty Valance" (Famous) is a stirring song saga with appropriate western overtones to fit in with the Paramount pic release which it titles. It's sure to ride high on the spinning range. "Take It Like A Man" (Triot) gets most of its spinning vitality from the interesting vocal ap-*

* * *

LINDA SCOTT . . . . . COUNT EVERY STAR
(Canadian-American) . . . . . Land Of Stars
Linda Scott's "Count Every Star" (Paxton) shines again in this highly attractive blending of musical arrangement and vocal styling. "Land Of Stars" (Tybee†) shoots high into the big ballad orbit but misses its mark.*

* * *

GENE McDANIELS . . . . . FUNNY
(Liberty) . . . . . Chapel of Tears
Gene McDaniels' "Funny" (Chappell) has a bright rhythm quality that's heightened by an attractive vocal and a fine orch-chorus support. "Chapel Of Tears" (Metric-Gregmark†) is another of those country-styled weepers delivered with a blues shout that gives it most of its appeal.*

* * *

JAMES DARREN . . . . . CONSCIENCE
(Colpix) . . . . . Dream Big
James Darren's "Conscience" (Aldon†) is guided by a novel lyric idea and a winning dual-vocal approach that is headed for lotsa play. "Dream Big" (Colpix†) plays up the double-tracked vocal idea again on a bright slice that should get some attention.

* * *

JACKIE WILSON . . . . . SING
(Brunswick) . . . . . Hearts
Jackie Wilson's "Sing (And Tell The Blues So Long)" (Merrimac†) has a snappy pull and a gospel-styled beat that's sure to whip up lots of spinning enthusiasm. "Hearts" (East-West) is in a big ballad groove with an impressive vocal belting effort that will do okay in some spinning circles.*

* * *

DON GIBSON . . . . . I CAN MEND YOUR BROKEN HEART
(RCA Victor) . . . . . I Let Her Get Lonely
Don Gibson's "I Can Mend Your Broken Heart" (Acuff-Rose†) has a runaway spinning flavor because of the way the rhythmic country mood is peppered with surefire pop touches. "I Let Her Get Lonely" (Four Star Sales†) has a wistful mood that's suited to a beer-crying jag around the jukeboxes.

* * *

GORDON MacRAE . . . . . THE SWEETEST SOUNDS
(Capitol) . . . . . Nobody Told Me
Gordon MacRae's "The Sweetest Sounds" (Williamson) is a lovely ballad from Richard Rodgers' current "No Strings" score put in a vocal setting that the "good music" programmers will find hard to resist. "Nobody Told Me" (Williamson*) is another pleasing ballad from the same score and it, too, shapes up as good programming material.*

* * *

TONY RICHARDS . . . . . CARAVAN OF LONELY MEN
(Carlton) . . . . . Wind-Up Toy
Tony Richards' "Caravan Of Lonely Men" (Trinity†) introduces a new singer with a bright future on a bangup slice that projects a strong vocal technique on a ballad that could stir young emotions. "Wind-Up Toy" (Trinity†) plays with a rocking beat and lyric angle that has an okay breezy quality.

* * *

RICK & LANCE . . . . . WHERE THE FOUR WINDS BLOW
(Big Top) . . . . . Good Buddy
Rick & Lance's "Where The Four Winds Blow" (Rumbalero†) could blow up another folk storm a la last year's "Greenfields" click since it's almost on the same order in style and delivery. "Good Buddy" (Vickit) has a frisky folk style that could get a good juke reaction.

* * *

THE VOLUMES . . . . . I LOVE YOU
(Chex) . . . . . Dreams
The Volumes' "I Love You" (Chrisst) has already left its mark on the teeners in the Detroit area and its big beat rocking sound is sure to hit the juves around the rest of the country with the same impact. "Dreams" (Chrisst) has nothing much to set it apart from the overload of rocking ballad product.

* * *

JOHNNY O'KEEFE . . . . . I'M COUNTING ON YOU
(Mr. Peacock) . . . . . Steady Game
Johnny O'Keefe's "I'm Counting On You" (Sea-Larkt) is an Australian import that clicked Down Under and could make it up here because of the nifty styling on an easy melodic line. "Steady Game" (Cedarwood†) plays with a country-styled ballad lilt for just fair spinning results.

Gros.

*ASCAP. †BMI.

$30,000,000 BIZ IN 99c LP

Rules No Bar to ASCAPites' Beefs

In an effort to avoid a recurrence of the brouhaha that virtually turned last November's ASCAP membership meeting at New York's Hotel Roosevelt into a shambles, prez Stanley Adams laid down a couple of ground rules for the vox pop portion of last Thursday's (29) meet at the Hotel Astor.

The rules for the off-the-floor soundoff were 1) no personalities are to be attacked and 2) talks will be limited to between five and 10 minutes. So—Charlie Tobias got up and immediately accused Pinky Herman of downgrading the meetings, and Redd Evans held the floor for a more than 45-minute attack on ASCAP's board of directors.

After being reminded from the chair twice of the "No Names, Please" ruling, Tobias apologized and continued, "Some members have overstepped their bounds" and "Certain people have assumed the right to conduct the meetings from the floor and vilify respectable ASCAP members." Nobody in the Grand Ballroom was fooled by Tobias' artful dodge.

No gavel was used, however, to halt Evans' talkathon. The publisher opened with "I never single out an individual, instead I refer to the whole board when something is corrupt." Evans again voiced his stand that ASCAP was approaching disaster and that the Society was dying because of the "gimmicks being devised to deliver ASCAP monies to the self-perpetuating board." He concluded with "I change my charge that you are dying—you are dead."

Broadcasters Cold to ASCAP's New TV Rate Plan, Society Atty. Asserts

Main issue at the semi-annual membership meet of the American Society of Composers, Authors & Publishers at New York's Hotel Astor last Thursday (29) was the continuing tv rate case.

ASCAP attorney Herman Finkelstein revealed that since the broadcasters turned down the federal court's proposal to divest ownership in Broadcast Music Inc. in exchange for an estimated 16%-17% cut in fees paid to ASCAP, there were no proceedings now pending along that line.

Finkelstein also voiced the Society's objection to the broadcasters' aim to get "licensing at the source" which would have the local broadcasters pay for programs they originated only and that the telefilms they bought should be licensed directly by the producer. Finkelstein contended that the "responsibility lies on the broadcaster and cannot be put on to the producer" and the broadcasters, because of their affiliations with BMI, could say to the producers, "Unless you deliver performing rights we won't take anything not BMI." He also mentioned that the costs of monitoring, if the broadcasters' plan were accepted, would be "astronomical."

Finkelstein further stated that it was an attempt by the broadcasters to evade and avoid clearance of performances for profit. "The tv film producer is in a hazardous position," he added, "and many of them are not in a financial position to clear performance rights."

He pointed out that the court has indicated that it is not in favor of such licenses and that if the

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Roy Hamilton to Buck Programming Tide With 'Mr. Rock and Soul' LP

Roy Hamilton is going against the disk programming tide. While many radio stations are switching to "good music" and many industry prophets are tolling the death of rock 'n' roll, Epic Records is about to release an r'n'r LP by the balladeer who has never before cut a package in the big beat groove.

Hamilton's decision to hit the rock 'n' roll route is based on his belief that it's not a trend or a craze like the Twist. "Instead," he says, "it's like rhythm & blues and country music. It's a kind of music which is always going to be heard. Rock 'n' roll became popular because it was sung by singers like Elvis Presley who had the impact necessary to give it nationwide focus. But it was around for a long time before, and it will be sung and played for a long time to come."

Len Levy, Epic's national sales manager, predicted that the album, titled "Mr. Rock And Soul," will change Hamilton's public image completely.

Mary Small Into Disk Biz Via Her Own Outfit

Singer Mary Small has gone into the disk business on her own. She's formed a company to be known as Vi-Talent Records.

The label's first single release (LPs are being blueprinted) will be "Why Won't He Smile (Ben Casey)" backed with "Lonnie and Ronnie." Sides were cut by 14-year old Louise Mortilla from Hicksville, L.I.

Lieberson Reins Col Creative Dept.; Deb Ishlon Exits

Goddard Lieberson, Columbia Records president, has taken over the reins of the company's Creative Services Department with the exiting of Debbie Ishlon who was veepee in charge of the division for almost two-and-a-half years. Col's Creative Services encompasses art & design, advertising, and press information.

In the reorganization of Creative Services, the various department heads now report directly to Lieberson. They are: Robert Cato, in charge of art & design; Morris Baumstein, in charge of operations (advertising), and John Kurland, who heads press information.

Miss Ishlon, who's been with Columbia for the past 15 years, had headed the public relation division for eight years before she was upped to the veepeeship and head of Creative Services. According to Lieberson, she'll now be used by Col to handle certain special assignments. Meantime, she's at work on her second novel and rounding out several indie projects. She'll announce future plans shortly.

Her first novel, "Girl Singer," is due for a pic treatment. Singer Connie Francis, who's contracted to the Metro studio and who records for the MGM label, has taken an option on the book for a filmusical in which she'll star.

Bud Harden to Helm Capitol's Custom Dept.

Bud Harden has been set as director of Capitol Records' Custom Service Dept. He'll be in charge of the company's entire Custom Service program, including premium records and the pressing of disks for other companies.

Harden, who has been with Capitol for 14 years and with the Custom Service division since 1958, will headquarter at the diskery's Hollywood base. He reports to George Jones, general manager of Capitol's manufacturing & engineering division.

ABOUT 50,000 OUTLETS TO GO

By MIKE GROSS

The lowprice record is assuming a position in the disk industry similar to the one now held by the paperback in the book industry. It's in a continual upward spiral and bringing new customers into the record market with a buying power that is expected to rub off on regular-priced disk sales as well.

The 99c disk began to pick up steam about two years ago and reached an approximate $30,000,000 take for 1961. The full lode is still to be tapped since the '61 gross at the retail level came through about 10,000 outlets (supermarkets, drugstores, discount houses, variety stores, chains, etc.) and it's figured that there are between 30,000 and 50,000 more outlets around the country available for lowprice disk peddling.

It's also interesting to note that the $30,000,000 take was virtually shared by only five lowprice disk manufacturers. In the field now are Premier, Synthetic Plastics, Crow, Pickwick and Tops. It'll surprise nobody if the manufacturers list doubles within a short time as more and more entrepreneurs get wind of this burgeoning business.

Phil Landewehr, who heads the Premier outfit, welcomes the potential competition. "Like the paperback manufacturers," he said, "we thrive on competition. The more lowprice records available the more new consumers will become disk-conscious which is just what the industry needs right now."

Landwehr thinks so strongly about the positive effects brought about by competitive disk labels that he's even created his own competition. He has four labels working out of the parent Premier company. They are Coronet, Parade, Spin-Orama and Celebrity. (He also operates a kidisk line called Twinkle.) He services different outlets with each line but he feels that the customers who buy a Coronet disk in one supermarket will eventually wind up in some chain store to buy a Parade platter.

One of the main reasons for the booming lowprice disk market, according to Landewehr, is that people who own phonographs which cost $50 or less are reluctant to spend $3.98 to $5.98 for a record

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Off-B'way Gets Another Album

By the standards of recent history, off-Broadway is having a better-than-average season on wax. On Monday (2), the second downtown tuner of the year was put into the grooves when, under the direction of Hal Mooney, Mercury Records cut an original cast platter of "Fly Blackbird." This is the label's second off-Broadway disk of the semester, the company having released on original a caster of "All in Love" a month ago.

Also for the history-minded is the fact that E. B. Marks Music is the publisher for both "Blackbird" and "Love." Earlier in the year, Merc cut a disk of the Broadway revue, "From the Second City," but never released it due to the show's rapid departure from the Main Stem to a Greenwich Village cabaret especially created for it. Merc, however, has a platter on the market of the original Chicago Second City Company in action.

"Blackbird" has been at the Mayfair Theatre since Feb. 5. Produced by Helen Jacobsen, it has book, music and lyrics by C. Jackson and James Hatch. Gershon Kingsley, who did the original arrangements for the tuner, has expanded his orchestrations to include more than the twin pianos and drums at the Mayfair.

Form of ASCAP's TV License in Lap Of Federal Court; See Long Struggle

Chicago, April 3.

Since it rejected the settlement proposed by N. Y. Federal Court Judge Sylvester J. Ryan as "unworkable" last week, it remains now for All-Industry Television Licensing Committee to convince the judge that he does have the power under the consent decree to rule for a revision of television's existing license with American Society of Composers, Authors & Publishers. At the same time, ASCAP will have submitted its own "proposed offer of proof" to attempt to convince the judge that he does not have the power, but, rather, is confined by the decree only to fix the fee in the existing license.

So reported Hamilton Shea (WSVA-TV, Harrisburg, Va.), chairman of the All-Industry Committee, to the membership of the National Assn. of Broadcasters conclave here today (Tues.). In his status report, Shea estimated that it might take Judge Ryan a month to decide whether or not he does have the power to amend the license for clearance at the source, and, as Shea noted, the party that has been ruled against unquestionably will appeal Judge Ryan's decision to the Supreme Court.

It could well turn into a long, drawn out fight, Shea told the membership, and he stressed that, if so, the committee will need the industry's continued support.

He told VARIETY that the television industry has never been in a better position to fight the ASCAP demands, because in the past two negotiations — five and 10 years ago—the industry was too new and immature to have the necessary hindsight and foresight to present to the courts. "Today," Shea said, "the programming forms are set, and television has settled into a pattern that enables us to predict with some knowledge what our music needs will be for the next five years. The industry now has a background—it is out of the experimental stage—and we can now speak with some logic." The argument that will be presented to Judge Ryan by the committee, in effect and in lay terms, amounts to this: that when a 'user" wants a license and it is priced too high, or is inadequate for his needs, his only recourse is to take the matter to the courts for an adjustment. Because the user ought to be able to have the license he requires and not one that is arbitrarily forced upon him.

Shea said he hoped that the current negotiations would put ASCAP licensing fees in the right focus, for stations are still paying for music on the basis that it is all featured music—even when it is only background or transitional—as though it were the biggest element in the program.

Mascari Quits Merc For UA Roving Assignment

Eddie Mascari has switched from Mercury Records, where he was in charge of music publishing activities and licensing, to the staff of United Artists Records. He'll headquarter in Chicago.

In his new association with UA, Mascari will travel through the midwest and southern territories contacting indie producers as well as handle special recording assignments. In addition, he'll represent the UA publishing firms in the areas he will cover.

Cap Pinkslips 55 In Major Reorg To Cut Overhead

Hollywood, April 3.

A major reorganization among top level execs and pinkslipping of "more than 55 people in the Capitol organization across the country" has taken place at Capitol Records.

Alan Livingston, Cap veepee in charge of Creative Services, confirmed the mass employee exodus which will continue within the next two months. "However," Livingston stressed, "it should be made clear that all notices have already been received by the employees involved and that no further dismissals are now contemplated. It will take about two months for some of these departments to make the adjustments and the people involved are aware of the time element."

Although no names were released, it's been confirmed that several a&r producers and at least five department heads will leave the diskery. Others, of staff level, in accounting, engineering and market research have received pinkslips. Remainder comprises secretaries, clerks and stenographic help.

Livingston said additionally: "The cuts were made by me to operate more efficiently on a tighter, streamlined basis. Primarily, the elimination of many of these jobs was also the elimination of unnecessary functions. We were overstaffed and a cutting-down was mandatory."

The Cap veepee, who, directly under Glenn Wallichs, prexy of the waxworks, runs the entire operation, said the duties of Joe Csida, who heads up the singles division, promotion and publicity, and handles all Broadway original cast albums and material, and Lloyd Dunn, marketing and research division veepee, will be enlarged by absorption but will not materially change their functions.

Csida's visit to the Coast this past week, declares Livingston, "had nothing to do with the cuts; they were planned and made effective before he arrived here." The layoffs at Capitol will amount to "slightly more than a 6% cut in total presonnel," he stated.

Chirumbolo to Head Verve Album Sales

Vic Chirumbolo has been upped to national sales manager for Verve's album product. He has been eastern regional sales manager for Verve.

In his new spot, Chirumbolo will work under the direct supervision of Andy Miele, director of marketing for MGM/Verve and its subsidiary labels. He'll be responsible for the sales of Verve LPs only. Sales of all singles on the MGM, Verve, Cub and Choreo labels will remain under the jurisdiction of Lenny Scheer.

Joe Fields has been brought in by Miele to handle eastern representation for the Verve line.

Oh to Be in Britain Now That Spring's Here, Say Lotsa Yank Performers

London, April 3.

Brenda Lee's arrival marks yet another stage in a two-month invasion of this country by American disk artists. Miss Lee, who is here for video and concert dates, follows visits by Buddy Greco, Billy Daniels and the Four Freshmen. Projected tours by Jeri Southern and Johnny Mathis were cancelled through illness.

During April American jazzmen Count Basie, Louis Armstrong, Erroll Garner, Benny Goodman and George Shearing are lined for dates in Britain, while pop artists Neil Sedaka, Gene Vincent, Johnny Burnette, Gary U. S. Bonds and Gene McDaniels are also due in for engagements.

Even Jerry Lee Lewis, who was not well received on his last visit, is set for another tour. He'll be followed by Nelson Riddle and the Bob Scobey jazzmen. Judy Garland is slated to film here as is Connie Francis. Pat Boone is currently doing so.

1st Int'l Jazz Fest Gains Momentum, Lotsa D.C. Bashes May 29-June 3

The First International Jazz Festival in Washington, D. C., sponsored by the President's Committee of the People to People Program, part of the Voice of America setup, will take place all over the nation's capital, May 29-June 3. In charge of putting the fest together and on the boards are John Hammond, George Avakian, Neshui Ertegun, Gunther Schuller and Allan Morrison.

The festival will be a non-profit affair, all proceeds going to the purchase and sending of musical instruments to foreign countries where they are needed. The schedule will feature multi-participation jazz concerts, smaller jazz programs, a ballet offering, jaz films, a young people's concert and exhibitions of disks, books, paintings etc., all dealing with the jazz idiom.

Among the tooters already set to appear are Duke Ellington, Cannonball Adderley, George Shearing, Dave Brubeck, Gloria Lynne, Gerry Mulligan and Oscar Peterson. Several others are expected to participate as well. All of the men will, of course, be working with their full groups and all are giving their services practically at the cost expenses.

Most of the concert programs will be presented at the Washington Armory. There are several other events slated, however. On opning night, the Washington Symphony will perform with jazz soloists in Constitution Hall. Under direction of dancer-choreographer Lee Becker, a jazz ballet program will be offered at the Lisner Auditorium. Several jazz pix will be shown at the National Gallery of Art. The art, disk, book, etc. exhibits will be at the Corcoran Art Gallery. There will also be a gig at Howard U.

On June 2 at Constitution Hall a young people's concert will feature Brubeck and others playing a special composition by Schuller. Nat Hentoff, jazz critic and commentator, has written special narration to accompany the piece which will be an introduction to the jazz orchestra.

There are also other events in the works for the seven-day schedule. Different admissions will be charged for the various shows.

'Harvard Dictionary Of Music' a Significant Pop Reference Work

"Harvard Brief Dictionary of Music" by Willi Apel and Ralph T. Daniel (Washington Square Press, 60c paperback), a new brief version of Dr. Apel's standard Harvard work, is a significant addition to the lowpriced music reference bookshelf. While the original compilation was geared to professionals and advanced students (as well as standard reference libraries), the new dictionary has been completely rewritten with an emphasis on less technical description and analysis.

The style is less formal and all bibliographical materials have been eliminated. However, the dictionary has not been diluted or popularized in such a way as to render it useless to scholars. Actually, considering the amount of new material included (compositions, instruments, areas of study) and the updating of entries (radio broadcasting, ballet, electronic instruments, etc.) the "brief" dictionary is a quite valid addition to any standard music library.

The dictionary contains just over 2,500 entries and will be of particular interest to radio stations, music appreciation courses, and "good" music fans. It is clearly written, concise, and uses an easily understood method of clarifying pronunciation. For example: Schwanengesang (SHVAH-nen-ge-ZANG) and Frottola (FRAW-to-la)

As in the original work there are no biographical materials in this paperback, the editors feeling that ample coverage of composers is generally available. A casual examination disclosed no typographical or factual errors in the dictionary although a cross reference pointed up an error in the original Harvard Dictionary: under the JAZZ section Ben Pollack, the early jazz bandleader, is spelled Pollock. *Randle.*

British Disk Best Sellers

London, April 3.

Wonderful Land .. Shadows (Columbia)
Tell Me What.....Shapiro (Columbia)
Rock-a-Hula Baby .. Presley (RCA)
March Of Siamese.....Ball (Pye)
Lets' Twist Again .. Checker (Columbia)
Wimoweh ..... Denver (Decca)
The Young Ones ... Richard (Columbia)
Hole in Ground. ..Cribbins (Parlophone)
Stranger On Shore.....Bilk (Columbia)
Dream Baby .....Orbison (London)

WB Near Deal On 'Man' Soundtrack

Warner Bros. Records has virtually wrapped up the soundtrack rights to the film version of Meredith Willson's legituner "The Music Man." In the process of being ironed out now are the conditions set by Capitol Records, which has the original Broadway cast album as well as a contract with Robert Preston, who appears in the same starring assignment in the film version as he did on Broadway.

Cap's contract with Preston restricted him from recording any material from "Music Man" for a member of years. With this deal in its pocket, Cap assumed it would get the soundtrack rights to the Warner Bros. film release. However, the film company's disk subsid wanted the soundtrack in its catalog and it appeared that there would be no soundtrack set because of the dual claim.

Because of Capitol's close ties with cleffer Meredith Willson (diskery also released original Broadway cast set of his "Unsinkable Molly Brown"), Cap okayed Preston's release on certain conditions. Now being negotiated between WB and Cap are record club rights, pressing rights and foreign distribution rights. Cap is asking for all three conditions and it appears that WB will yield.

Cap, meantime, is planning a new drive on its original cast set of "Music Man" to coincide with the pic's release. In addition to Preston, the pic version has Shirley Jones, Buddy Hackett, Hermione Gingold and Paul Ford. Sound recording for the musical was supervised by Warner Bros. Records' engineer and director Lowell Frank.

Roger Threlfall Exits As Joint Gen. Mgr. of Pye

London, April 3.

Roger Threlfall has resigned as joint general manager of Pye Records, but remains on the board of directors. He has been named general manager and a director of Planned Holdings Ltd. This is the subsidiary of Associated TeleVision which operates the Muzak background music in Britain.

Louis Benjamin, who shared the general managership of Pye with Threlfall, is now solely in charge.

San Remo Songs Sagging in Italo Platter Market

Rome, April 3.

Disk sales figures of this year's San Remo Song Festival winners are lagging far behind other years, according to recent figures.

Unofficial figures cite sales for the 1962 winner, "Addio, Addio," as close to 200,000 after one month, for both Claudio Villa and composer-singer Domenico Modugno. Comparative figures show that Modugno's 1959 San Remo topper, "Piove," hit a much liveller 500,000 sales figure in first month, while totaling over 850,000 during the entire year.

Milva's second-place recording of "Tango Italiano," says the report, sold some 130,000 records in first 30 days, with Sorgio Bruni's pressing of the same tune adding 50,000 to that total. Surprise hit of San Remo, if it can be called that, was Tony Renis' recording of "Quando, Quando, Quando," which sold over 100,000 in the first month. Renis was relatively unknown before he made his San Remo debut, bringing his own song into the number four spot.

Reasons for the recent drop in platter sales are difficult to determine, though some ascribe it to too many pressings by too many different singers. Fact remains that San Remo, despite more money poured into event in recent years, is not the draw it used to be. Proof of the pudding is that several songs launched throughout the past year without the benefit of the fest have fared much better, comparatively and absolutely.

Col Ups Friedman

Leroy Friedman has been upped at Columbia Records to the post of manager of its New York recording studios. Since 1960 he has been director of national manufacturing and engineering quality control. He'll continue to be responsible for setting quality control standards on all of Col's manufacturing locations.

Friedman will report to Kenneth E. Raine, general manager of Col's recording studios operation.

Inside Stuff—Music

Further industry support was given to the International Sound Fair this week with the endorsement of the Record Industry Assn. of America. The RIAA is the eighth trade association to support the Sound Fair which will be held July 25-29 in Detroit. Henry Brief, RIAA exec secretary, revealed that the organization's exec committee had adopted a resolution endorsing the objectives and program of the Fair. The other trade outfits backing the Fair are: Society of Record Dealers (SORD), Country Music Assn. (CMA), Institute of High- Fidelity Manufacturers (IHFM), American Manufacturers & Distributors Assn. (ARMADA), Magnetic Recording Industry Assn. (MIRA), National Academy of Recording Arts & Sciences (NARAS) and the National Assn. of Record Merchandisers (NARM). Meantime, Hal B. Cook, veepee-exec director of the Fair, has named Donald Mackay as eastern representative and Peter Heine as Coast rep. A midwestern representative will be named within the next week.

Hollis Music, one of the Howie Richmond publishing outfits, and producer David Merrick have invited a host of artist and repertoire men, artist managers and press to a sort of audio "screening" of the British Decca original cast waxings of "Oliver" and "Stop the World I Want To Get Off" to be held tonight (Wed.) at the Olmstead Studios, N. Y. Merrick will present both shows on Broadway in the fall and Richmond is publishing the scores. The purpose, natch, is to introduce the scores to all those who haven't heard them for their consideration in future material hunts.

Erroll Garner is getting several lyric treatments for his music compositions. Poet Langston Hughes is working on a lyric to Garner's opus, "Way Back Blues" and Peggy Lee is putting lyrics to his "La Petite Mambo." Garner is working with lyricist Eddie Heyman on his latest ballad, "Shadows," which was introduced in the Octave-ABC-Paramount album, "Closeup in Swing."

Bruno Walter, who died in Beverly Hills, last month at the age of 85, has left the Pension Fund of the Vienna Philharmonic $60,000. He had been connected with the orchestra off and on since 1907.

Atlantic Adds to Artist Roster With 4 New Deals; Other Signings

Atlantic Records has signed four new groups within the past few weeks. Ambitious plans have been mapped for Joy & the Boys, a new vocal-instrumental group which lured Atlantic prexy Ahmet Ertegun to Seattle to catch and sign it.

A single by the unit will be out by April 15 with an LP fast on its heels. Ertegun is mapping as many as 11 albums for Joy & the Boys this year. Members of the group are Joy Brulee, Jim Cook, Frank Cook and Merle Koch. They have been together for about a year, playing mostly the Seattle area, except for a bit at Harrah's Club, Reno.

Atlantic plans to dip into the folk field with more attention than it has been giving. To augment its aims, the label has signed Casey Anderson and is dickering with other artists. Anderson, a singer-guitarist, has been represented in the folk market by diskings on Elektra Records. On the modern jazz scene, the diskery has inked Charles Bell & the Contemporary Quartet and the Red Mitchell & Harold Land Quintet.

Bell is a piano man who cut a platter for Columbia some years ago. His group will have an LP out in May. Mitchell plays bass and Land, who was a member of the original Max Roach band, blows tenor. Their unit's first Atlantic LP, "Hear Ye," will be released soon.

Holland Disk Bestsellers

Amsterdam, April 3.

Mexico .....Willy Schobben (Artone)
Little Ship....Blue Diamonds (Decca)
Let's Twist Again....Checker (Columbia)
Tanze In Den Morgen G. Wendland (Dance in the Morning) (Philips)
The Young Ones..C. Richard (Columbia)
Midnight in Moscow..Burgers (Storyville)
Knock On Door...E. Hodges (Cadence)
Mamma .....Robertino (CNR)
Help Falling In Love..Presley (RCA)
Peppermint Twist...Joe Dee (Artone)

Col's Disk Fest For Stravinsky

Columbia Records is going all out to celebrate Igor Stravinsky's 80th birthday year. Foremost in Col's disk fest will be the release of his new ballet, "Noah and The Flood,' with the composer conducting the Columbia Symphony Orchestra and with Laurence Harvey and Elsa Lancaster narrating.

The disk will be released to coincide with the tv airing of the work June 14 over CBS. The network had commissioned the Stravinsky piece as part of the international celebrations honoring the composer.

The ballet was recorded by Col on the Coast last week (28-31). During the sessions, Stravinsky also recorded his "Dumbarton Oaks Concerto."

On April 28, Stravinsky will conduct the CBS Symphony in Toronto in the western hemisphere premiere of a religious work, "A Sermon, A Narrative And A Prayer." The performance, proceeds of which will be donated to the Dag Hammarskjold Memorial Fund is to be aired by the Canadian Broadcasting System. Following the broadcast, Stravinsky will record the work in Toronto.

Columbia also recently recorded the performance of Stravinsky's "Oedipus Rex," following three concerts with the Washington (D.C.) Opera Society. For May, Col is readying a Stravinsky barrage. Six LPs are scheduled, four of them conducted by the composer: The "Violin Concerto" with Isaac Stern as soloist and the "Symphony In Three Movements"; the complete "Petroushka" ballet; the opera, "Le Rossignol"; the complete "Firebird"; Leonard Bernstein conducting the N. Y. Philharmonic in "Pulcinella Suite" and the "Concerto for Piano and Winds," with Seymour Lipkin as soloist; and the complete "Works for Two Pianos" performed by Arthur Gold and Robert Fizdale.

Chris Albertson Snags Danish, British Labels

The Danish Storyville-Sonet labels and the British 77 and Folklore lines will get U.S. representation via Chris Albertson Productions.

European recordings from the catalogs of these diskeries will be available to U.S. companies via Albertson's office. The catalogs include such Continental trad-jazz performers as Acker Bilk, Chris Barber and Papa Bue, as well as overseas waxings by American blues artists, Memphis Slim, Lightning Hopkins, Champion Jack Dupree and the late Big Bill Broonzy.

Albertson will continue his indie jazz productions with Howard McGhee, Junior Nance, Ray Bryant, Roy Eldridge and Bud Freeman, already in the can, and singers Jimmy Rushing and Nancy Harrow who are slated for albums in the near future. Also planned is a Harlem jazz series similar to the New Orleans and Chicago projects which Albertson produced for Riverside Records.

Chancellor: Joey Cooper

Joey Cooper will be the first artist to be released on Chancellor's newly created country & western line. The debut sides will be "This Heart Of Mine" and "I'm A Fool."

Cub: Thurston Harris

Cub Records, an MGM subsidiary label, has signed singer Thurston Harris. His initial release will be a coupling of "I Like To Start Over Again" and "Mr. Satan."

Challenge: Marty Allen

Singer-dancer Marty Balin has joined the Challenge roster. Balin recently appeared in the "West Side Story" road company. His first release will be "Nobody But You" backed with "You Made Me Fall."

Bandbox: Don May, Others

Bandbox Records, Denver-based diskery prexied by Vicky Morosan, has signed three new artists. In the Bandbox lineup now are Don May, Sue LeBan and Dean Hayden. The three singers will get a simultaneous drive on their releases due out shortly.

Since Col Won't, Monk Will Distrib Revue LP At Eastside Nitery

Although Columbia Records had a change of heart about the release of the original cast album of Julius Monk's night club revue, "Seven Come Eleven," the package has become available through the diskery's Columbia Record Productions subsid.

Columbia had put the revue, which is currently running at New York's Upstairs at the Downstairs nitery, into the groove several months ago but decided not to put it out on release for undisclosed reasons. However, Monk and Irving Haber, who owns the club, decided to peddle it themselves and had pressings made through the facilities of Col's custom division known as Columba Records Productions.

The albums are not being marketed through the ordinary channels but can be purchased directly at the club. Monk's revue last year, "Dressed To The Nines," was cut by MGM and distributed through regular record outlets.

ATLANTIC'S INDIE SINGLE

Atlantic Records has set a deal with Karen Records of Detroit to handle distribution of a new Barbara Lewis single. Originally to be handled by Atlantic on a distrib basis only, the platter will be transferred to the Atlantic imprint.

The disk is "My Heart Went Do Dat Da" and "The Longest Night of the Year."

Howie Richmond Sets Up Folk Sing Label To Tap New Publisher Vistas

Howard Richmond's Hollis Music is getting a production associate. The new unit is called Folk Sing Records but eventually will not only produce disks but will also operate as a packager of talent and material in the folk idiom for other media such as pix and tv. The Folk Sing operation is under the direction of Al Brackman, and Susan Hamburger, formerly with Hollis as Richmond's secretary, has been appointed project director.

Folk Sing Records will produce a series of folk-pop disks. The first such platter has already been mastered. Called "Sing Hallelujah," it features Mike Settle & the Settlers working over a variety of tunes in the folk and pop manner. The material is by Settle, Woody Guthrie, Blind Bake and several other new and old folk writers. The disk will contain printed words, music and biographies of the tunes, as will all other sets in the projected series.

All creation, talent development, material, promotion and financing of the pilot sets in the series will be handled by Folk Sing. Plans call for distribution by one national distrib firm instead of the individual-outlet-per-territory system. Marketing on an international level is also planned.

The distribution deal has not been set as yet but all disks, including some planned singles from the LPs, will be on the Folk Sing imprint. According to plans, disks will only be released in pre-tested markets such as college areas where the sales potential for the given product is judged to be highest. The records may not be available all over the country at one time and may never be available, except upon request, in some areas.

The plan is to use only new artists and to develop new writing talent. The operation will also be carried out in England, under direction of David Platz who heads Richmond's Essex Music there. The majority of the material and artists on Folk Sing will be in the pop-folk, folk, country and blue grass pattern.

Richmond's overall concept in putting the Folk Sing operation into effect is the "communication of music information of ethnic, regional and pop-folk form through productions." This leads into the pix and tv end of the project. In this area, Folk Sing will develop talent and material for use in sequences of films or tv or whatever requires the services of a folk singer and/or material in this vein.

These projects are but a part of an overall scheme Richmond has to open new doors for music and musical talents, heretofore not looked on as a publisher's domain.

Consolidated Music Gets 'Substantial' Sum From Ashley in Suit Settlement

A long-pending suit in N.Y. Federal Court involving Consolidated Music Publishers and Ashley Publications has been settled with the defendant (Ashley) having to pay Consolidated a "substantial" sum. The amount was not revealed.

The suit concerned alleged infringement of a Consolidated work well-known in educational circles entitled "Easy Classics To Moderns." Abe (Ashley) Schlager, formerly associated with the Consolidated company, produced a publication known as "Easy Classics To Contemporaries." Both works contain piano material substantially in the public domain.

However, Consolidated's work includes a considerable amount of editorial matter such as fingering, phrasing and expression designed for an easier understanding of the works involved. An injunction restraining Ashley from selling its publication was issued by Judge Thomas Murphy wherein he pointed to several selections in the Consolidated publication which had been infringed and where it showed "substantial appropriation by the defendant and unmistakable signs of copying." In the settlement, besides the fees involved, Ashley was required to delete certain works from its publication.

Johnny Green Inked By FM Firm in Syndie Deal

Johnny Green, composer-arranger-conductor, has been inked by the Programatic Broadcasting Service in a deal which gives the FM outfit exclusive international syndication rights to his five-times-weekly radio show, "World of Music." The program features an hour of music and talk with show biz personalities.

Green's "World of Music" is being offered to FM stations throughout the country on a market-by-market syndication basis, with Programatic affiliates having first refusal in their areas. Programatic Broadcasting service is a wholly-owned subsid of the Wrather Corp.

Riverside Label Gets Global Idea Via Philips Tie

Bill Grauer is currently mapping plans to make his Riverside Records a world-wide label. These plans include the setting up of offices in Europe and the signing and recording of European artists for release both there and in the U.S., in addition to increased efforts in the marketing of his Yank product abroad.

He says that he will be forming a waxing program in Europe very shortly. This plan will produce from 20-30 packages a year, he estimates. The European product will be largely for the overseas market, but that material which has commercial potential for the States will be released in the U.S. too.

Grauer's U.S. lines currently number seven and he says he is currently negotiating for the purchase of two other disk firms. All of the material from his U.S. labels are released in Europe on the Riverside imprint.

His European offices will most likely be quartered in those of his overseas distributor, Interdisc. Under a recent agreement between this distrib and Philip's Phonographic Industries, Riverside will now be distributed and promoted throughout the world by the Philips organization. Grauer has just returned from European negotiations involving Riverside's part in the Interdisc-Philips deal and feels that this arrangement will add further fuel to his European expansion fire.

He says that, under the Interdisc set-up, his earnings abroad tripled within the past two and one-half years. He feels that this new arrangement will boost sales figures even higher. Grauer's deal with Philips calls for the major part of his catalog to be merchandised as it had been with Interdisc, with Philips now concentrating on the sets with major sales potential and some of the present Interdisc distribs putting emphasis on the more specialized items.

As far as the manufacturing of the material he cuts in Europe under his plan, Philips and Interdisc will handle the production. Philips will not, according to present plans, have any of Grauer's waxings on its own label in Europe. Everything Grauer cuts there will be on Riverside.

Philips, which recently lost Columbia in Europe when Col set up its own operation there, has needed a jazz line to fill this gap. Since Grauer's catalog is predominantly jazz, it's expected that Philips will now be digging into this material to bolster its range in this genre.

DALLAS SYMPH'S BATONER

San Antonio, April 3.

Donald Johanos, resident conductor of the Dallas Symphony Orchestra, has been signed as its musical director and conductor for the 1962-63 season according to Lee Starr, prez of the Dallas Symphony Society.

Bennett's 1-Man Show

Tony Bennett gets on the concert circuit June 9 with a one-man show at New York's Carnegie Hall. It marks his first Carnegie gig.

The singer will be accompanied by a 23-piece orch for the first hour of the concert and a jazz combo for the second. Bennett will follow his Carnegie caper with an outdoor songfest at the Forest Hills Stadium on a July date still to be selected.

New Horizons For Jazz In Britain

London, April 3.

The U.K. is on a jazz kick. Following the domestic and international successes of the Kenny Ball Jazzmen and the Acker Bilk outfit plus the unexpected Dave Brubeck modern jazz click, "Take Five," which swept the country, both the cool and Dixie styles are emerging with some force here in three media—disks, radio and television

British diskeries, which, until now, have failed to regard jazz as a worthwhile commercial proposition and have been reluctant to foster or exploit it, were made to sit up by the runaway success of the Brubeck group. Now, they are so keen to show off their Dixie and modern fare that some have even gone to the extent of sponsoring half hour programs of the music on Radio Luxembourg (commercial channel that reaches Britain).

Larger companies are taking on more American lines to milk their jazz potential. Latest instance is the Philips group, which acquired some nine labels through a deal with Interdisc. Pye Records, which has benefited from the Ball bonanza, has been gradually increasing its jazz catalog from deals with U.S. banners such as Chess, Checker and Argo. Company recently formed a jazz-only imprint and claims to have around 50 jazz albums on the market at the moment.

Even top pop recorders like John Barry, noted here for his hit arrangements for beat groups and singers, has turned to Brubeck-flavored jazz on his latest disk, "Cutty Sark." Says Barry: "I'm trying to develop a trend towards this type of tune. I hope Brubeck has started something here I can carry on. The public's taste in pop music is widening all the time.

Some trade sources put the upsurge in jazz interest down to the increased exposure it has had on radio and tv. Associated Tele-Vision, for example, has extended its "experimental" program "All That Jazz" from a six segment run to an indefinite ride in prime time in view of the boff ratings it is picking up. And BBC Radio is coming in strongly for jazz to combat the video networks on Saturday nights. Corp's sound arm is currently running a two and a half hour showcase "Trad Tavern" which picks up an audience of around 500,000.

MORTY CRAFT'S 7 ARTS INTO RECEIVERSHIP

An involuntary petition of bankruptcy was filed in N.Y. Federal Court by Seven Arts Record Productions Corp. The firm, headed by Morty Craft, was parent company for Warwick Records and several other subsid labels.

Federal Judge Sidney Sugarman named Alfred Seelen as receiver under a $1,000 bond. Among the firms having claims against Seven Arts are the Long-Wear Stamper Corp. ($1,000), Dynamic LP Stereo Record Pressing (over $1,000) and Sun Plastics (over $1,000).

N.Y. & Paris Outfits Set Int'l Disk M'kting Firm

The American Corp. of New York and Libraire Hachette of Paris have formed an international marketing organization for exploitation of low-cost vinyl records.

Negotiations now being conducted will result in establishment of facilities in all leading countries in the world. The two firms now have production and distribution facilities in Holland, Belgium, Italy, Spain, Mexico, Argentina, Brazil and Japan, as well as France and North America.

Terms of the agreement between the French and American companies called for the purchase of American stock by Hachette.

Defense Tape Suit Raises Query In Re Harry Fox Licensing 'Monopoly'

The question of whether the pool of copyrights controlled by Harry Fox's office constitutes a monopoly was raised in the interrogatory answer and counterclaim to a suit filed in N.Y. Federal Court last January against the National Musitime Corp. in behalf of 24 publishers by attorney Julian T. Abeles representing Fox. Latter is agent and trustee for the plaintiff publishers.

Also charged by attorney Edward C. Raftery (O'Brien, Driscoll &) for the defendant was that printed or published music in sheet or record form without notice of copyright automatically puts the song into public domain.

Raftery contends that the plaintiffs or plaintiffs' licensees have published each of the musical compositions referred to in each of the causes of action and have failed to attach a notice of copyright as required by the copyright laws of the U.S., and as a result thereof the musical compositions are now in p.d.

On the monopoly issue, the interrogatory questions, "Does not the said Harry Fox as agent and trustee of plaintiffs' copyrighted musical compositions control such a pool of copyrighted musical compositions, or parts thereof, that he is either monopolizing or is in a position to monopolize the business of reproducing musical works on the parts of instruments serving to reproduce same mechanically, including all of the musical compositions, or parts thereof, referred to in plaintiffs' complaint?"

Another issue brought forth in Raftery's answer was that Fox had granted similar licensing rights to Muzak Corp. and Magne-Tronics Inc. which "as a result of granting such licenses, the plaintiffs and each of them are required under Section 1 of the Copyright Act to grant any other person, firm or corporation similar licenses to make similar use of the copyrighted work."

And "that at all times hereinafter mentioned, the defendants have been ready, willing and able to pay to the copyright proprietors of each of the musical compositions referred to in the complaint, a royalty on each part manufactured to the plaintiffs or to Harry Fox as agent and trustee."

The publishers' suit is precedental in that it contended that a tape is not a record and that it has been manufactured for "public performance for profit" putting it into the general damages category and giving the publishers the right to sue for more than the usual 2c aside. The suit seeks to give publishers the right to sue the manufacturers for $5,000 for each infringement.

Atlantic Disk Giving 'No Strings' a Jazz Touch

Richard Rodgers' Broadway tuner, "No Strings," will be getting a varied jazz treatment from Atlantic Records. The diskery is soon to release a platter called "An After Theatre Version of 'No Strings,'" which will feature several jazz artists doing tunes from the show in their respective styles.

Chris Connor will sing four of the numbers, LaVern Baker will chirp another three, Bobby Short will handle four and Herbie Mann & his Sextet will do one song. Mann & Co. will also handle the backing for the platter. The package is set for release as soon as Atlantic can get it out.

Disk Biz Up In Germany, Says Polydor's Voigt

Record business in Germany is on the upbeat. That was the theme of the address to the International Record & Music Men's Club by Heinz Voigt, Polydor International's head of American repertoire for Deutsche Grammophon at the organization's bimonthly meeting in New York last week.

Stereo appears to be making a slow but steady progress in Germany, he said, and at the present time stereo sales represent 10%-to-12% of the market. Voigt emphasized the importance of American artists re-recording their hits in German for distribution overseas. He mentioned Connie Francis, who is considered the top femme singer in the German-speaking areas, as a prime example. Her German language disks have already sold over 2,500,000 copies and her popularity is still on the upgrade.

Also mentioned as popular in the German market through their recordings in that language were Brenda Lee, and just recently Gene Pitney who cut his own "Town Without Pity" hit in German when he visited that country in February.

Voigt also reported that Deutsche Grammophon's business this year is running slightly ahead of 1961. Including the German-speaking areas of Switzerland and Austria, Voigt claimed that DG controls 35% of that market, EMI (Electric & Musical Industries), 25% Decca (Teldec) about 25% and Philips, the balance.

According to Voigt, the top recording artist there now is the mono-tagged Freddy. He has recorded a total of 14 singles which sold more than 10,000,000 copies. His initial album, titled "La Paloma," has sold 125,000 copies to date.

Sam Fox Co. to Publish 'White House' TV Score

The score of the recent telecast, "A Tour Of The White House With Mrs. John F. Kennedy," will be published by the Sam Fox company. It will be made available for the educational and symphonic fields.

The music, which was transcribed for orchestra by Alfredo Antonini, CBS musical director, was based on 18th century songs: "Chester" by William Billings, and "My Days Have Been So Wonderous Free" and "O'er The Hill" by Francis Hopkinson.

These melodies will be published by Fox under the title, "United States of America—Circa 1790 (A Suite of Early American Music." Mrs. Kennedy has expressed her desire for the work to be given its first concert performance by the National Symphony Orchestra in Washington, D.C. Howard Mitchell is the symph's conductor.

Mathews, Ex-Cap, Joins Tommy Valando's Pub Combine; Map Expansion

Joe Mathews has switched from the disk business to music publishing. He has joined Tommy Valando to head the publishing operation that includes the Valando, Laurel and Sunbeam music firms.

Appointment of Mathews, who exited Capitol Records several weeks ago after a 13-year hitch, leaves Valando free to pursue the firm's expanding interests, especially in the Broadway showtune field. Jay Morgenstern and Arnold Goland will continue as firm's business exec and arranger-composer, respectively.

On Mathews' agenda for next season are the Jerry Bock-Sheldon Harnick musical, "The Old Country," and Rick Besoyan's "The Student Gypsy." Bock & Harnick have "Fiorello" and "Tenderloin" to their credit and Besoyan penned the off-Broadway tuner "Little Mary Sunshine."

Further plans include a musical by Fred Ebb & Paul Klein entitled "Simon Says," a musical by Michael Brown called "Is There Intelligent Life On Earth," and an as yet untitled show by the team of William and Jim Goldman & John Kander, who were represented on Broadway this season with the short-lived "A Family Affair."

The firm's musicals, "Fiorello" and "Tenderloin," are scheduled for showing in England.

VARIETY'S RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio stations.

This Wk.	Last Wk.	No. Wks. On Chart		Label
1	4	4	GOOD LUCK CHARM Elvis Presley	Victor
2	7	5	THE SLOW TWIST Chubby Checker	Parkway
3	3	11	JOHNNY ANGEL Shelley Fabares	Colpix
4	5	4	YOUNG WORLD Ricky Nelson	Imperial
5	1	10	HEY BABY Bruce Channel	Smash
6	6	8	DON'T BREAK THE HEART Connie Francis	MGM
7	8	10	MIDNIGHT IN MOSCOW Kenny Ball	Kapp
8	2	7	DREAM BABY Roy Orbison	Monument
9	12	4	LOVE LETTERS Ketty Lester	Era
10	10	10	LET ME IN Sensations	Argo
11	15	4	MASHED POTATO TIME Dee Dee Sharp	Cameo
12	9	7	WHAT'S YOUR NAME Don & Juan	Big Top
13	13	5	LOVE ME WARM AND TENDER Paul Anka	RCA
14	17	4	LOVER PLEASE Clyde McPhatter	Mercury
15	14	8	TWISTING THE NIGHT AWAY Sam Cooke	Victor
16	11	11	DUKE OF EARL Gene Chandler	Vee Jay
17	23	4	PLEASE DON'T ASK Bobby Vee	Liberty
18	34	2	STRANGER ON THE SHORE Acker Bilk	Atco
19	27	4	DEAR ONE Larry Finnegan	Old Town
20	24	6	YOU BETTER MOVE ON Arthur Alexander	Dot
21	32	3	SHE CAN'T FIND HER KEYS Paul Peterson	Colpix
22	20	10	SHE'S GOT YOU Patsy Cline	Decca
23	30	3	WHEN MY LITTLE GIRL Drifters	Atlantic
24	18	8	HER ROYAL MAJESTY James Darren	Colpix
25	21	6	I'VE GOT BONNIE Bobby Rydell	Cameo
26	16	11	CRYING IN THE RAIN Everly Bros	WB
27	42	2	SOLDIER BOY Shirelles	Sceptor
28	37	6	YOU WIN AGAIN Fats Domino	Imperial
29	—	2	GINNY COME LATELY Brian Hyland	ABC Par
30	31	3	NUT ROCKER B. Bumbler & the Stingers	Rendezvous
31	—	1	JOHNNY JINGO Hayley Mills	Vista
32	—	1	SHOUT Joey Dee & the Starliters	Roulette
33	19	11	BREAK IT TO ME GENTLY Brenda Lee	Decca
34	22	12	TUFF Ace Cannon	Hi
35	44	2	SHE CRIED Jay & the Americans	UA
36	33	5	BALLAD OF THUNDER ROAD Robert Mitchum	Capitol
37	29	4	COME BACK SILLY GIRL Lettermen	Capitol
38	46	3	PATTY ANN Johnny Crawford	Delti
39	26	6	WHERE HAVE ALL THE FLOWERS GONE Kingston Trio	Capitol
40	47	3	TWO OF A KIND Tue Thompson	Hickory
41	28	10	PERCOLATOR Checkmates	Dore
42	45	16	THE TWIST Chubby Checker	Parkway
43	—	1	SHOUT, SHOUT Ernie Maresco	Seville
44	48	2	TELL ME Dick & Deedee	Liberty
45	41	2	JAMIE Eddie Holland	Motown
46	—	1	CINDERELLA Jack Ross	Dot
47	43	3	CRY BABY CRY Angels	Caprice
48	—	1	SOMETHING'S GOT A HOLD ON ME Etta James	Argo
49	—	1	ALVIN TWIST David Seville & the Chipmunks	Liberty
50	36	4	IF A WOMAN ANSWERS Leroy Van Dyke	Mercury

HIRT, MONIQUE TEAM FOR EUROPEAN SWING

Al Hirt and Monique van Vooren will team up for a concert tour of Europe. The junket will start April 19 and run for two-and-one-half weeks.

The trumpeter will do jazz concerts in West Berlin, Copenhagen, Rome and Brussels. Miss van Vooren will serve as a part-time vocalist with his combo.

99c LP

Continued from page 69

and the majority of them seldom get near a regular retail record shop. By making the records available in new outlets and by keeping the price at 99c, the sales are in a steady splurge.

Opening Pressing Plant

Landwehr is so bullish about the lowprice disk market's potential that he's opening his own pressing plant in Clifton, N.J., and is also eyeing the overseas market. "Europe is virgin territory for the 99c record," he says. Landwehr and his veepee Louis Harris are planning a trip abroad within the next few months to look over the possibilities of spreading their lowprice line into foreign markets.

Also on Landwehr's agenda is a branchout into the publishing field. He's looking into the purchasing possibilities of music firms with strong catalogs. Publishing royalties present somewhat of a problem to the lowpricers. Many of them don't want to go over a 10c royalty payment (on about 12 tunes) and have to get rates from the publishers or else dig into the public domain repertoire. Owning a publishing firm with a good catalog would help surmount this royalty barrier.

As an indication of how fast the lowprice disk business is growing, Landwehr revealed some figures of Premier's pull-in over the past several years. The take at manufacturing price levels were: $400,000 for 1959; $1,100,000 for 1960; $2,500,000 for 1961, and a projected $5,000,000 for this year.

Also, to keep up with the expansion of the business, Premier went public last October at $5 a share with 260,000 shares outstanding. It's now selling at $13 a share.

B'dcasters Cold

Continued from page 69

broadcasters are turned down, the case will probably go to the Supreme Court. (It's now being heard in N. Y. Federal Court with Judge Sylvester J. Ryan presiding.)

Finkelstein concluded that the case is still a matter in litigation, and that if it goes to the Supreme Court, it will be a couple of years before an ultimate decision is reached. Meantime, the broadcasters are paying rates fixed in previous contract which expired at the end of the year and was fixed at 2.05% of monies paid to the broadcasters by the advertisers after two 15% discounts. When the new rate scale is fixed, payments will be retroactive to the first of the year.

In addition to Finkelstein's rate rundown, reports were made by ASCAP president Stanley Adams, Morton Gould, chairman of the executive committee, and Frank Connor, treasurer. The treasurer's report, a recap of the Coast meeting held in March, again revealed ASCAP's 1961 take of $33,191,987, a gain of $847,851 over the previous year.

In answer to queries from the membership as to why outside counsel was brought in on some cases when Finkelstein had a staff of six lawyers, Adams revealed that a much larger staff would be needed to attend to all of the Society's legal work and specialists are needed for the various legal problems to insure complete protection for the Society.

He mentioned that Simon Rifkin's office is on a $25,000 annual retainer, but had turned in a bill for only half that amount last year since it felt that it hadn't earned any more on the legal assignments handed it by ASCAP. He added that Arthur Dean's firm had earned $55,000 for ASCAP work last year. Adams concluded, "ASCAP feels that its legal affairs have been handled on a topflight level and worth the fees."

RETAIL ALBUM BEST SELLERS

(A National Survey of Key Outlets)

This Wk.	Last Wk.	No. Wks. on chart	
1	2	21	HENRY MANCINI (Victor) Breakfast at Tiffany's (LPM 2362)
2	1	24	ELVIS PRESLEY (Victor) Blue Hawaii (LPM 2426)
3	3	23	WEST SIDE STORY (Columbia) Soundtrack (OL 5670)
4	4	7	KINGSTON TRIO (Capitol) College Concert (T 1658)
5	6	63	CAMELOT (Columbia) Original Cast (KOL 5620)
6	11	4	FRANK SINATRA (Reprise) Sinatra and Strings (R 1004)
7	9	11	LIMELITERS (Victor) Sing Out (LPM 2445)
8	5	15	CHUBBY CHECKER (Parkway) Your Twist Party (P 7007)
9	7	14	JOEY DEE & THE STARLITERS (Roulette) Doin' the Twist at Peppermint Lounge (R 21566)
10	12	12	FLOWER DRUM SONG (Decca) Soundtrack (DL 9098)
11	15	32	DAVE BRUBECK (Columbia) Time Out (CL 1397)
12	8	35	JUDY GARLAND (Capitol) Judy Garland at Carnegie Hall (WBO 1569)
13	13	17	CHUBBY CHECKER (Parkway) The Twist (P 7001)
14	16	6	LETTERMEN (Capitol) Song for Young Love (T 1669)
15	18	98	SOUND OF MUSIC (Columbia) Original Cast (KOL 5450)
16	17	9	RAY CONNIFF (Columbia) So Much in Love (CL 1720)
17	20	13	LAWRENCE WELK (Dot) Moon River (DLP 2314)
18	22	6	BURL IVES (Decca) Versatile Burl Ives (DL 4152)
19	21	16	DAVE BRUBECK (Columbia) Time Further Out (CL 1690)
20	14	20	FRANK SINATRA (Reprise) I Remember Tommy (R 1003)
21	10	21	WEST SIDE STORY (Columbia) Original Cast (OL 5230)
22	30	7	FERRANTE & TEICHER (United Artists) Tonight (UAL 3171)
23	19	11	SANDY NELSON (Imperial) Let There Be Drums (LP 9159)
24	29	3	JOHNNY MATHIS (Columbia) Live It Up (CL 1711)
25	25	16	MILK AND HONEY (Victor) Original Cast (LOC 1065)
26	27	4	ROGER WILLIAMS (Kapp) Maria (KL 1266)
27	24	16	HOW TO SUCCEED (Victor) Original Cast (LOC 1066)
28	33	19	FERRANTE & TEICHER (UA) West Side Story (UAL 3166)
29	26	4	MITCH MILLER (Columbia) Rhythm Sing Along (CL 1727)
30	—	1	FRANK SINATRA (Capitol) Point of No Return (W 1676)
31	—	2	HEY LET'S TWIST (Roulette) Soundtrack (R 25168)
32	34	13	JIMMY DEAN (Columbia) Big Bad John (CL 1735)
33	32	20	JOAN BAEZ (Vanguard) Joan Baez, Vol. II (VRS 9094)
34	39	5	MIKE NICHOLS & ELAINE MAY (Mercury) Examine Doctors (MG 20680)
35	—	4	FLOWER DRUM SONG (Columbia) Original Cast (OL 5350)
36	—	7	AL HIRT (Victor) Horn a Plenty (LPM 2446)
37	50	5	BOBBY VEE (Liberty) Take Good Care of My Baby (LRP 3211)
38	31	18	ENOCH LIGHT (Command) 35MM Stereo (RS 826 D)
39	36	16	KING OF KINGS (MGM) Soundtrack (MGM 1E2)
40	—	1	KENNY BALL (Kapp) Midnight in Moscow (KL 1276)
41	43	6	CHUBBY CHECKER (Parkway) For Teen Twisters Only (P 7002)
42	47	2	ROBERT GOULET (Columbia) Always You (CL 1676)
43	41	2	NAT COLE & GEORGE SHEARING (Capitol) Nat Cole Sings George Shearing Plays (W 1675)
44	—	1	JIMMY SMITH (Blue Note) Midnight Special (4078)
45	40	6	DON AMECHE & FRANCIS LANGFORD (Col) The Bickersons (CL 1692)
46	—	1	EL CID (MGM) Soundtrack (E 3977)
47	—	27	LIMELITERS (Victor) Slightly Fabulous (LPM 2393)
48	—	1	PAUL ANKA (Victor) Young, Alive and in Love (LPM 2502)
49	—	1	NO STRINGS (Capitol) Original Cast (O 1695)
50	46	24	RAY CONNIFF (Columbia) Somebody Loves Me (CL 1642)

On the Upbeat

New York

Dudley Manners, SoDeska Records head, off on a round-the-world trip April 9 visiting about 15 countries in 10 weeks. He plans to record in London, Brussels and Tel Aviv . . . **Lionel Hampton** guests on **Ed Sullivan's** CBS-TV show Sunday (8) . . . **Nat Sackin**, new owner of Greenwich Village's Bon Soir, signed a management contract with comedian **Tommy O'Horgan** . . . **Stanley Styne**, head of Colpix operations on the Coast, in town for huddles at diskery's h.q. here . . . Decca's **Brenda Lee**, originally scheduled to follow her London Palladium appearance last Friday (30) with a 10-day tour of key English cities, has been booked for an additional two weeks of one-nighters through April 24. She'll then fill a series of engagements in West German cities.

Joe Jones, bandleader-writer, formed his own recording and publishing companies under the name of New Orleans Records and Melder Publishing Co. . . . Trumpeter **Roy Eldridge** and his quartet began a two-weeker at the Embers Monday (2) . . . **Joey Dee** heads a "Twist Spectacular" at the St. Nicholas Arena, April 24-26 . . . **Sunny Gale, Scott Roman, Bobby Goldsboro** and **The Castle Sisters** have been signed to **Jack Gold's** disk production company . . . Orch leader-arranger **Skip Redwine** will write orchestrations for **Margaret Alkana's** nitery act. Latter records for the indie Condor label . . . **Mel Shayne**, personal manager of Cadence disker **Johnny Tillotson**, weds **Sharron Sussman** in Bergenfield, N. J., Saturday (7). They'll honeymoon in Acapulco.

Bernie Wayne and **Marvin Moore** are writing the score for the "Lambs Gambol Honoring Fred Astaire" set for Saturday (7). **Harry Delmar** is producing . . . **McHenry Boatwright** takes over a concert date tonight (Wed.) in Ottawa that was originally scheduled for **Leontyne Price** . . . **Johnny Cash** set for the U. of Texas Austin) on Friday (6) and at the Houston Coliseum on Sunday (8) . . . **Laura and Bill Paer**, instrumental-singing duo, open at the Steak Pit, Paramus, N. J., April 9.

London

Nelson Riddle being paged to star in a summer special on BBC-TV subject to his decision to play Britain in June . . . **Brenda Lee** and **Gary U.S. Bonds** guests on video fave "Juke Box Jury" next month . . . EMI (Electric & Musical Industries) dickering over issue of a new label fed entirely from U.S. independent producers . . . **Eartha Kitt**, here for cabaret, is reading a straight play for BBC-TV . . . New indie label, Salvo, bows here on April 2 with four albums and six singles gleaned from the U.S. . . . **Chubby Checker** heads back to Britain in May, following his hot "Let's Twist Again" disclick . . . BBC Radio has slotted a six-week skein centered round the Twist. Title: "Twistin' Time."

Pat Boone lined up for a "Sunday Night at the London Palladium" outing on Associated Tele-Vision once the actors' dispute is settled . . . **Tony D'Amato**, exec with American London label, recorded several numbers with Anthony Newley at Decca's London studio. Disks will get U. S. release . . . British thrush **Petula Clark**, who has been high on many European charts of late, is headed for the U. S. in October. Probably at the St. Regis Hotel, New York, which recently featured **Joan Regan**.

Hollywood

Marty Balin, "West Side Story" singer-dancer, pacted to a wax contract by Challenge Records. First single will be "Nobody But You." . . . **Ira Cook**, KMPC deejay, cleffed a ditty with **Stuart Hamblen**, "Believe In Yourself," which Columbia will release . . . **Perry Botkin** and **Jack Kramer** cut an album, "Music to Play World Tennis By," which has Kramer commenting on tennis and the music in the countries they have visited. Botkin has a single from the disk, "It's Tennis," with The Botkin Banjo Band.

Billy Dare signed with **Bernie Avers'** Barry Records . . . **Bobby Vee** and **The Ventures**, Dolton and Liberty Record artists, left Monday (2) on nitery and p.a. dates in Manila and Far East. Will cut a couple of tunes while in Japan, using Oriental backing "for sound effect" . . . Capitol paired **Stan Kenton** and **Tex Ritter** for an upcoming album at the Tower . . . **Benny Carter** will conduct **Peggy Lee's** next for Cap.

Mahalia Jackson will use a full orch for her next Columbia album; **Johnny Williams** will conduct . . . **Arch Obler** will put out his "Lights Out" album on Capitol, using all the names from the defunct radio show, **Mercedes McCambridge, Hal Peary** and **Hans Conreid** . . . **Bud Dant** is cutting two new **Pete Fountain** albums this week, one with a choral group which will include some new ditties . . . **Tarita**, Tahitian actress in MGM's "Mutiny On the Bounty," is picking material for an MGM album; all native Polynesian material.

Philadelphia

Bobby Breen opened a two-week run at Drexelbrook Swimming and Tennis Club (3) . . . **Arnold Maxin**, president of MGM Records, to address the May meeting of American Women in Radio & TV at the Sheraton here . . . **Maynard Ferguson** Orch, and the **Four Lads** to headline the Villanova U. junior prom May 4 . . . **Si Zentner** Orch broke a precedent by playing a fast return date (within a month) at Sunnybrook Ballroom, Pottstown, Pa., Sat. (31).

Cannonball Adderley, whose combo just played Pep's Musical Bar, will host a new tv jazz series which **Steve Allen** will produce, lensing to start in May . . . **Paul Anka** to begin six week nitery whirl at the Latin Casino, April 23, winding up at Freedomland, N. Y. . . . Philadelphia Amusement Machine Assn. honored the **Andrews Sisters** (1) at Palumbo's for their long tenure as "queens of the jukes" . . . **The Untouchables**, local rhythm combo, set for an April 25 opener at Las Vegas' Hotel Fremont . . .

Raymond Rosen Co., local RCA Victor distributors which recently took over the Mercury line, added another label—London Records and London International . . . **Lloyd Price** and his 14-piece orch current at Pep's . . . **Joey Dee & Starliters** slated for Erie Social Club (private spot) April 7-8 . . . **Mills Bros.** at Scilla's . . . **Chubby Checker** to be honored by local Variety Club tent with cocktail party Thurs. (5) at preview of "Don't Knock the Twist." Checker and **Bobby Rydell** head long list of recording names to give two benefit performances Sunday (8) at Academy of Music to aid family of late composer-arranger **Joseph Kuhn**.

St. Louis

The **Joe Wray Trio** at the Ambassador Hotel Crown Room . . . Jazz pianist **Bill Hulub** featured at Le Jazz Hot . . . The **Jack Denett Trio** in its umpteenth week at the Frontier Room . . . **Sol Ferrante's** combo new at the Park Plaza Merry-Go-Round . . . Accordionist-pianist **Melba Kay** back at Petit Pigalle . . . Organist **Dick Balsano** still at Surf 'n Sirloin . . . **Johnny Polzin's** orchestra at the Chase Club . . . **Sammy Gardner's** Mound City Six in the Tiger's Den . . . Pianist-singer **Tom Maulding** at the Sheraton-Jefferson Gas House.

Guy Mitchell Exits Col, Mulls Own Disk Prod. Co.

Guy Mitchell has cut his ties with Columbia Records. His last five-year contract with the label expired last week.

No decision has been made by the singer and his manager, Eddie Joy, as to his future recording affiliation. They are weighing the possibility of setting up his own record production company. Joy, incidentally, has his own record operation, Joy Records.

Gallic Disk Awards

Paris, April 3.

The prizes for the top disks of '61, given by the Academy of Disks (Charles Cros), with a jury of music critics, were handed out this week. Jazz awards went to John Coltrane for "Africa Brass" (Vega), Louis Armstrong's "Complete Works '26-'31 (Odeon) and to "Dizzy Gillespie in Pasadena" (Vogue).

Best pop song practitioners were Colette Dereal (Polydor), actor-turned-singer Jean-Claude Pascal (VSM), Joel Holmes (Ducretet). Dance tag was taken by a British twist foursome, The Shadows (Columbia).

Jazz: N.Y. Scene

"Jazz: A History of the New York Scene," by Samuel B. Charters and Leonard Kunstadt (Doubleday; $5.95), continues Charters' earlier explorations in the field, "Jazz: New Orleans, 1885-1957." Kunstadt is co-editor of Record Research. Authors met while both served on staff of that publication.

In this tome they depict flowering of Dixieland, ragtime, swing, bop and "progressive" jazz in New York, theorizing that wherever these forms originated, all have attained fullest considerable savvy concerning musicians, composers, recordings, artists' careers, with dozens of vivid anecdotes supporting excellent reporting. The 150 illustrations come mainly from James Van Der Zee of G. G. G. Studios. A number of important jazzmen have assisted in volume's preparation, lending it value as a continuing history. *Rodo.*

Meredith Willson

Continued from page 1

the baton of Bernard Green, the Capitol disk has been issued on the label's "Compact 33," a seven-inch, 33 rpm single. One side runs a little over two minutes and the other spins for six. The shorter version of the tune, which talks about exercises and their value in an uptempo beat, fits radio programming needs and the longer side has been designed for schools, etc.

In the latter category, the U. S. Junior Chamber of Commerce will distribute the records at no cost to schools across the country. Capitol will handle distribution on the regular sales level as the disk is also being marketed as a consumer item.

The Stuart Company, Broadway producing unit, produced the package. Willson wrote "Chicken Fat" especially for the President's Youth Fitness Program. A card accompanies each disk with sketches of the exercises mentioned in the song.

Jazz Breaking Out of LP Format With Seven-Label Singles Splash

By EDDIE KALISH

Not since the days of the 78 rpm platter has jazz enjoyed the type of singles splash it is about to receive. As of this month there are upwards of seven diskeries either currently engaged in or seriously considering efforts to promote and sell jazz via the single.

The volume a jazz single can sell, even when not in the hit category, is an interesting factor. Almost by its very existance, a single by any one of a number of jazz artists is capable of selling 15,000 copies or more. In some cases, and with more frequency lately, a jazz single can break through into the click category such as Columbia's waxing of Dave Brubeck's "Take Five" and Riverside's Cannonball Adderley disk of "African Waltz." This factor, coupled with an increased emphasis on jazz by many disk firms and a feeling that this music is a strong and stable form, has prompted many labels to supplement their LP jazz activity with plans for strong jazz singles pushes.

About the most ambitious of such drives is one in the works by Verve, MGM Records' jazz subsid. Starting this month Verve will begin a program called "Essential Jazz Singles." The initial release in this push will contain 21 disks. It will be followed up by a big promotional campaign in papers and other publications and a direct mailing of the entire first release will be sent to over 400 jazz radio stations throughout the country. Although these disks have been designed largely for air promotion for Verve's artists and jazz itself, the disks will be distributed to dealers for straight customer marketing.

Among those in Verve's "Essential Jazz Singles" first outing are Oscar Peterson, Charlie Parker, Roy Eldridge, Joe Williams, Count Basie, Flip Phillips, Anita O'Day, Illinois Jacquet, Ella Fitzgerald, Lionel Hampton, Billie Holiday, Lester Young, Gene Krupa, Bud Powell, Dizzy Gillespie, Ben Webster and Johnny Hodges. The whole first release will be put out in one lump. Most will be lift-outs from albums and in some cases represent the first singles exposure for the artists.

Atlantic Records had a jazz singles release out last week. These disks will be the start of a regular program of scheduled jazz releases. In the past Atlantic released jazz singles mostly for promotional purposes but even so many, such as those by John Coltrane, Herbie Mann and Hank Crawford sold well. Many of the singles Atlantic plans to release will not be lift-outs from albums and won't have any LP connection unless added to one at a later date. Last week the label put out singles by Chris Connor, the Mitchell Ruff Trio and Herbie Mann. In April platters will be released by Charlie Mingus, Slide Hampton and Mose Allison.

One of the first labels to see the value of jazz singles was Blue Note. The diskery has a long line of such product and has been releasing these singles for the past five years. It currently has a chart crasher in a disk by organist Jimmy Smith called "Midnight Special." Blue Note has, however, mostly released its singles as promotion via jukes but product has also and will continue to be marketed for consumer use. Artists like Horace Silver and Art Blakey have done well on singles for the label.

Riverside has been putting out a steady stream of jazz singles for the past three years. They have two separate labels for this. One, the blue label series, is primarily for the jukes. The other, the black label series is for the dealer. The black label items are those which are judged to have a broader appeal and more sales potential but disks from both series have sold well. Some of these singles are produced to be singles and others are pull-outs from albums. In addition to Adderley, Ernie Wilkins, Junior Mance and Wes Montgomery have done well as singles artists. The operation's Jazzland label also produces singles on which some of the above and other artists have been represented.

RCA Victor is currently planning its first plunge into the jazz singles field. Whereas before, as with many diskeries, its jazz singles have been mainly for promotional purposes, Victor is now mapping a campaign to build some sales on these disks and will have some specially produced releases out for strong consumer attack soon. Key to the company's push will be in such artists as Sonny Rollins, Paul Desmond and Joe Morello. Al Hirt, in a more pop vein, also figures here and there in a single out by him now called "Al Di La."

Columbia, likewise, has a jazz single program on the drawing boards. Although it is still in the talking stage, this plan has been greatly encouraged by the label's success in this area recently with Brubeck, Aretha Franklin and others through the years. Col currently issues singles to operators in the form of a "jazz pack" containing five 45s, with title strips, which sample the label's LP jazz releases. The diskery has always released a number of consumer-aimed jazz singles but is considering a strong move in this category. Col is understood to have several such singles in the can.

Impulse, the jazz wing of ABC-Paramount has recently announced plans for a drive on singles, both specially-produced and from LPs. The Mercury-Philips combine also has several jazz 45s out and planned for consumer attack. Woody Herman, Art Farmer, Roland Kirk, Buddy DeFranco and others figure here.

Other labels, like Roulette, have a juke singles program for jazz disks. Candid, the jazz arm of Cadence, has released some singles from LPs for the consumer and so have outfits like Prestige. It is now becoming a full-fledged program for many diskeries, with some jazz being especially produced for singles, and therin lies the difference.

"Jazz is the kind of thing that is constantly sustaining itself," opines Teo Macero of Col's jazz a&r division. The jazz single is a "very important part of the business," he says. Such singles "help the artist immeasurably," says George Avakian, Victors a&r chief. "Times are right for this sort of thing," avers Nesuhi Ertegun, Atlantic exec. And so the opinion goes.

Distributors and dealers — and not just the jazz-oriented ones — have been getting and referring more requests for jazz singles. Companies have seen strong potential in the singles market for jazz and it now appears that a drive is on to do something about it.

2 GREAT NEW HITS!
"WHAT NOW, MY LOVE"
JANE MORGAN KAPP #K450X | GEORGE GREELEY and his orchestra Warner Bros #5264
"THE YOUNG ONES"
CLIFF RICHARDS BIG TOP #3101 | CATHY CARROLL Warner Bros. #5263

Z-O-O-M-I-N-G!
SUCH A NIGHT
by
VINCE EVERETT
#10313

THEY'RE OFF!
Sinatra's Daily Double
EVERYBODY'S TWISTIN'
and
The Verse from STARDUST
FRANK SINATRA—REPRISE
MILLS MUSIC, INC.
1619 Broadway New York 19

The HIT OF THE WEEK
NEW
CONNIE FRANCIS
sings
"DON'T BREAK THE HEART THAT LOVES YOU"
b/w "Drop it Joe"
K-13059
M-G-M Records

LOVE LETTERS
(Edward Heyman-Victor Young)
Recorded by
KETTY LESTER
Era Records
FAMOUS MUSIC CORPORATION

French Pubs Puzzled

French publishers are frankly puzzled by the governmental methods in re seizures of books. Any ministry head can order an edition held up with no reason given.

One recent case concerns Jerome Lindon whose Editions De Minuit has published 23 books on the Algerian situation with several picked up. Once he called up the Ministry of the Interior on a book and was told it would not be touched but it was picked up anyway. He recently was fined $400 for views expressed in "The Deserter," (Algerian situation) which is the first time a publisher has been penalized for views expressed in a book he has issued.

All this is especially hard on newspapers and periodicals which are usually taken when already printed, Time magazine recently had to black out a picture of Secret Army Organization head Raoul Salan after first getting a go-ahead that was then rescinded. The weekly L'Express is seized often. Most feel the problem is that it is a simple administrative affair without due recourse to law unless one is actually sued, as happened to Lindon.

Lindon was also surprised recently to find a ban lifted on a nixed book of '59 on French torture in Algeria, "The Gangrene," sans any reason.

Maurice Girodias, head of Olympia Press, who publishes the more daring erotica, recently brought a $1,000,000 suit against the Ministry of the Interior for unfair censorship. Girodias, whose Anglo lingo books cannot pass U.S. and British censors are big sellers. He complained that 41 of his entries were banned in English, many of which were out in French.

Though the bans later were lifted Girodias claims his business was badly hurt. The Ministry admitted in court that there had been some confusion in all this but it is not accountable to courts for any suppressions of what it considers is questionable literature. Though Girodias was not contesting the legal basis of censorship, he was attacking its methods and workings.

Case has been adjourned while the courts decide whether this is one requiring legal steps.

Italo Anthology

Editalia (Rome) have just published an elegantly outfitted and richly illustrated volume (236 pages) on "The Italian Risorgimento in the Theatre and Cinema" (Il Risorgimento Italiano nel Teatro e nel Cinema). Cloth-bound item was compiled by Domenico Meccoli, current Venice Festival director, with texts by Giovanni Calendoli (for the legit sector) and Guido Cincotti (for the film section).

Book is a complete survey of all Italian motion pictures dealing directly or indirectly with the "Risorgimento" period of Italian history, touching on pix from 1905 to 1961, and spotlighting local fascination for this key period in the formation of the new Italy. Volume boasts an extremely functional tri-lingual format, all texts including pic captions appearing in Italian, French, and English, thus making it accessible to film history buffs abroad as well. *Hawk.*

'Eros' Bows

Ralph Ginzberg, who made so much money as compiler-publisher of "An Unhurried View of Erotica" a couple of years ago that he resigned his articles editorship at Esquire, has now parlayed his prescription into a quarterly magazine to sell in bookstores at $10 a copy or by subscription at $25 annually. He has called his 80-page quarterly, which comes in heavy boards, Eros. Volume One suggests that the formula falls calculatedly short of "hard-core pornography." The leer is there, but measured to the law and, one supposes, with a canny eye to postal inspectors. Call Eros a case of soft-centre goat cheese in which the "prurient interest" lies more in the come-on than the package. It may make the enterprising impresario of modified smut a great deal of moola. It serves the twilight zones of sex.

An analysis of the contents reveals a portfolio of color plates from classical gallery art, erotic but not startling; reproduction of a European deck of cards with the face figures full of naked bosoms, calculated to distract even fanatic bridge players, photographs of Tinker Bell, the stripteaser, a little left of Life and Look; and, at the back of the book, studies of Hindu homosexuals in Bombay, photographed in drug. A portfolio of so-what filler hardly succeeds in justifying the promise, "Love in the Subway."

The text is innocuous, comprising Nat Hentoff's moderately amusing analysis of white pop versus Negro jazz love lyrics; Dr. Albert Ellis, somewhat smartalec and speciously-reasoned-anything-for-an-angle defense of polygamy; a tract against any form of marriage by an English writer named Sarel Eimerel; an essay on heart attack death-while-doing-it, and an intellectually featherweight article by Dr. Theodore Reik, who did a preface to Ginzberg's "Unhurried View," aforesaid.

This is a well-made magazine, evidencing much research and an alert enterpriser at work. The interest will lie in how well the formula can be sustained in future editions. Can this be made a smart item for the reading tables? Hardly for the family trade but it may replace bachelor etchings. *Land.*

N. Y. Times' 'Culture'

Now that Joseph Herzberg carries culture ed billing at the N.Y. Times, the paper is moving toward physical consolidation of the various departments under his control. This calls for bringing all the beats concerned together in one "culture cityroom," meaning the third floor walls now separating the departments (music, drama, pix, etc.) are to come down.

This is viewed not only as a convenience move, but also accenting the hegemony Herzberg has over the amusement sections. Anent rumors of a staff beefup—partially cued by the pending West Coast edition—Herzberg says there's nothing to it. Not yet, at least. As to extended purview, only angle so far has been the sometime deployment of Arthur Gelb (legit) to cover budding culture developments in Washington arising from the White House impetus to the arts.

Linkletter on 'Best Sellers'

"The term 'bestseller' is misleading," Art Linkletter told the Hollywood Women's Press Club at a recent luncheon meeting at the Beverly Hills Hotel. "A book which sells less than 10,000 copies but sells them all in the first three weeks of its existence will hit the bestseller lists. Another book, which sells 100,000 copies of five years, may never hit any bestseller list."

Linkletter said that when he wrote his first book, "People Are Funny," he expected it to be a smash. Instead, it sold about 8,000 copies. Disappointed he decided to stick to tv and radio, and never to write another book. But Bernard Geis, then with Prentice-Hall, persuaded him to write a book about the funny remarks made by children on his House Party TV program. The book, "Kids Say the Darndest Things," issued late in 1957, sold 200,000 copies during the last few months of that year, and 275,000 copies in 1958. That made it a runaway hardcover bestseller. Later, as a pocketbook, "Kids Say the Darndest Things," sold two and a half million copies.

If Linkletter knew why the book he expected to be a smash hit sold less than 10,000 but the book he put together just for fun sold in the millions, he would probably bottle the formula and sell it. He still isn't sure of the answer, though he now helps guide the destinies of Bernard Geis, which has issued many successful books. When Jack Bailey, Groucho Marx, Art Linkletter and other tv luminaries formed their own publishing company, they expected to promote books of a large scale through television.

"I had been surprised to discover how small the expenditures the book business made for publicity were compared to the money we were spending in television. Appropriations for promoting other types of products were and are much higher."

'IT'

Shortest newspaper name since Marshall Field's PM of the '30s is IT, a three-color tab-sized mag insert—monthly to start with—in three Pittsburgh suburban weeklies, teeing May 28. Editor is Clifford W. Thompson, a Canadian who's been editing house organs in Pittsburgh for 10 years. Dardanell Press is publishing IT, to be carried in its Progress, Advance Leader and Times-Express.

Guaranteed circulation is 20,000.

Publishing Stocks

(As of April 3, closing)

Allyn & Bacon (OC)	37½+ ½
American Book (AS)	63½
American Heritage (OC)	15¼—1¾
Book of Month (N.Y.)	27⅝— ⅝
Conde Nast. (N.Y.)	10½
Crowell Collier (N.Y.)	38¾—2⅜
Curtis Pub. (N.Y.)	9¾— ⅝
Ginn & Co. (N.Y.)	29¼—1¾
Grolier. (OC)	40 —1¾
Grossett & Dunlap (OC)	17½
Harcourt Brace (OC)	36¼—2
Hearst (OC)	24½— ½
Holt, R&W. (N.Y.)	35½—2
L.A. Times Mirror (OC)	35½+2
Macfadden Bartel (AS)	3¾— ⅛
McCall (N.Y.)	28⅞+1⅜
McGraw-Hill (N.Y.)	29⅛—1⅞
Nat'l Periodical Pub.	13⅞— ⅞
New Yorker (OC)	96 —2
Pocket Books (OC)	18 —2¼
Prentice Hall (AS)	40¼—1¼
Ran'm House N.Y.)	26⅝+ ¾
Scott Foresman (OC)	25¾— ½
H. W. Sams (OC)	59½+1
Time Inc. (OC)	79½—1½
Western Pub. (OC)	50 —6

OC—Over the Counter.
NY—N.Y. Stock Exchange.
AS—American Stock Exchange.
(Supplied by Bache & Co.)

CHATTER

Father Paul Bussard, publisher of Catholic Digest, and Bennett Cerf, president of Random House, Inc., have formed a new joint publishing program—the development, production and distribution of a new line of nonfiction Catholic books for laymen. Editorial direction will be provided by Father Bussard and Kay Sullivan of the magazine and Paul Lapolla of the publishing firm.

Spring issue of Drama Survey, published in Minneapolis, will carry an article on stage management by Robert Downing, vet Broadway production stage manager.

Emilie Jacobson, literary agent with Curtis Brown Ltd., was married Sunday (18) in New York to Frederick A. Jacobi, director of editorial information for the National Education Assn. His father, the late Frederick Jacobi, was the composer.

Dora Albert's new book, "How To Cash In On Your Abilities" (Prentice-Hall) will be serialized nationally by the Times Mirror Syndicate. This marks third time in a row that a Dora Albert book has been serialized and syndicated by the syndicate; other two were "You're Better Than You Think" and "Stop Feeling Tired and Start Living."

The 75th anni issue (April) of The Writer features "how to write, where to sell" pieces by top fiction and nonfiction scriveners and also opinions by 28 national magazine editors on their markets.

Will Stevens who has long observed San Francisco's Skid Row, as a reporter on the Examiner there, utilizes the same background in his novel, "Three Street," which Doubleday will publish in August.

A gag Field and Stream review of "Lady Chatterley's Lover" (from the huntsman's viewpoint), which has been making the rounds of the cognoescenti in mimeo form, was written by Ed Zern.

Somewhat awry handout from the Overseas Press Club miscredited authorship of Norman M. Lobsenz's "Is Anybody Happy?" (Doubleday) to Amelia Lobsenz, his ex-wife. Publicity was in connection with the OPC's Book Fair honoring its many author-members' current publications. Incidentally, Lobsenz has an article on Jack Paar in the April Redbook.

Racing Industries Inc. authorized to conduct a publishing and printing business in New York. Steinberg, Clyne & Jaffe, 80 Wall St., filing attorneys at Albany.

Houghton-Mifflin's Arthur MacBride Love Jr. engaged to Alice Louise Stone; fall wedding planned.

Alex Liepa, writer and editor for the National Lutheran Council since 1950, will become religious editor for Protestant books with Doubleday starting May 1. Former Latvian journalist, who came to the U.S. as a displaced person in 1949, has elited the National Lutheran since 1956. He was chairman of the Latvian Journalists & Writers Association in Exile in the American Zone of Germany, and president of the first Conference of Free Journalists, founded by representatives of 22 Russian-occupied or dominated nations.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood,

Are all those old jokes about Forest Lawn finally breathing down the neck of Hollywood? Twenty years ago, when studios were booming, the Foreign Press Association was the poorest relative in town. Now that the town is sick it seems like the richest heir.

Stars fell all over themselves to win a Golden Globe award at the last banquet of the alien stringers, which was held in the enormous international ballroom of the Beverly Hilton Hotel.

In 1944 when Bill Mooring became the first prez of the outlanders, their cuffs were so frayed nobody would write a tab on them. This time even the Beverly Hilton waiters, dressed in red jackets, put on a production number for the desert. The affair must have attracted at least a thousand paying guests.

Same Accent 20 Years Later

The changes otherwise in 20 years were small. Bertil Unger, chairman of the board, appeared in his Swedish monocle but this time without his Swedish twin brother. His accent hadn't altered in all those years, which must have taken hard work on his art.

Ingrid Clairmont, the current madame president, hadn't changed either. Confused by having herself called a "chairman" she proceeded to change Steve Allen's sex in her introduction and he got his first laugh (and about his last) by addressing her, "Thank you, Sir!"

When I was grief commissioner of Hollywood without portfolio I was always fighting the battles of these pen-peasants from abroad. The studio press departments treated them as if they had yellow jack. Most of them had to hold down other jobs than corresponding to eat. Some even acted between toting up their strings.

One I knew couldn't get stills from the studios. They'd rather send them to Hitler to burn than give them to this correspondent. He had to scrounge around and beg them from more opulent native correspondents who had no use for them anyway.

Of these inter-ocean scribes, the major studios said, "Who needs them? They're probably Communists anyway."

Mooring Moves Over Among The Clergy

Bill Mooring, who had never been worse than a staffer for a Laborite paper, at the time of these hassles with the studio suppress agents was working for the London Daily Mail—one of the big ones of the world. Vulgar but big.

Mooring finally hied to a monastery and began writing for domestic Catholic diocesan papers. He must have more than a hundred in his string by now. He's quite a power. He writes well and has a moral earnestness that is harder to knock down than the Berlin wall. In a recent counterattack he took on Life, telling the Rockefeller Center boys to stop playing fast and Luce with the English language. In his opinion, Life's Pete Bunzel, who seemed to dismiss protests of bishops, women's clubs, clergymen, parents and FBI-liners as "a fear that movies dealing candidly with sex pose a moral threat to U.S. youth," was confusing "candor" with "corruption."

Mooring wasn't the first prez. Lon Jones, who worked for the Aussie press, was elected but he couldn't see monocle-to-monocle with his board and soon quit. Mooring was appointed in his place.

The Indian From Indianapolis

As a matter of history, the first of these alien press outfits was formed in 1928. They called themselves the Hollywood Assn. of Foreign Correspondents—HAFCO for short. They held an international ball at the Roosevelt Hotel and managed to lure Charlie Chaplin (Eng.), Carl Laemmle (Germ.), Mary Pickford (Can.), and native Indians like Sid Grauman (from Indianapolis) to the affair. Leonard Clairmont of Film Journalen of Sweden was head of it. He's the husband of Ingrid Clairmont.

Movie extras promoted press cards in those days to gain access to studios. They were not looking for news but for jobs. The foreign scribes got lambasted for this racket, but had worse things ahead. a ski jumper named Finan Haddie, skipped the country with HAFCO funds.

From Foreign Press To River Pirate

Next heard of he had become a partner with a Chinese chick who ran a pirate patrol along the Yellow Sea. Nobody, it seems, has cashed in on this picture natural, not even the wife and two-year-old child left stranded in Hollywood.

This foul Finn's embezzlement just about washed up HAFCO. Next came the Foreign Press Society in 1935, a bad vintage year. This one was packed with French correspondents and the British didn't like that any more then than they would now. Some of them, notably Mooring, Guy Austin, Nora Laing, Viola MacDonald Moore, Bob Watson, Gilbert de Sauto and Harold Salemson then formed the Hollywood Foreign Press Assn.

This HFPA bunch stood up to the studios for the first time but it got them nothing, not even when they picked "Going My Way" as the pic of 1944 and decided to put on a dinner with Bing Crosby, Barry Fitzgerald, Buddy de Sylva, Agnes Moorehead and Leo McCarey as guests of honor. No one would finance the feed. Mooring and Austin and Howard Hill, the most solvent, just about hocked their kids to put on the dinner. Par didn't even offer an old poster.

The show was a great success and the best part of it was a roast Austin gave the studios for the freeze they put on these foreign outlets of their flowery press releases.

Press Cards To Fertilizer Salesmen

But in a few years HFCA began to gather the barnacles of members who did not belong to the working press. Unfortunately, this faiblesse is true of many another press club. But padding their membership with solvent guys who had to use an X for their signatures went particularly hard on the foreign scribes in Hollywood. In 1951 those who believed press clubs should be exclusively for the working press broke away and formed a new outfit, with Henry Gris of the British UP as prez.

Thus a two-headed monster ran in two different directions until 1955 when Henry Gris got away with merger and came out as head man of both outfits, now called the Hollywood Foreign Press Assn.

HFPA Now Has Own P.A.

Since then their affairs have grown in stature, their Golden Globes something stars treasure. Studio pressagents now cooperate with these furriners.

If you don't believe they are no longer status-seekers but have attained status, they now have their own pressagents, Paul G. Ross Associates, with Al Finestone of Par, DeMille's old fave, handling the account.

They claim press representation from 50 countries, involving more than half a billion readers and their shindig gets about as much play in the local press as the Academy Awards. Any press bunch that can get Marilyn Monroe, Charlton Heston, Jack Warner, John Daly, Bob Newhart, Steve Allen, Rosalind Russell, Mervyn LeRoy, Dmitri Tiomkin, Carl Foreman, Sam Bronston, Joan Crawford, Fred MacMurray, Judy Garland, Glenn Ford, George Chakaris, Rock Hudson and just about everybody but Bob Hope to go through the trained seal routine is no longer composed of chiselers and Chinese river pirates.

Better Lait Than Never

It was a long uphill fight but HFPA finally has got studio press departments eating out of their hands. The foreign market was always 50% of the gross but today, in many cases, that's the only profit a Hollywood feature makes.

Catering to these scribes should have been obvious all along but better Lait than never, as Jack used to say.

PROPOSE 1-A-NITE CAFE SHOWS

Rules Affecting Acts Eased as N.Y. License Dept. Takes Over From Cops

Procedures for fingerprinting performers working in New York niteries underwent a drastic overhaul last week when the N.Y.C. Dept. of Licenses took over control of issuing identification cards to actors as well as the issuance of licenses for cabarets, dances, dance halls, catering establishments and coffee houses from the N. Y. Police Dept.

One of the first moves under the License Dept. setup was the promulgation of a new rule eliminating any reference to race, creed or religion in the application for a cabaret, public dance hall, catering establishment or dance.

The licensing of these types of public amusement spots as well as issuance of identification cards for performers came as the climax of a long fight waged by individual entertainers as well as performer and culinary unions demanding repeal of legislation requiring I.D. cards for entertainers. The fight stemmed directly from the death of Richard Lord Buckley about a year ago after he had been denied an entertainer's permit by the Police Dept.

A group of entertainers under the direction of attorney Maxwell T. Cohen brought suit contesting the provision, and the unions also stepped in. The American Federation of Musicians as well as all dining room and culinary unions sought to eliminate the proviso as degrading to those who must be fingerprinted as well as calling it discriminatory legislation.

The American Guild of Variety Artists, however, broke with the other unions, and asked that the licensing provisions be taken away from the Police and given to the Dept. of Licenses. Mayor Robert F. Wagner adopted this modus operandi and signed a bill passed by the City Council to that effect.

The coffee houses in Greenwich Village also protested the procedure of getting police permits in order to operate.

The elimination of specifying race or religion of applicants came as the result of a protest by the N. Y. County chapter of the National Assn. for the Advancement of Colored People. It is now also illegal for an examiner to inquire orally into the religion or race of the applicant, as well.

A performer will now have to be fingerprinted only once instead of every two years, and the Dept. of Licenses will establish a centrally located fingerprinting centre which eliminates the necessity of nitery turns going to the downtown Police Dept. offices.

HAWAII TOURISM HIT BY MARITIME STRIKE

Honolulu, Arril 3.

It's axiomatic that every time there's a shipping tieup, Waikiki hotel occupancy rate goes down. This time is no exception. March tourism volume started out at an 18-month high but dropped off substantially once the Pacific maritime strike began.

Sets and costumes for the Tokyo Shochiku Revue, a highlight of the annual Cherry Blossom Festival, arrived on the liner President Cleveland, but weren't unloaded until a Federal judge issued a court order. Some 57 cases of sets, props and costumes finally were removed by a stevedoring gang hired by the U.S. Marshal.

Shochiku show runs April 13 to 22, two shows nightly at $5 top.

N. J. Fair Inks Clark

Dick Clark, "American Bandstand" topper, has been signed to head a unit for the New Jersey State Fair, Trenton, Sept. 20 for two days. He'll be getting $10,000, plus a percentage of the gate.

Clark will pay for the talent playing the date with him.

Cugat & Abbe Lane Into Wildwood, N. J., Beachery

The Diamond Beach Lodge, Wildwood, N.J., has started buying talent for the summer season with the purchase of Xavier Cugat & Abbe Lane opening July 13 for one week. Liberace may follow. Room is slated to open around July 1.

Wildwood, several years ago, was one of the foremost summer talent buyers in the east. Stiff competition for names, usually in the disk field, skyrocketed prices to the point where some of the top spots couldn't pay off. The levelling off process has since made conditions there more stable.

D.C. Unit Hears Adams' Beef Vs. German Agents

Washington, April 3.

Comedian Joey Adams has complained to a House subcommittee that U.S. entertainers are effectively barred from working U.S. Army clubs in Germany because of military deals with German talent agents. (Adams' complaint was reported in VARIETY's March 21 issue in a story from Rome.)

He said about 300 private Army clubs spend from $150 to $1,000 a night for entertainment, but that business is transacted only through German agents which supply mostly German talent.

"If they don't like you, you don't work," Adams told at a hearing by the House Foreign Affairs subcommittee.

Adams and his wife, Cindy, said the German agents "are getting rich" because German entertainers are poorly paid. Even the Army's special services offices, which arrange for the shows, are usually staffed by German nationals, Adams complained.

As a result, he said, GIs in Germany get only ersatz entertainment German performers imitating U.S. talent.

"Our kids think they are good until they hear the real thing," Adams said. He added that only five per cent of entertainers and no musicians playing the clubs are Americans.

"I don't say that German agents should be barred. I don't say English agents should be barred. But I do say that American agents shouldn't be barred," Adams said.

He told the congressmen he understands the Air Force and Navy do business with any and all agents, but that the Army restricts its club business to German talent agencies.

Adams also testified to the House subcommittee about his 25-man tour last year through southeast Asia for the U.S. cultural exchange program.

He said his show's only commercial was selling U.S. friendship. He plugged for more trips abroad by variety artists who should be "not just pleasant but passionate Americans."

L.A. Ct. Delays Trial Of Bright, Singleton Case

Hollywood, April 3.

Long pending damage suit brought by Jackie Bright, national administrator of the American Guild of Variety Artists, against the union's former prexy, Penny Singleton, has been postponed from its scheduled hearing today (Tues.) in Federal Court here due to a conflicting case.

Bright's action charges Miss Singleton with making defamatory statements about him, among other things. Meantime, a new trial date is awaiting determination.

BIGGER NAMES AT LOWER COSTS?

Talent agencies are mulling a major step which would have a profound effect on the nitery business. They are considering the possibility of getting niteries to go on a one-show nightly basis with two on weekend evenings. The prime argument for this type of operation stems from the virtual disappearance of late business on weekdays, therefore the bonifaces would be giving up very little by this conversion, it's believed.

At the same time, the agencies feel that they would be able to get more names to view nitery engagements more favorable should cafes hit the one-layout nightly standard. The percenters also contend that some of the headliners would not be demanding Las Vegas salaries when working a single display. Under the proposal operators would have the advantage of probably filling the house at a single sitting, which would still contitute a profitable evening. The agencies also say that headliners would last longer through this device and could come back twice annually in many of the larger cities.

The agencies are probing the plan more deeply because it has been accepted in some situations. For example, the Pierre Hotel, N. Y., has been doing one show an evening during week nights. The idea was also feasible in the Diplomat Hotel, Miami Beach, this winter. Again, there have been some headliners, particularly Maurice Chevalier at the Hotel Waldorf Astoria who would only play that room on the proviso of a single display during the week.

Naturally, not all situations lend themselves to this type of operation. Las Vegas couldn't consider it. Spots such as the Latin Quarter and Copacabana, N. Y., would also be losers with one-a-night. Some of the intime operations cannot subsist with a single show standard because of their small capacity.

The subject is being broached by agencies to nitery owners at this point. Later, it's expected that names will be asked to consider dates at adjusted salaries to meet this condition. It's pointed out that the number of cafe shows has been dwindling considerably since the end of World War II. It was not unusual then for most cafes to do three shows nightly..

Ridler Retains Fair Post

Detroit, April 3.

Don Ridler, longtime entertainment director of the Michigan State Fair, has been retained for this year's fair.

Val Campbell Agency, of Detroit, will book the acts. Fair will run Aug 24-Sept. 3.

Seattle Fair Lacks Finishing Touches But Will Be Ready at April 21 Preem

Seattle, April 3.

With opening day less than three weeks ahead, pace at the Seattle World's Fair is hectic, but Fair officials say all will be ready for the April 21 kickoff.

Chief keystone missing from the performing arts list is an attraction in the new Opera House for the first week. Opening night is set (Van Cliburn, Igor Stravinsky, Milton Katims and the Seattle Symphony) but nothing is booked yet to replace the Red Skelton Show, originally scheduled, then cancelled.

A closed circuit tv show, proposed by promoter Lee Gordon, with Chubby Checker's Twist show from the Food Fair and the Opera House opening night, fell by the wayside because of numerous difficulties. Gordon, however, has set a Twist show, headed by Checker, with Joey, Dee & the Starliters, Gary (U.S.) Bonds and Dee Dee Sharp for a two-day (April 20-21) stand at the Orpheum.

The Fair's performing arts division, however, is working on the opening day-opening week setup and word is that there will be some "big" show for the preem week in the Opera House, along with some observance of opening day that will have national impact.

Monorail Operating

The monorail to the fairgrounds from downtown Seattle has been in operation for about two weeks with one train, and riders have been able to get to the observation deck on top of the Space Needle although the rest of the grounds are closed. There is a tightening of security now, with monorail rides and Space Needle trips held to evening hours except on Sundays, while construction work gets the all-out treatment.

The Century 21 Club on the fairgrounds, recently opened, will non-Fair meetings will be banned.

A journey around the grounds reveals there is much to be done before opening, with atmosphere similar to pre-dress rehearsal tension in the theatre, but construction people say all work will be completed on time. Grounds look bare, because sod, being held for laying until few days before opening, is missing. Trees, shrubs and many flowers are already placed and give promise that Fair will take full advantage of Seattle flora and climate to make it one of beauty horticulturally.

Opera House is nearing completion and a tour reveals it will now be used only by members and be one of the most beautiful and

(Continued on page 78)

Bobbi Baker & Her Mgr. Hurt in N.Y. Auto Crash

Comedienne Bobbi Baker and her manager Ruth Shapiro were hospitalized Sunday (1) with injuries suffered in an auto collision en route to New York's Idlewild airport, where Miss Shapiro was to make a Boston flight.

Miss Baker suffered contusions, and required six stitches in her leg. Miss Shapiro received a fractured jaw. They are at Lenox Hill Hospital in midtown Manhattan.

Mishap forced cancellation of Miss Baker's three-weeker at the Playboy Club, Chi.

Godfrey's Cuffo Stint Bailing Out Royal Winter Fair

Toronto, April 3.

Again coming to the rescue as headliner—for free—of the Royal Winter Fair here, Arthur Godfrey will appear for "as many as five or six matinees," plus his evening shows (Nov. 9-17). Godfrey will be accompanied by his Palomino stallion, Goldie, and Goldie Junior.

George Rodanz, prexy of the RWF, said costs were up, together with changing customer moods, and for the third year in a row, the Royal Winter Fair and Horse Show has ended with a deficit.

(Last year, there were 6,000 fewer general admissions. The Royal ended with $5,288 in the red, though attendance was just under 225,000 payees at $3.50 top, with Winter Fair in its 34th year.)

Rodanz claimed that "the Royal cannot continue indefinitely to operate at a deficit." He added that the Fair will attempt to interest more ethnic, immigrant groups because "many come from European countries where they have been closely associated with agriculture and riding."

William Watson, director, outlined a plan for a complete facelifting on the exterior and interior of the Coliseum (8,000-seater) in the Canadian National Exhibition grounds, this expected to be finished in time for the 1963 show.

Godfrey's Syracuse Date

Arthur Godfrey, who is going in for more work in the variety fields, has been booked for the N.Y. State Fair at Syracuse. He starts May 4 for three days.

William Morris Agency inked the deal.

'Next Time We'll Bring Our Own Money'

Jose Greco's Six Appearances to Tell Audience of Backstage Complications

By MIKE KARVELAS

Columbia, S.C., April 3.

A backstage hassle centering around finances delayed, and for a while threatened to cancel, the second half of a Spanish ballet presented here Saturday night (March 31) by Jose Greco and his company.

Although obviously restless from an unusually long intermission, the audience was unaware of the behind-scenes rhubarb until Greco himself appeared before the closed curtain (attired in costume for his next dance). He asked forgiveness for the long wait caused, he said, by technical difficulties which, he promised, would be corrected as quickly as possible. This proved to be the first of five impromptu talks the dancer felt compelled to make to the Township Auditorium gathering. Actually there were six, if remarks made at the final curtain be counted.

Shedding his first explanation, Greco declared on his return to stage center that the impresario, Henry Marcus, "has refused to pay us," because of a disappointing gate. Greco expressed belief that the slim turnout was the result of "improper promotion."

"Since you who are here tonight are not to blame for this, we will do our best to resume the performance. So please bear with us," the performer said, all the while displaying a self-control considered alien to Latin temperaments.

On his third trip before the cash customers Greco revealed a new wrinkle: "the stagehands will not work." The reason for this was not made quite clear by Greco

(Continued on page 81)

TEXAS NIXES PAROLE TO STRIPPER CANDY BARR

San Antonio, April 3

Stripper Candy Barr will have to keep those prison duds on. Fred Semaan, her attorney, said that he has been notified that the parole board did not approve her parole, which would have released her this month.

The stripper, sentenced to 15 years on a narcotics charge about three years ago, has been a big draw at the annual Huntsville prison rodeo—with songs. Semaan said he wasn't sure whether Miss Barr will resume her stripping career when she is released.

Minsky's Scranton

Scranton, April 3.

Sale of Hotel Casey, 51-year-old Scranton hostelry where burlesque troupes stayed during the days when this city was a major stop on the strip wheels, to Benjamin Minsky has aroused speculation as to whether the new name will be the Casey-Minsky.

In view of past unsuccessful efforts to peddle the hotel, there is also a disposition by some show business insiders to call it "Minsky's Follies."

Minsky, who operates a chain of hotels, reportedly paid around $800,000.

Hotel Pierre, N. Y.

Betty Madigan, Bill & Midge Haggett, Stanley Melba Orch conducted by Lee Hulbert, Phil Wayne Trio with Cathy Preston; $3, $4 minimums.

The Cotillion Room was obviously forced to throw in an emergency show when the previous tenant, "For People Only," failed to measure up to expectations at its b.o. In this situation, it has taken a pair of acts from the roster of talent working here for the past few seasons in the vestpocket revues.

Betty Madigan, who has sopranoed in several of the rooms, and Bill & Midge Haggett, the dancers who have been jack-of-all-trades in many of the layouts, are demonstrating their solo values during this interim booking. The results work out nicely.

Miss Madigan is a much improved singer since her N. Y. dates at other spots. She seems to have attained considerably more singing savvy, greater composure and other assets that make her a more complete personality.

Her voice has more depth and feeling and a greater awareness of meaning in the lyrics. Miss Madigan makes the most out of a tune assortment that embraces a wide latitude from ballads to special material, and surprisingly shows adeptness in all departments.

The Haggetts are a youthful and personable pair who give the impression of getting a kick out of dancing. They are a bouncy tandem who give modern interpretations to the terps of ballroom twains of another era. They maintain interest without resort to lifts and spins which provides, perhaps, the best indicator of effective dance designs and execution. They are well liked in this emporium.

The music is by Stanley Melba's orch with Lee Hulbert directing during the show. Relief rhythms are by Phil Wayne Trio with Cathy Preston doing the vocals. *Jose.*

Frolic, Revere, Mass.

Revere, Mass., March 31.

Dinah Washington, Allegros (3), Dave Turner, Buddy Thomas Dancers (10), Cliff Natale Orch (6); $5 minimum.

Dinah Washington packed the 450-seat beachfront nitery here opening night, Sunday (25), with lines down the boulevard, and was held over for two weeks, with two factors motivating: the tremendous biz she racked up, and illness of Timi Yuro, booked to open Sunday (1). Miss Yuro, contacted in the hospital at Las Vegas, where she had been appearing, with a throat and respiratory ailment, is switched to a later date for her Frolic debut.

The Washington booking in Lent was all the more remarkable and an "I told you so," triumph for booker Jeff Harris. Miss Washington commands the stage, and whether she's singing perched on a stool, behind the orch, or on stage balcony, she's solid all the way.

Her clicko styling has capacity audiences earlending to the nth degree for the most part, but noisy tables and heckling requests turned up night caught. Nobody fools with her when she's singing, and Miss Washington can insert a tart phrase like "shut up!" to noisy ones without missing a beat in whatever she's singing in perfect rhythm. She has the right quality of sophistication and fine grooming for room. Her change of stunning gowns and her blues vocalizing particularly fit the Frolic's plush atmosphere. She pours it on for the hip audience, with her faves and new recordings. She winds through a near hour in high gear, proving herself at the top of the blues field.

The Allegros (3) back her with superb arrangements with some effective choruses. Negro comic Dave Turner is upbeat with satiric stuff that is far out, but clever enough to score big with the Frolicites. He's got some moon jokes that are gassers and a sharp assortment of one-liners. A slick round of imoresh songs, Vaughn Monroe, Davis Jr., Johnnie Ray, Billy Daniels gets him off way ahead.

Buddy Thomas flew in from Washington to set production numbers for his line here. They're all tall-stemmed lovelies. Novel bit is the hully-gully, with orch leader Cliff Natale calling the identification of steps girls are doing. Natale's lads cut the show in fine style. This show exits Saturday (7). Johnny Puleo opens Sunday (8). *Guy.*

Conrad Hilton, Chi

Chicago, March 27.

"Pink Tights" with Nip Nelson, Locke Lorraine, The Bokdams, Consuelo, Hinchy & Allan, Yvette Busieau, Charles & Hasmick, Jimmy Palmer Orch, Boulevar-Dons (3), Boulevar-Dears (6); produced by Merriel Abbott; choreography and staging, Bob Frellson; score and lyrics, Hessie Smith; costume, John Baur and Bernard Peterson; orchestration, Norman Krone; $3 cover Saturday, $2.50 other nights.

Merriel Abbott, talent consultant for the Hilton Hotels, has produced 32 of these tabloid ice revues for the Boulevard Room in the past 15 years. "Pink Tights," the current entry, is crisply staged, well lighted and costumed, and withal shapes as another surefire pleaser for the room's conventioneer and tourist trade.

Comic Nip Nelson is ringmaster for this circus-styled show. He keeps the proceedings moving smoothly and provides a nifty mid-show break with his glib gaggery and sharp impressions. His sound-effect takeoffs on the radio remotes of the big bands of the early '30's are particularly well received.

Jugglers Helmut and Gerda Bokdam don skates for this show, scoring neatly with their lighted-torch tossing. Vet clown Locke Lorraine livens up the proceedings with a wacky Charleston and some pratfalls, and trapezist Consuelo is attractive in her derring-do on the flying bar and parallel rings.

In the skating department, Yvette Busieau spins and whirls gracefully, Hinchy & Allan's adagio on the blades is colorful and exciting, and the skate choristers are fresh-looking and precise. Bob Frellson's choreography and staging keep things moving swiftly. Hessie Smith's score swings along brightly. However, her production lyrics are frequently trite. *Mor.*

Village Gate, N. Y.

Sabicas, Sam (Lightnin') Hopkins, Roy Hanes Trio; $2 cover.

Art D'Lugoff has lined up a varied and strong bill for his Greenwich Village basement. It adds up to across the board solid entertainment and is a development of D'Lugoff's expressed desire to bridge as large an audience as he can by offering as many varied types of acts as he can. Current are Flamenco guitarist Sabicas, country blues singer Sam "Lightnin'" Hopkins and the jazz stylings of the Roy Hanes Trio.

Sabicas is rated among the top purveyors of flamenco guitar work extant and his performance only serves to reinforce his reputation. He is a fine technician with great skill and nimbleness. His playing is expressive and delivers the emotional quality of the music in a manner that captivates the audience. His repertoire consists of Gypsy numbers, tunes of Granada, Cuban rhythms and some familiar music of Spanish origin. The music has a lyrical yet dynamic quality and the audience is with him all the way.

There aren't many of early country blues singers around any more, but Lightnin' Hopkins is still available and he bares an unmistakable authenticity that makes his performance a delight. All suited up in modern dress for the occasion, Hopkins rolls through a set of blues numbers with solid guitar styling and emotional singing. His attack has a very real and earthy quality, even when he deviates for a moment to do a country blues rendition of the Twist (not bad either). He rates big with the crowd.

Roy Hanes has been drumming for some time and with all size units. This latest trio has the tight, if familiar, sound of the piano-drums-bass combo. Hanes beats the skins to good advantage and the other members of the group likewise turn in solid turns. Combining rim shots with some cymbal and head work, Hanes turns in a nice solo also. Every now and then, he seems to forget he's not with a big band anymore and pounds a little too hard but he's still a smooth technician and accomplished stick handler. *Kah.*

NELSON EDDY

Quoting Don Hearn, Washington Daily News: "Here is a mature gentleman whose strong baritone voice, super-showmanship and satchel full of the fine songs will probably restore your faith in night-club entertainment." Now, with Gale Sherwood, at the Blue Room, Roosevelt Hotel, New Orleans.

Blue Angel, N. Y.

Phil Foster, Clancy Bros. & Tommy Makem (4), Fay DeWitt (with Peter Daniels), Otis Clements; $6-$7 minimum.

Jack Paar's latenight video swansong Thursday (29) didn't stay them from Herbert Jacoby's eastside cozery — even Jack E. Leonard, fresh from the Radio City wake-taping with Paar, and only the night before rattling his own sabre from the Angel stage, squeezed in to intro successor headliner Phil Foster, The Brooklyn rambler, after some downtown exposure, is playing the uptowner for the first time, accenting—even as Leonard and other standups before him—the diversification of marquee lineups here as elsewhere.

Foster covered himself with glory for the occasion, mixing telling topicalities with his, old, but still potent, Flatbush angles. Audiences have been known to curve him, and he has been known to assist them. Not this time, breaking into fancy stride early and sustaining the ingratiation almost to the end. He bopped 'em pronto with a neat roasting of Mayor Wagner and the bigtown snafus. This set up the extended merriment via the durable Brooklynese retrospectives, and though a wind-up of disjointed reminiscence tapered the audit some, there was affection to spare at begoff.

As before, the comic's confidence and material are interdependent, and his initial exhibit here suggests he should develop the one- and two-line topicals more. He doesn't have to field the big issues, just the everyday John Q. beefs, per his own man-on-street image.

When the rapport is there, as it was, he has no trouble grooving a savvy stride. His opener was sharp—on his terms—virtually all the way, and he clocked the getaway just right. The hoary axiom for a comic is that he needs a sympatico audience, which Foster had with even some surplus.

The folksinging derby has long since made the commercial orbit —even the swank rooms being receptive. This makes the third or fourth stand here for the Clancy Bros. & Tommy Makem; and if they're not exactly among their people, the truth is that they're irresistible for the dilettantes, discounting some hyperthyroid imbibers who were adroitly handled.

The four, tieless and sweatered, furnish a mccoy map-of-Ireland songology—sly, wry and, appropriately for this spot, with stress on the rousing. Their chatter is shrewd, and never overextended. The rounders, in spite of themselves, dig them.

The local Fay DeWitt cult should be pleased with this outing. Her tres gal japery is a generally deft mixture of satire and farce, usually on the button but never much off, and at this juncture honed to a fine sparkle. She can prod with some obvious bits, and does, which in this room is taking the smart measure.

Even the commonplace premise comes off with freshness and style, but the best of Miss DeWitt's stuff is the video lip sync gone haywire. Her snappy pace, however, tends to leapfrog the funnies, leaving the squares in the dust. Her camp followers are right there, though.

Peter Daniels keyboards efficiently for Miss DeWitt, and Otis Clements obliges with entr'acte piano. In the lounge, Bobby Short's chichi 88-songery continues to please. Foster & Co. are in for two weeks, with Dick Gregory encoring next. *Pit.*

Mister Kelly's, Chi

Chicago, March 26.

Joe E. Ross, Margaret Whiting, John Frigo Trio; $2.50 cover.

It's no easy task to follow 40 minutes of Margaret Whiting's smoothly forthright songery, but Joe E. Ross (Officer Toody of tv's "Car 54, Where Are You"), no tyro to saloon japery, carries off the chore handily with sandpaper voice charm and some facile mugging that usually rescues many of his vintage anecdotes. Ross, who worked on the Shuster burlesque circuit out of Chicago in 1938, then went on to night clubs, films and back to niteries before hitting it big on teevee. He's back in the clubs with a delivery that is not only derivative of burly in style but often in material.

Miss Whiting's breeze-fresh delivery of a catalog of pop tunes and standards is a pleasure to the ear. Like the few other top chirp graduates of the big bands still around, she has style without being stylized. In addition to such capably-handled staples as "Lot of Living," "Time After Time," "Just in Time," "Make Someone Happy" and her disclick "Tree In The Meadow," she scores niftily with a big medley of songs written by her father, composer Richard Whiting. The medley is further enhanced by some touching and nostalgic patter of the era in which the numbers were written.

She's smoothly backed by the John Frigo house trio and her musical director-accompanist Jeff Clarkson. Mort Sahl is next up April 9 for four weeks. *Mor.*

hungry i, S. F.

San Francisco, March 27.

Felicia Sanders, Jackie Vernon, Bob Grossman, Lightstone, Don Asher Trio; $3 admission.

Felicia Sanders leaves the crowd in this basement bistro limp with joy after 33 minutes of the finest pop singing heard in Frisco in years.

The slim Miss Sanders, clad in a svelte, severe black dress, comes on with "Everything I Say I Say With All My Heart," followed with "C'est la Vie, Mon Ami," croons a beautiful "This Nearly Was Mine," knocks out a gay "Begat" and simply slays the audience with her version of "In Other Words." Next comes what she calls "a musical synopsis" of "West Side Story," the novelty, "If," and finally, "I Wish You Love."

Miss Sanders' special qualities include a big, lustrous voice, superb diction, great animation in funny songs as she shakes her gray-flecked brunette tresses, deep feeling (to the point of tears in her eyes as she sings sad numbers) and, above all, a sense of vast artistic class.

She is more than just a pop singer; she is reminiscent of the primes of the best French chanteuses, and this Frisco crowd is aware of it. In addition, Miss Sanders gets excellent support from her pianist-husband, Irv Joseph, and Eddie Duran on guitar, Carlos Duran on bass.

Jackie Vernon, a round, poker-faced comic, draws a good many laughs with his low-key monolog. He takes a while to warm up, but once he gets into set routines, his 27 minutes prove quite amusing.

Guitar-playing Bob Grossman looks like a young sabra and sings a clutch of folksongs quite well, particularly a number used by the International Brigade in the Spanish Civil War. He also parodies some of the more common folk tunes—it's a solid 22 minutes.

Lightstone is a mime who, in 16 minutes, offers "the abstract painter," "the organist," "the astronaut" and some short silhouettes. He's a talented chap, obviously, and audience seems to like the act, though it makes the show a trifle long.

Show's booked for four weeks and should be a winner for Enrico Banducci if enough people can find out about Miss Sanders. *Stef.*

Hotel Astor, N. Y.

Harding Productions Inc. presentation of "Vive La Difference" with Marilynn Allwyn, Lester James, Lou Wills Jr., Camille Valle, Suzanne Munn, Dick Harding Orch; music, book, lyrics, Neal Kenyon & Elise Bretton; director, Kenyon; production designed and executed by C. Robert Holloway; costumes, Bill Moss; $1.50, $2.50 cover.

The Hotel Astor, a flagship of Broadway show biz for years and one of the foremost landmarks on the Stem, has been seeking a policy to take advantage of the appeal inherent in its name for the Emerald Room. It has been experimenting with likeable and commercial talent, and manager Anthony M. Ray and Guy Ferrara, latter in charge of the Emerald Room, now have latched onto an intimate revue.

"Vive La Difference" is the production effort of Dick Harding, the Emerald Room maestro, and he has gathered a youthful and exuberant cast who extract virtually everything of value from the proceedings. The problems of staging a show of this kind are numerous, and the course that Harding has taken has been via the book route. Under the present circumstances, it's rather a difficult hurdle to overcome.

The entire proceedings seem to be checkreined by a rather obvious and old-fashioned set of lines and situations that holds down all concerned. Another factor is the homespun quality of the music which accompanies the Gallic book, a combination that's obviously not compatible.

However, the performers provide a lot of compensation. Marilynn Allwyn is a dewy and fresh ingenue with a pleasant voice and a likeable manner. She moves lithely, dances well and sings charmingly. In her role as an art student working as a dancer in a cafe, she has a chance to display many of her attributes. The other lead is Lester James. He does a pleasing job as the U.S. airman who must marry by a deadline to meet the provisions of a will.

Lou Wills Jr., who has been at this spot for several shows, plays the boniface in the spot where Miss Allwyn works. He deals out a tune nicely, but it's his acro dance efforts that put him into the applause winning column. Camille Valle and Suzanne Munn contribute song and dance work as well.

The costumes by Bill Moss and the sets by C. Robert Holloway are added plusses to this show. The music and lyrics by Neal Kenyon & Elise Bretton, who also wrote the book, could stand on their own as songs, but not as items to go along with the book. Kenyon's direction is well gaited. *Jose.*

Baggy Knees, Stowe, Vt.

Stowe, March 25.

Kenny Hamilton, John Williams Trio; $2 minimum.

Kenny Hamilton is a 23-year-old Jamaican who works this barn three times a night, where the other major sound besides his voice is the ringing of the cash register. Though he's never played the cities, the singer has a style and a voice that sounds as though he's had years of bigtime experience.

His repertoire is broad, and his appeal extremely big. He has a voice all his own, although occasionally there are the faintest traces of the Belafonte timbre. As for his presentation, he pitches a song from his head to his toes. Indeed, it's almost worth the price of admission to see the way he drives out the rhythm with his feet. In one of his shows, he delivers a catalog that includes "Taking a Chance On Love," "Sylvie," and "Hey There," all good. Even though he obviously would like to do less calypso material, his audience, apparently familiar with much of his songalog, presses it on him. Yet his biggest three numbers are a jazz rendition of "Summertime," another of "Old Man River" and a third, perhaps the most stirring song in his exciting songalog, "Waltzin' Mathilda."

There is ample sex appeal, talent and presence in this kid's job to make him surefire in any situation.

John Williams Trio, imported from New York, does dance music entre'act and otherwise does highly competent jazz renditions of its own. It also does appropriate and unobtrusive backstopping. *Art.*

Palmer House, Chi

Chicago, March 26.

Nat Cole, Ben Arden Orch; $3 cover.

Although Nat Cole's Empire Room opening ran 65 minutes, you can deduct 10 minutes for the applause that greeted and followed each number and the cries of "More!" each time he tried to leave the floor. It was that kind of an evening and that kind of a one-man show.

It's been several years since Cole played a Chi club (the last was the now-defunct Chez Paree), and although out of sight, he apparently hasn't been out of mind of his following. Cole's packed opening night is also extraordinary in that it came in the middle of the Lenten season.

Cole's mellow, silken voice and distinctive phrasing are jazz-rooted, even in his ballads. He has that inimitable way of stretching a syllable or dragging a tempo, yet always staying on the beat. While the special Cole quality pervades each of his numbers, it never stands in the way of his probing the essences of his songs.

With Cole, style never is used for its own sake, but is utilized to set a mood and aid in the song storytelling. This holds for both the sentimental and melancholy numbers ("Stardust," "Where Did Everyone Go?") and for the happy ones ("And The Angels Sing," "Surrey With A Fringe On Top").

Despite the fact that it was a dinner show, it was pin-drop quiet as Cole caressed his way through his "This Is A Lovely Way To Spend An Evening" opener to such staples as "Got a Lot of Living," "Why Don't You Do Right," a debonair handling of "The Continental," and a tender version of "Unforgettable." He also does a medley of sad songs, a medley of his disclix and closes with "Mr. Cole Won't Rock 'n Roll" and "I Won't Twist."

Ben Arden's house orch is augmented by several local musicians plus four sidemen and conductor Joe Zito; all of the latter travel with Cole. Arden takes over the group for his usual fine dance beat between shows.

Cole is in for three weeks.

Mor.

Village Vanguard, N. Y.

Lenny Bruce, Carol Sloane, Bill Rubenstein Trio; $2.50-$3 cover.

Lenny Bruce, a bright but undisciplined comedian, is back at the Village Vanguard for his first New York nitery engagement since playing the spot last spring. Two weeks prior to opening at the Vanguard, the comic did a midnight stand at Carnegie Hall, N. Y., but the heavily-attended performance was marred by a faulty amplifying system. In its present intime surroundings, Bruce's voice carries clear, accentuating that his real problem is esoterical rather than electrical.

Appearing with Bruce at the Greenwich Village cellar club are jazz singer Carol Sloane and the Bill Rubenstein Trio. The instrumental group, a little too loud when on its own, is more effective when backing the melodic Miss Sloane. She delivers with a style and feeling that gets the most out of such numbers as "Taking a Chance on Love," "I've Got a Crush on You," "Anything Goes" and "Will You Still Be Mine." Musicalizing with Rubenstein, who's at the piano, are Hal Gaylor on bass and Gerry Tomlinson on drums.

Miss Sloane is well worth catching in her own right, but the obvious lure at the Vanguard is Bruce. And, on the basis of last week's opening night turnout, it looks like the basement bistro has a winner. Bruce has built a reputation on his use of latrine language which, presumably, is a draw for some and a deterrent for others. However, it's his acid attack on vulnerable social and religious standards that warrants attention rther than his tasteless technique of employing a "shock" vocabulary and commentary to underscore his crusade.

Bruce's humorous barbs can be penetrating and there are times when his employment of the earthy idiom dramatically emphasizes the point he's making. But when there's no apparent reason for some of his more unrefined comments. Bruce then defeats his aim since the discourse is more dull than shocking.

His attitude, as reflected in his beatnik banter, religious references and excessive Yiddishisms, is one of disregard for audience sensitivities. That's a bad approach for any performer.

Jess.

Dino's Lodge, L. A.

Los Angeles, March 27.

Tacey Robbins, Jack Elton & Steve LaFever; no cover, no minimum.

Known for its pretty singers, Dino's has come up with a double barreled delight in newcomer Tacey Robbins, only seven months a pro and already showing the potential of solid voice and style that amply match her look appeal.

Singer has a natural quality that shows in smooth delivery and sweet sound. Her voice is dusky and well modulated, and she uses it nicely by varying an intimate style on ballads and a clear belt on swing. "Lonesome Road," mixing both, is a top entry while "Like Someone in Love" Ballads smoothly. "I've Got a Lot of Living to Do" shows brightly.

There are moments when lack of experience shows in insecure sustained areas, but these only need assurance. Generally, she sticks to straight delivery, wisely avoiding unnecessary gimmicks.

Jack Elton, piano, and Steve LaFever, bass, continue adept backing and pleasuring inter-show music. Aside from favorite "West Side Story" medley, Elton shows top musicianship on "Summertime" and the rarely done, "Salt Lake City Blues," both in slick melodic arrangements.

Snger is in two weeks. *Dale.*

Bon Soir, N. Y.

Tony & Eddie, Isobel Robins, Adam Keefe, Three Flames; $5 minimum.

New Bon Soir boniface Nat Sackin has retained the old policy —and pretty much the old faces —in this first show under his ownship.

Headliners Tony & Eddie (with a new Eddie upon act's return from London and European engagements) continue to lay this aud out with their disk-miming, and mainly with routines that have become Bon Soir traditionals—the fractured tv commercials, the Yma Sumac operation, "Hey There," Nelson Eddy et al. and the spooks at tableside under weird lighting for a wind. If needed, the boys get an extra ride out of fresh sight gags each time out.

Another Bon Soir favorite, blonde singer Isobel Robins, is back with her hip-sophisticated special material that still somehow is projectel with real warmth and a fine sense of broad comedy. The pipes are well above average for the type of act. Not until second encore does Miss Robins oblige (the management, she says) with a standard, and then it's "Lots of Lovin' to Do," from the "Bye Bye Birdie" score.

Adam O'Keefe is a relatively new comic off the video and coffee house circuits (he's that thin to look as though he's been on a java-joint diet) and at this stage in his development a major point in his favor is his plain, natural pleasantness. His impressions and patter are in sort of a hip-yuck style, and he has a genuinely affecting way of putting himself down. He'll be off with some editing and stronger material.

Three Flames back excellently and Tiger Haynes steps forward for the intros. *Bill.*

Triton Club, Roch.

Rochester, March 24.

Harry Shafran, Blondell Cooper, Kenny Unwin Orch; no cover or minimum.

The Triton Club, long one of the better stops on upstate New York's nitery circuit, has reopened under management headed by Don Niger, veteran agent in this area.

Easily the best bill since the Triton's reopening early this year is the current one with Harry Shafran, one of those rare emcees who can carry a show delightfully all alone if he has to, and Blondell Cooper, Panama-born singer with a distinctly different style.

Shafran, a favorite in these parts, is smooth with the patter and at warming-up an audience. He balances this with fair singng quality, sounding particularly good on "Birth of The Blues" and "Dixie," sung Jolson style.

Miss Cooper, alternating between a pace of belting tunes and cooing ballads, click big with "Black Magic" and "Runnin' Wild." *Dave.*

Coconnut Grove, L.A.

Los Angeles, March 28.

Lisa Kirk, Guy Marks, Dick Barclay, Freddy Martin Orch (14) with Marti Barris; $3.50 cover.

The so-called "class acts" frequently run risk of out-classing their audiences save in most ultra so-called "smart supperclubs." Lisa Kirk's strongest impression on the one-third house which greeted her bow Wednesday (28) came during her medley of "Bird" standards ("Own Backyard," "Red, Red Robin" and "Bye, Blackbird") and up ahead on "Never On Sunday," superbly phrased and upholstered by Dick Barclay's counterpointing.

As it stands, Miss Kirk certainly could widen appeal of her act by dispensing with some of the gimmicks and re-routining the turn. She opens with uptempos back-to-back, "Gonna Do Some Livin'" and "By Myself," and then gets a grip on audience with "Sunday." That 40-year oldie, "How Come You Do Me Like You Do," is meaningless and even presence in act of "Gold Little Girls" is dubious. Miss Kirk seemed to sense that from reaction to Sammy Cahn-Vernon Duke-Bob Wells special material after she had ended it.

"Alakazam" is a novelty, but stouter closer could be found.

Should Miss Kirk low-glow several romantic ballad purrs, it would enhance her act. "Culture" is bright novelty, but too protracted for best impact. During her two-minute break for a gown switch Barclay should dance, not sing, as bill abounds with vocals and no real hoofing, and it is obvious Barclay can step.

Another tall hurdle imposed on Miss Kirk is fact she follows the comedy of Guy Marks, who wowed 'em. He's new to the Coast, but polished up a resounding routine elsewhere. At this point he's one step from topline status as a comic. High-point is a stiletto-sharp satire on "La Boheme," a one-man takeoff of all three leads with comic purple overtones. It brought the house down.

Up ahead he travesties tv commercials, silent pix and does some very funny impersonations of film stars. Material is as new as it is bright and by time Marks closes with impression of "Boris Karloff Sings Belafonte" album he has onlookers tucked away in pocket.

Next: Holy Week, dark, with "The Music Man" tab starring Van Johnson, April 21. *Was.*

Chi Chi, Palm Springs

Palm Springs, March 30.

Tommy Noonan, Joi Lansing, Les Waltinos, Bill Alexander's Orchestra (7); $2.50 cover.

Tommy Noonan, who is becoming quite a switch hitter, batted for Mickey Rooney and Joey Foreman on two hours notice. Between final rehearsal and opening, Rooney received word that his wife had given birth to an eight-pound boy "so he and his two companions, Haig & Haig," according to Noonan, "left Palm Springs for Los Angeles. But he will be back tomorrow night."

Noonan sought to fill the gap by pointing out that he and Rooney now both have six children. He plays around with this domestic bit until he gropes his way into his own routine of Irish wakes, confessions and sermons. Then he does his Chef Milani burley and had the house rocking. It is fast becoming a classic. He deserved the big hand he got.

Joi Lansing, quite a looker with a fine figure but rather frail voice for this big bistro, opens rather cute. The spot stays on her feet while she sings "Hypnotism" and later takes in all of her when she sings "This Is My Lucky Day," which seems to be the wish-fulfillment song of all songbirds these days.

Show opens with Les Waltinos, a fast illusion act. Lena Horne follows April 9. *Scul.*

Hotel Roosevelt, N. O.

New Orleans, March 30.

Nelson Eddy with Gale Sherwood & Theodore Paxton; Leon Kelner Orch (11); $2.50 weeknight minimum; $4 Sats.

Almost ageless Nelson Eddy, returning to New Orleans for the fourth time, gave the customers in the plush Blue Room nearly an hour of song, laughs and smart showmanship at the opening dinner show Thursday (29).

Eddy is aided very capably by blond and shapely Gale Sherwood and musical director-pianist Theodore Paxton, who pops into the act more thon most accompanists.

Despite Lent cutting sharply into the city's nitery business as the Easter season approaches, the house opened to capacity and reservations are strong for the entire two-week engagement. Although Eddy's film background is a big part of the customer lure, a reprise of his screen hits proves only a framework for an informal, entertaining turn.

There is a fulsome Eddy-Sherwood-repertory, and it scores heavily here. They have only to present a reasonable number of their standbys and they're in. As the romantic singing team, they play it straight and prove socko on duets such as "Rose Marie" and "*Indian Love Call.*"

In her own right, Miss Sherwood sings in wonderful voice and is an excellent comedienne. After several solos and voice blending to heavy applause, couple switch to one of their "crazy operas," almost slapstick, but received enthusiastically by the first-nighters who bring them back for several encores.

Leon Kelner and his musical crew give topdrawer support to the show and keep the tables empty during the dance sessions.

Liuz.

Drake Hotel, Chi

Chicago, March 23.

Susan Barrett, Jimmy Blade Orch; $3 cover weekends, $2.50 weeknights.

If at times the pretty thrushes that chirp their way around the hotel supper club circuit have a certain sameness about them, Susan Barrett certainly doesn't fit this mold. For although she's got all of the basic requirements — fine pipes, well-gowned and coiffed, and well-stacked — she has several important extra dimensions working for her—warmth, dramatic projection, and a well-defined personal style.

While her songalog is on the standard side (including the current basic opening gambit—"Hey, Look Me Over"), she infuses such staples as "In Other Words," "Time After Time," and "Just In Time" with a lush romanticism. She displays a richly lyrical voice in "Johnny One Note," punches out a medley of Jolson tunes niftily, and adds the Continental touch with a group of European numbers. *Mor.*

ABC, Paris

Paris, March 28.

La Chunga & Co. (6), Trio Martelli, Renee S. Passeur, Yves Joly & Co. (4), Bernard Haller, Robert Clausse, Duvios (2), Freres Ennemis (2); $2.50 top.

La Chunga is a fiery young Hispano flamenco dancer with the bristling heel and toe aspects, proud, audacious stance and terp knowhow to make her one of the better practitioners of this type of terping.

A vaude house may not be the right spotting for this dancer but she scores well and could start a trend toward more offbeat music hall headliners as star singers get overexposed and new ones get rarer. The rest of the show is spotty, but with enough good acts to offset the layout's deficiencies.

Trio Martelli have two big men throwing around a lithe, blonde girl. Expert timing allows them some comic near misses and this builds into a first-rate filler.

Renee S. Passeur mainly talks her songs which primarily poke crude looks at lewd women. She has a sharp, raucous voice and a habit of arm flailing. But there is a disarming simplicity about it all that manages to make her act acceptable even though it belongs mainly in niteries.

Yves Jolly Co. handles cardboard cutouts as puppets from underneath and bring alive an engaging, witty look at a marriage ruined by a flighty groom. It is inventive and well mitted.

Bernard Haller emerges a patter comic with fine mime and comic possibilities. His material could be punched up but he has a flashily witty point of view on human foibles and a delivery that bodes a bigger future status here.

Robert Clausse is a singer who seems to just miss the keys and rhythms of his conventional ditties. There's little promise in this entry and his ordinary stance will not help either. Durios do fair hand-to-handing and Freres Ennemis contrib droll patter between acts. *Mosk.*

Basin St. East, N. Y.

McGuire Sisters (3), Lenny Maxwell, Dan Terry Orch conducted by Tony Riposo, Paul Smith Trio; $3.50 cover.

Ralph Watkins has reared Basin St. East as the habitat of the hippies which has brought in avant garde thinking in both music and comedy. This bill represents a complete switch in type of presentation with the McGuire Sisters. Watkins, presumably, will never let this spot become the citadel of squares. With the McGuires, co-featured with Lenny Maxwell, there seems to be a return to more basic show biz brought up to a glossy and modern sheen.

The McGuire girls, a trio of well groomed performers from the midwest, have been prominent since their attachment to Arthur Godfrey on CBS radio. They are strong singers. With Phyllis as the focal point, the group knocks off superior harmonies encased in well-tailored arrangements and projected with knowing assuredness. The sisters are expert at delineating comedy measures as well as straight passages. They provide visual as well as aural interest.

The McGuire catalog comprises, generally, tunes that have been around. There is no experimentation or taking a chance on anything untried. Everything has been worked over and polished to a high veneer, and the listeners find it relaxing.

What's more, they entice a type of clientele new to this cafe. These are the out-of-towners, the conventioneers, the occasional nitery goers, as well as the type who fill out the souvenir postcards on the table for mailing. It's strange to Basin St. East, but this kind of customer as well as the singing sisters seem a wholesome change to an atmosphere normally supercharged with excursions into the strange world of experimentation.

The McGuires are backed by the Dan Terry Orch with accompanist Tony Riposo helming from the piano. The Paul Smith Trio provides interesting tune patterns durine the intermissions, and Lenny Maxwell, co-featured on the layout, gets a treatise in the New Act section. *Jose.*

Riverside, Reno

Reno, March 29.

"World of Suzie Wong," starring Pei Ling, David Kitchen, Howard Morton; directed by Henry Velez; produced by David Kitchen; costumes, Lohr Wilson and Margaret of London; original music recorded and arranged by Benny Goodman; $3 minimum.

A nitery production of "The World of Suzie Wong" is an innovation the local saloon set can credit to the Riverside's Bill Miller—and it's an experience that may or may not show a b.o. balance, at best. Which is not to say (with the emphasis on not) the quality of the production is reflected in the auditor count.

For both the locals and the tourists, the capsule version of the Broadway play will hold interest only to a certain segment, and it's indicated that segment is not of sufficient force to bring in any impressive coin. "Suzie" marks the first time any play has been presented on the nitery boards in the Reno-Tahoe area, where the night people are attuned more to straight club acts than to theatre offerings.

Despite the limits of the Riverside stage for such production, this David Kitchen version of "Suzie" impresses with the faithful following of the story line in its 11 scenes, the casting, and the staging.

Pei Ling as "Suzie" has much in her favor for the role: an intriguing figure, a convincing talent for interpretation, and unquestioned emoting abilities. From the frivolity of the bar scenes to the final curtain where she bids goodbye to her baby, she proves her worth. The Chinese accent, affected or no, is to perfection for great enhancement of the role. And her natural beauty cannot be discounted.

David Kitchen, as Robert Lomax, also turns in a more than commendable performance, albeit he sometimes shows some weakness on projection, which could at times be attributed to the room's sound facilities. He gives accurate character to the part and deserves plaudits for his combined producer-actor efforts.

Howard Morton, cast as Ben

(Continued on page 78)

New Acts

GEORGE DE WITT
Comedy, Songs
70 Mins.
Shamrock Hilton, Houston

Vet showman George De Witt, is breaking in a new nitery act, and there seems to be something here for everyone, including patrons of the old theatre bank nights. Comic has everything for a successful nitery act, and after this tightening cruise it should be well received generally.

De Witt is handsome, has pleasing pipes, can—and does—do impressions of just about anybody, and has some excellent comedy material, although here he should be more selective. He ends act with a "Name That Tune" contest, simulation of the tv show he long emceed, with auditors coming onstage to guess tune titles. If this seg seemed to drag, it was mainly because the only familiar tune guessed by a contestant was "Yellow Rose of Texas."

De Witt retains his impressions, embracing Como, Cole, Sinatra, Chevalier, Prima, Mercer, Eckstine, Presley, Ted Lewis, Jolson, Jessel, Crosby and runs an unbelievable gamut of voice vocals in carbons of Eisenhower, Truman, Kennedy, and Hope, Brando, Durante, Cary Grant, Bogart, Sidney Greenstreet, Lorre, Walter Brennan, Liberace, et al.

One of best moments is comedy bit built around vocal of "Sorrento." Show obviously needs tightening and bus-size act should be more compact, but the material and talent is here.

The K. Bert Sloan-Dick Krueger Orch (11) does another fine backing job. Show plays through April 4, with Allen & Rossi and Dolores Leigh due in next for two frames. *Skip.*

SUSIE & THE NIGHT OWLS (4).
Songs, Comedy
45 mins.
Cave, Vancouver, B.C.

When Cave operator Ken Stuffer looked for something a bit different to fill a gap between big-name shows, he came up with a surefire winner in this newly-formed frenetic foursome.

Nonstop entertainment is the keynote throughout, and while it has made life particularly hectic for lighting director Joe Freeman, he handles the extraordinary assignment with skill and more than usual aplomb.

Group consists of Pete Matteo (piano), who was featured with Charlie Ventura and Vaughan Munroe bands; Tom Mangus (drums), ex-CBS Chicago orch; Don Girvan (guitar, banjo), formerly with The Chancellors on the Dave Garroway and Dick Clark ty shows; and Susie Evans, femme chirper with Ken Murray's "Blackouts" and a Miss Los Angeles in a Miss California beauty contest, a blonde charmer.

Stress is on familiar standards and repertoire ranges from George M. Cohan to The Twist era, with group's fast pacing maintaining constant interest. As individuals, each displays considerable talent, but it is as a solid combination working with perfect timing that this unit projects best.

Group opens big with a set of oldies segueing from one to the other without missing a beat and has audience warmed up before they know what hit them. From here on in it's a romp all the way. Second set is in the same pattern, but changes pace and tempo for middle session with instrumentals and comedy featured. All take turns in Charleston and Twist dancing, done with exuberance that elicited hefty audience applause.

That this perpetual motion entertainment is geared to auditors' taste is evidenced by the enthusiasm with which closing songalog evokes community participation. "Mill Stream," "Harvest Moon," "Pack Up Your Trobles," "Susanna" and "Keep 'Em Down On The Farm" had the Cave stalactites quivering with audience response.

Unit, packaged in Los Angeles, is slated for a long-term World's Fair run at Seattle's Top of the Town. With the sell and showmanship shown here, Susie and her boy friends have a solid show biz future if they can maintain the frantic pace set in this debut. *Shaw.*

TONY MITCHELL
Songs
35 Mins.
Savoy Hilton Hotel, N.Y.

Tony Mitchell, personable lad, has been around, but he's not in VARIETY new act files. This is his first major Gotham date and he easily measures up to the booking.

Of Italian and English parentage, Mitchell sings easily and fluently in both languages. He has a warm voice and the fine diction makes him easily understood.

Mitchell varies pace smartly, going to standards, some of which he has recorded and songs of foreign vintage. Change of pace would help. "Just Say I Love Her" did not have the impact of his opening two selections but "Que Sera" made up for it. He clicked all the way thereafter and had to beg off after the vivid "There's No Tomorrow."

Singer gets superb backing from Gunnar Hansen's orch, a fixture by this time in this room. Arturo Arturos provides the Latin rhythms in relief. The Columns was jammed opening night, attesting to the popularity of this new policy installed quite recently by general manager Nelson Vermette. *Wear.*

LENNY MAXWELL
Comedy
25 Mins.
Basin St. East, N.Y.

Lenny Maxwell, although not documented previously in the New Act section, bespeaks experience in his first major try in the N.Y. primetime. He is a clever and facile comedian with a wide latitude in subject matter pinpointed to a viewpoint peculiarly his own.

For example, his treatment of Dr. Schweitzer attempting to learn ventriloquy reflects basic show biz elements extended to a far-out viewponit. His description of a prison entertainment also merits laughs, some of them uncomfortable. ("Now all you murderers join in") is a laughgetter in this community sing sequence.

There are some sectors in which he underplays some wildly far-out items for unusual effects. His comments on working with the McGuire Sisters merit laughs and his observation on the $3.50 music charge here ("For $2.80 I can get Leonard Bernstein") also hits audience risibilities.

Maxwell has an excellent supply of material. He doesn't do everything he should with it, at this point, but he has the basic elements that could make him a staple in the important talent marts. *Jose.*

PAULINE JULIEN
Songs
38 Mins.
Le Hibou, Ottawa

The French call Pauline Julien a diseuse, but the literal translation of the term leaves a lot to be said. Miss Julien is a diseuse if Piaf is one. She sings, though not with the greatest pipes, but sometimes she talks the lines and even then they sound musical. It is Pauline Julien herself, plus pipes and considerable thesping ability, who turns out a solid stint. She is reminiscent of Piaf but is distinctively Julien.

Show caught (23) was all in French, but she has items in English available. With those added her stanza would be socko for tv, niteries, disk stage, AM and film.

Pauline Julien was born in Canada (Three Rivers, Quebec) but has lived, studied and worked in Paris for the past decade. Originally in legit, one show gave her lines to be sung. When customers and producers liked what they heard, she stayed with it and now has diseuse billing, with thesp training a big help to her act. In Canada for past months to work in a Montreal production of "Three-Penny Opera," she is getting some exposure in coffeerooms and on television. Her Columbia disk is set for early release. *Gorm.*

Night Club Reviews

Continued from page 77

Riverside, Reno

Jeffcoat, earns the mid-scene palming for both his drunk and sober scenes, despite some suggestion of over acting. He works the part like a natural, and is obviously well rehearsed.

Others in lead roles include Fumi Akimoto as Gwenny, Kazuko Harada as Minnie Ho, Erin Murphy as Kay Fletcher, John Eames as George O'Neill and Kenneth Chung as Ah Tong. Cast totals 19.

"Suzie" is in through mid-May. *Long.*

VAUGHN MONROE

COLONIAL INN, St. Petersburg, Fla.—"Vaughn...took the microphone off the stand and sang in his soft and friendly style...the captivated audience literally screamed for more encore numbers." Marlene Matouk, St. Petersburg Independent. Currently appearing at Rooster Tail in Detroit.

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Persian Room, N. Y.

Shani Wallis, Emil Coleman and Mark Monte Orchs; $4 cover.

Shani Wallis, a cute singer with a nice voice, is making her U. S. debut at the Persian Room of the Hotel Plaza, N. Y. She was imported from England for a four-week booking at this elegant spot by Neal Lang, the hotel's vice president and general manager. Overseas, she's appeared in West End legit, London cabarets and British films.

Miss Wallis, whose Persian Room outing follows the sock engagement there of the comedy team of Phil Ford & Mimi Hines, has been attractively-gowned for her posh Manhattan unveiling in a white sheath creation by London designer Colin Rolf. Among her West End credits is "Irma La Douce," in which she succeeded Elizabeth Seal (who repeated the title role on Broadway), and it's in her handling of the "Dis-donc, dis-donc" number from that musical that she really shines.

Unfortunately, though, the "Irma" item is a quickie, tossed off as part of a showtune medley. Although Miss Wallis is a likeable performer there's little, except for the "Irma" sparkle, that's exceptional in her 35-minute stint.

Her special material by English composer Brian Blackburn isn't particularly scintillating and her handling of several standards is okay but not standout. Using "Surrey With The Fringe On Top" for a stripper takeoff doesn't work out too well and her brief verbal exchange with piano accompanist Jerry Citron is a little corny.

Miss Wallis, incidentally, is currently represented on wax in the U. S. by the Philips release of her recording of "Personality." Luring the customers from the tables to the dance floor in their usual fine fashion are the Emil Coleman and Mark Monte orchestras. *Jess.*

House Reviews

Savoy, London

London, March 28.

Harold Fielding presentation (by arrangement with Hugh Wontner) of a two-part production. Features Juliette Greco, Gerard Sety, Chester Harriott, Le Ballet H.O. (10), Henry Patterson Ensemble (4). Robert Probst Orch; lighting, Michael Northen. Opened March 26, '62 at Savoy Theatre, London; $4.20 top.

Making her London stage debut, Juliette Greco takes over the second half of this production, and by sheer artistry and offbeat personality the chanteuse holds her audience for an hour. Yet what she offers in this limited stand is primarily a cabaret act, smooth, provocative, intriguing, but one that might have even more effect as a floor show.

Miss Greco occupies the very front of the stage, with her first class backing behind a curtain. Swathed in a black gown, she rarely moves from the microphone and, apart from her distinctive, though limited, voice, depends considerably on her eloquent hands.

She gives amusing and useful translations of her ditties with a very sense of humor, then proceeds to sing mainly of l'amour, both sweet and sour. To those not versed in French many of the nuances and subtleties of her lyrics must be lost, but her program is shot with wit, sophistication and nostalgia. Her technique is unruffled and her projection exciting. A quartet, headed by Henri Patterson, gives the singer impeccable support.

In the show's first half the highlight is an overlong, but hilarious comedy act by Gerard Sety, who has appeared once before in the West End. He barely varies his routine, which consists mainly of turning himself into bizarre characters by adroit manipulation of his costume along with amusing patter laced with weird puns. This is a humorous half hour.

Chester Harriott does a brief interlude of jazz at the piano. It's a sound act that would have been helped by him singing as well, for he has a rich voice as nitery patrons know. There are also three varied ballets by the Le Ballet H. O., led by Georges Reich, which are colorful, sprightly and serve as useful linkers.

Robert Probst and his pit orchestra provide spirited support to this short but worthwhile evening. *Rich.*

Olympia, Paris

Pars, March 27.

Gilbert Becaud, Djinns (19), Anne Sylvestre, Castel & Sahuquet, Arthur Plasschaert Ballet (9), Don Byas, See-Hee Troupe (4), Noberty, Danion Seals, Jean-Marie Proslier, Suzanne Gabriello, Roger Duquesne; $2.75 top.

After a couple of years away from vaude boards, writing an opera and appearing in pix, Gilbert Becaud is back with a flock of catchy self-cleffed songs on circuses, flowers, love and a New Orleans burial. They're interlaced with more serious ballads that shape him a well rounded singer with a pleasing offbeat voice, dynamic stance and a personable quality.

Becaud looks in for a month of biz. His perky charm and general knowhow slant for him for the Yank market if well spotted and placed. He has a showmanly quality which could overcome a tendency to touch on all song aspects instead of accenting a personalized style.

Djinns are 19 girls who sway and move about on stage while throating folksy, saccharine ballads. Their harmonies are acceptable but there is still an amateurish quality to this entry that is almost concealed by a guileless freshness. A disk fave here, they make an okay impression.

Anne Sylvestre plays a guitar and gives out wispy but penetrating songs, in a sing-song manner. She touches on life's vagaries with witty, touching and even poetic self-cleffed ditties. But she seems more suited for intime boites on her slender projection and sensitive mien.

See-Hee Troupe has three men doing supple, dexterous hand-to-handing and contortion pyramids that bring applause from a rapt audience. The girl in the act just hands out props and looks decorative. Castel & Sahuquet do a funny takeoff on old Roman ways in an anachronistic manner that gets yocks.

Danion Seals are a captivating lot as they go up inclines balanced on huge globes, play music and walk tightropes. In general, they add up to a sock filler.

Noberty is a raucous slapstick comic who takes terrifying pratfalls and then disappears into a tube while looking for a hat. He exits at the bottom to go out as a turtle to turn this act into an expert vaude turn.

Arthur Plaschaert Ballet adds an eyefilling sheen to the show while the Daniel Janin Orch (21) provides good backing. It also has a fillip in the appearance of Yank jazzist Don Byas.

This solid show is presented by three emcees, Suzanne Gabriello, Jean-Marie Proslier and Roger Duquesne. They do not spoil the froth. Music Hall is again looming an audience fave after some seasons of stale biz. *Mosk.*

Brazilian Mardi Gras Flattens U.S. Twisters

First indication that the Twist groups will have to rely on more than the mere performance of the dance came last week with the news that one of the Twist groups concocted for the South American market was on its way back to the U.S. after a short run in Brazil. Absence of names in this group, produced for presentation in South American theatres, was given as one reason for its quick demise after about a week in various locales in that country.

Another reason for the bad biz is said to be the major interest of the Brazilians in the Mardi Gras and the preparations with no time to give this terp unit.

Seattle Fair

Continued from page 75

opulent in the country. Performers who have played the old Civic Auditorium, which it replaces, would not know it was the same building. It's a complete transformation. Things are nip and tuck on the new little Playhouse, but here again officials say it will be ready on April 21.

Slate Press Preview

A press preview will be held Friday, April 20, with about 1,000 newsmen expected to swarm over the grounds. A press accrediting system similar to that used at Disneyland will be employed. Permanently assigned staffers will have credentials processed when staffer first arrives at the Fair.

Press relations officer should have names in advance to quickly clear newsman through the gate. Short term assignments will be handled on an automatic roster system (no pasteboard) in use at all gates. Names, arrival date and length of stay information will be needed to have them on gate roster.

Bill McFarland, Fair information manager, is handling pass setup. He said opening weekend, April 21-22, will be a working newsman only weekend on passes because of the expected overflow crowds. From April 23 on, full courtesies will be extended as outlined above.

James O'Neill, Fair publicity director, said Bob Perilla Associates has been named New York publicity reps for the Fair. Peter Stackpole, w.k. photographer, has been signed to coordinate photography on several major events at the Fair. He will report April 9 and remain until May 9. One of his chief assignments will be the handling of photographic assignments during the visit of President Kennedy early in May.

KTNT-TV, Seattle-Tacoma, will have its Seattle television studios on the British luxury liner Dominion Monarch when the ship arrives early in June to be used as a floating hotel for the run of the Fair. Ship has been leased by Seattleite E. A. Black and will be operated by Western Hotels, Inc., with Charles Indermuehle as manager. The ship will have accommodations for 932 guests. Several restaurants, as well as a cocktail lounge with entertainment, will be operated by Western Hotels.

Max Bice, KTNT manager, said all programs now telecast from the stations' Seattle studios will be telecast from three studios aboard the ship.

Director-designer Harry Honer has been here to start work on the Seattle Symphony's production of Verdi's "Aida," set for the Opera House in June. Horne will direct "Aida" here and "The Magic Flute" for the Vancouver Festival. He will return in May to begin rehearsals.

Northwest Releasing Corp. has booked Louis Armstrong and the All Stars into the Orpheum for a week beginning October 7 to get in on the latter part of the Fair's run. Armstrong is cutting short a European tour in order to play Seattle during the Fair.

The Fair has set a water show, staged by Tommy Bartlett, for free performances in the Memorial Stadium. Show will play four times a day during most of the six months run, with about 500 of the 45-minute shows set to add to attractions that will be free to all visitors.

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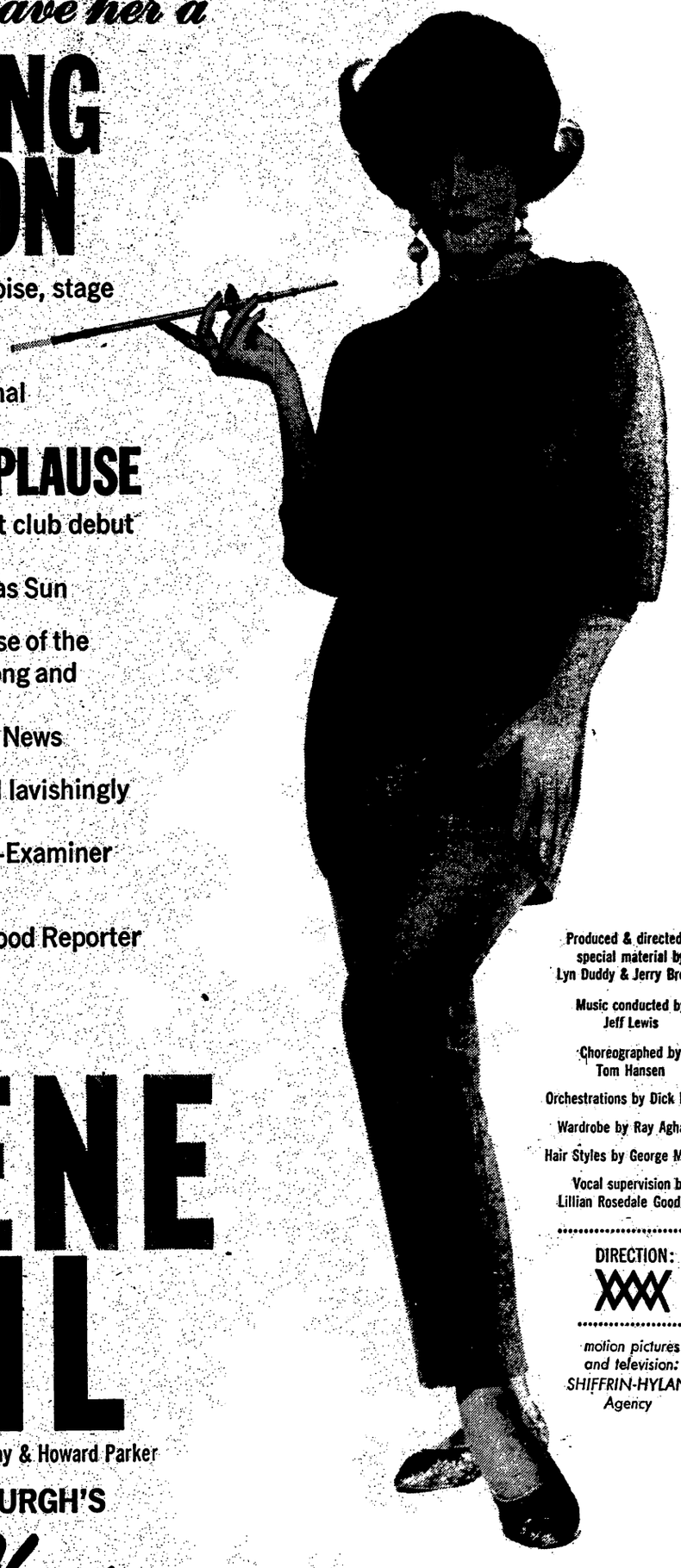

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There's Little Moonlighting in Vt. Vis-a-Vis Show Biz in Ski Country

By ART WOODSTONE

Stowe, Vt., April 3.

It's true: There is moonlight in Vermont, lots of it. Reason that's so easy to ascertain is one of the few things a visitor to that state can do of an evening is stand outside and look at the sky. And that's because there's virtually no moonlighting up this away, at least so far as formally arranged entertainment is concerned.

Aside from granite and marble quarries and the small industry sprouting up in Vermont, the big item up here is tourism; yet show biz, tourism's alleged soul mate, isn't allowed to play a very loud accompaniment. The reasons are many for the downbeat on nightclubbing and theatrics, but after listening to local entrepreneurs talk, it seems reasonably fair to say the chief reason is skepticism about the entertainment world, borne, by and large, out of an inordinately conservative streak.

Stowe has the biggest—and possibly the best ski area in the northeast. Aficianados of the sport indeed charge that it is on a par with Sun Valley and Aspen. Good (and bad) skiers come up here in droves to try for thrills on any one or all of the 24 variegated slopes on or about majestic Mt. Mansfield, or they come up to take lessons from the well-trained ski school faculty, which has 33 men and women who, to a soul, look like they were ready for casting at Warner Bros. Yet despite the success of the slopes or the school, the Mt. Mansfield Co., according to reliable sources, hardly turns a profit.

Two years ago, its net was about $5,000 and that was after 100 straight days of the best ski weather this site has known in several years. One of the very few places in the area to turn a profit (greater than 5G) was The Baggy Knees, a little, old converted cowbarn that sports the only real entertainment in the area.

Slalom's the Thing

To an outsider, the truculence about admitting show biz is perplexing. It's obvious that the slopes, even as well operated as those up here are, can't make a profit-and-loss statement look as good as the snow, therefore it's wondered why the local bosses don't look to show biz for a lift.

Mt. Mansfield Co. not only runs the skiing but it runs a posh hotel, The Lodge at Smugglers' Notch, and a smaller but just as posh adjunct, Toll House Inn. It also runs a spa called The Den, which features "gluh wein" and hot buttered rum. But there doesn't seem anything especially compelling about the area when the snow is bad, which happens sometimes even up in these northern reaches. And while Stowe is trying to build a big summer biz, the lack of nightlife works, it would seem, as a deterrent to a year-round, flourishing biz, the kind that turns red ink to black.

Baggy Knees' Come-On

Yet another man, working for the same Vermont company, was—and is—willing and anxious to see that the Baggy Knees (which is a seperate organization entirely) gets as much publicity as possible. He was quoted as saying, "A good word for the Baggy Knees is good for the area." When its two owners, Nancy Graham and Marie Risso, took the place over five seasons ago, virtually all they did was scrape the old whitewash off the walls, add insulation and build a floor midway up the edifice so they could have both a nitery and a separate dining area. Then they started a modest jazz policy and brought in a singer. Being the only club of any significance in the area, the Baggy Knees packs 'em in six nights a week; no Sundays due to local blue laws. And there are plenty of fun-seekers who have to go away unsatisfied because the 180-seat nite club can't find them space, even on a three-show-a-night policy.

Music Makers

A lot of the supernumeraries evidently show up at The Den, where four musicians (three of them ski instructors in the day) play schmaltzy waltz time stuff, polkas and some pop material, all with a Tyrolean flavor. This has an appeal, though it is easy to tell that is hardly as strong as the jazz-oriented policy of the Baggy Knees. Purists to the core and most anxious to take care of its guests at The Lodge, the Mt. Mansfield Co. sends a couple of the Tyrolean sidemen into the hotel diningroom at dinner hour to provide background music. But this means closing The Den to drinkers.

There is in the area a 15-piece dance band, The Music Messengers. Many of its members, including Ralph Marterie, Ray Labelle (Tommy Dorsey) and Bob Bourdon (Jan

(Continued on page 84)

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L.I. NITERY ADOPTING LEGITUNERS IN FALL

The Golden Slipper, an 800-seater at Glen Cove, L. I., will initiate a cafe legit musical policy Oct. 15. Opening show hasn't been announced as yet. A 16-week season is planned.

The shows will be produced by David Gordon and Michael Rivelle in association with Harold Snyder. Latter is the operator of the Golden Slipper. The producing company, to be known as Carlton-International, is seeking other spots for similar ventures.

The Golden Slipper is the first spot on L. I. to go in for cafe-legits. It has been on a name and semi-name policy at various times, and has been geared to a pre-booked business doing catering and banquet work.

The entry of this Long Island room into the cafe-legit musical field puts into operation an outfit to rival Theatre Dinners Inc., which is homebased at the Meadowbrook, Cedar Grove, N. J. TDI has contracted to do the shows at the Westchester Town House, Yonkers, which opens tomorrow (Thurs.) with Lilo in "Can Can" as well as the Bradford Roof, Boston; Sheraton-Jefferson, St. Louis, with others in negotiation.

Kroffts' 'Poupees' Tour Post-Seattle

Hollywood, April 3.

Sid and Marty Krofft will open the 1962 edition of their "Les Poupees de Paree," $250,000 puppet show, April 21 at a special theatre now under construction at Seattle World's Fair, following six months of capacity business in which they grossed $100,000 to date at Nat Hart's Gilded Rafters here.

New show will be expanded from 70 to 120 puppets, with 12 puppeteers to be used instead of the five at the Rafters. Total of $150,000 is being spent in building the theatre, which seats 200, compared to 80 at other spots. New stage is 26 feet long and weighs 8,000 pounds.

It was designed by Albert Hellman, who designed Stardust stage in Las Vegas, and features three elevators, two turntables, with building to cost $10,000.

Kroffts will operate theatre as a cabaret, producing and directing in association with Hart, Charles Murano and Alfred H. Loeb. Shows will run 14 performances a week on a $2.50 or $2.75 tab. New shows are planned every nine months, with run to be indefinite.

Puppetteers are now prepping a national company to go out in April in a three-van caravan.

Town Casino Reopens

Buffalo, April 3.

Harry Altman's Town Casino opened last week for a spring run through May 6 at which time the operation will move to Altman's Glen Casino, summer spot. Opening revue featured Winged Victory Chorus, Bob Arlen's Las Vegas Dancers, Dorey Sinclair and McHarris & Dolores. The Five Jets play for dancing in the Basil St. Lounge.

Coming attractions at both spots: April 21, Bobby Darin; April 30, The Kirby Stone Four; May 11, Betty Johnson; May 21, Al Martino; May 28, the Mills Bros.; July 9, Joannie Sommers, and July 30, Enzo Stuarti.

'There is Only One Nevada'

Bill Newkirk of the Tidelands Club, Houston, Texas, dispatched the following wire to Art Moskowitz of the William Morris Agency, Chicago office, and sent VARIETY a copy:

"We cannot meet the demand for more money for Earl Grant. I don't see how you big agencies can condone this constant upward spiral which ultimately will see the outlets for your acts forced to close. You have a responsibility too. There is only one Nevada."

B'way Musical's In-The-Round Trend Spreads to Vancouver, B.C., Nitery

By SAM SHAW

Vancouver, April 3.

Following the trend in the U.S., Vancouver nitery partners Bob Mitten and Ken Stauffer will soon present full-length Broadway musicals in-the-round in their Cave theatre-restaurant, featuring names and local talent.

First production will be "Pajama Game," starting May 10, and starring Susan Johnson and Larry Douglas, who have been here previously with Vancouver's summer outdoor theatre operation, Theatre Under The Stars. While the TUTS organization will not be officially associated with the new venture, the Cave company will largely be made up of local TUTS performers and artistic staff.

Opening show will be directed by Jimmy Johnston and choreographed by Aida Broadbent, both of whom have been utilized by TUTS for numerous past productions. Miss Broadbent has been making the summer trek to Vancouver for several years.

Following the Cave presentations, Mitten and Stauffer hope it will be possible to put the shows on the road to play other B.C. centres. They plan four or five full-length musicals this year, and hope this will help provide year-round employment for local talent and prevent them from drifting away. As of now, only outlet is the TUTS operation, which is restricted to a six to eight week three-show summer season.

Extensive remodelling job being completed in the 750-seat Cave will provide a raised platform stage to replace the old dance floor. Audience will be seated on three sides, including side balconies and main front floor, and orchestra will be on the fourth side, at the rear. New lighting is also being installed. When not in use for musical productions, the new stage will provide a better showcase for club headliners, and will also be roped off for intermission dancing.

One of the main reasons for the move to musicals has been the problem of continuing to operate with name nitery acts who can pay their way. Majority of established stars have simply priced themselves out of the Vancouver market which does not have gambling tables, as in Las Vegas, to subsidize the heavy nut involved. Another reason, of course, is audience indifference to names, due to overexposure in tv and films. Customers are also demanding "something different" in club entertainment.

Even in Vegas, however, musicals have proved themselves, and Stauffer and Mitten have noted, via VARIETY, the success of the Thunderbird with "Flower Drum Song." The have also studied the Sheraton Palace Hotel operation in San Francisco, similarly chronicled, and felt the time is ripe to chance a Vancouver venture along these lines.

The Cave will continue standard nightclub entertainment between musicals, on the pattern established by Stauffer and Mitten the past three years. But the new operation will enable them to spot their headline acts to the best possible advantage in the months ahead while capitalizing on what appears to be a definite audience demand for more varied fare in local show business.

Jazz Pianist Offkey

San Rafael, Cal., April 3.

Jazz pianist Ralph Sutton was arrested for drunk driving and being drunk in public last week when his stationwagon went off a highway north of Frisco and overturned.

Sutton, currently playing Frisco's Club Hangover, apparently dozed off returning to his home from the club. He was unhurt, posted $302 bail and was released.

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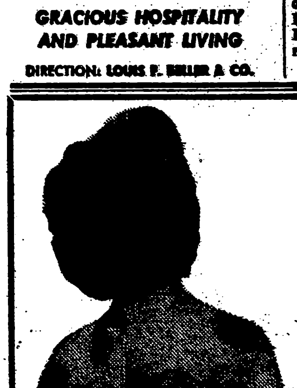

Thank you JACK SILVERMAN for a wonderful 3 WEEKS*

VARIETY
"Miss Hayes is a strikingly gowned brunet who belts out a song with authority and strength. She works in a big vein and gets off in the socko column. Jose.

NICK KENNY
New York Mirror
LILLIAN HAYES, the young, vivacious, Lebanese beauty who belts out a song without the aid of a mike and has the personality to go with her amazing pipes, did such a terrific job for Jack Silverman that he bought her a solid gold charm from Tiffany's, inscribed: "To Lillian—a charming lady sprinkled with stardust. May your star continue to shine, always."

NICK LAPOLE
New York Journal-American
"Lillian Hayes, the petite singer with the big voice. Shimmering in a sinuous black gown that apparently was glued on. It's nice to report that apparently everybody in the International loved, Lillian.

Her voice is melodious, her diction excellent. A stirring Hora brought down the house and a medley of old favorites—was sung with distinction."

LEE MORTIMER
New York Mirror
"LILLIAN HAYES, a bouncy singer who is a favorite at the International belts out the top hits with a solid beat."

LILLIAN HAYES

* Just Concluded Jack Silverman's INTERNATIONAL, New York
Opening MAY 21st—LA CONCHA, San Juan, Puerto Rico

CURRENT BILLS

WEEK OF APRIL 4

NEW YORK CITY

MUSIC HALL — "Glory of Easter," "Disneyland, U.S.A.," Wally Boag, Balcombes, Marquis Chimps, Flying Ballet, Pat Theriault, Graciella, Corps de Ballet, Rockettes, Raymond Paige Orchestra.

AUSTRALIA

MELBOURNE (Tivoli) — Les Otharis, Sherrier, Howe & May, Francis Van Dyk, Nicoli Brothers, Big George, Montego, Diana Marquez, Amor Solar, Rita Moreno, Margaret & Maurice, Flat Tops, Barney Grant, Keith Peterson, Terry Scanlon, David Sterle, Ruby Lacy, Jack O'Dowd, Beryl Meekin.
SYDNEY (Tivoli)—Hutch, Freddie Morgan, Alec Finlay, Alistair McHarg, Roy & Toaduff, Kenet & Jani, Grecos, Jandy, Anne Lane, Paul Gavin, Vincent Grant, Beverly Thomas, Monica Sheargold.
PERTH (His Majesty's)—Pat Gregory, Frank Berry, Jodie Gray, Howard Hardin, Joe Chisolm, The Trapinos, Fay Melody, Ken Mackey, Ron Balcombe, Bill Christopher, Harvey Weber, De Jong & Dee, Adrienne Erdos.

BRITAIN

BIRMINGHAM (Hippodrome) — Ken Dodd, Eddie Calvert, Bluebell Girls, Dennis Spicer, Schaller Bros.
BRISTOL (Hippodrome)—Norman Wisdom, Morton Fraser's Gang, Eddie Leslie, Billy Whittaker, Terry Kendall, Patricia Stark, Betty Wheeler, Harold Holness.
LIVERPOOL (Empire)—Russ Conway, M & B Winters, Spring Fields, Janie Marden, Paul Andrews, Terry Kaye, Medini Trio, Les Franky Babusio.
LONDON (Palladium)—Charlie Drake, Janette Scott, Jackie Rae, Gary Miller, Billy Danvers, Bert Brownbill, Roger Delgado, Seven Volants, Holt & Gillis, Herbert Hare, Jack Francois, Sandra Michaels, Aida Foster Babes, Kirby's Flying Ballet.
MANCHESTER (Palace)—Bruce Forsyth, Yana, Thelma Ruby, Tudor Evans, Penny Calvert, Ken Wilson, Lionel Baker, Jimmy Lee, Munks Twins, Nicholas Brent, David Kirk, Winstanley Babes, Bill Shepherd Singers, Elizabeth Saunders.
NEWCASTLE (Empire)—Lex McLean, Carr & Vonnie, Guy Holloway & Pat, Margo, Melody Makers, Tommy Banner, Bill Gordon, Colin Stuart, Bobby Mack, Dorothy Dunn, Alexander Bros., Ronnie Dale.
NOTTINGHAM (Royal)—Ronnie Hilton, Peter Butterworth, Joe Black, Falcons, Jeanne Craig, Hassani Troupe, Trevor Richins, Jennifer Burch, Shelagh Miller, Lorna Green, Tony Cundell.
VICTORIA (Palace)—Nervo & Knox, Bud Flanagan, Naughton & Gold, Eddie Gray.

Cabaret Bills

NEW YORK CITY

AFRICAN ROOM — Afro-Caribbean, Johnny Barracuda, Larry Bonito, Trade Winds.
BASIN ST. EAST — McGuire Sisters, Lenny Maxwell, Dan Terry Orc., Paul Smith Trio.
BLUE ANGEL—Phil Foster, Faye De Witt, Clancy Bros., Tommy Makin, Bobby Short, Otis Clements.
BON SOIR — Three Flames, Tony & Eddie, Isobel Robins, Adam Keefe.
CHARDAS — Lily France, Lia Bella, Elemar Horvath, Tibor Rakossy, Dick Marta.
CHATEAU MADRID—Roberto Iglesias, Pupi Campo Orc.
COPACABANA — Rosemary Clooney, Pat Henry, Paul Shelley Orc., Frank Marti Orc.
EMBERS—Ronnie Brown Trio, Erskine Hawkins Four.
HOTEL ASTOR—"Vive La Difference," Lou Wills Jr., Marilynn Alwyn, Lester James, Camille Valle, Suzanne Munn, Dick Harding Orc., Eddie Lane Orc.
HOTEL LEXINGTON—Virginia Wing, Lillian Knight, Denny Regor, Tony Drake, Tony Cabot Orc.
HOTEL NEW YORKER—Milt Saunders Orc., Joan Baldwin, Joe Furst.
HOTEL PIERRE—B & M Hagett, Betty Madigan, Stanley Melba Orc.
HOTEL PLAZA — Shani Wallace, Emil Coleman Orc., Mark Monte Continentals, Payson Re Orc.
HOTEL TAFT — Vincent Lopez Orc.
HOTEL ST. REGIS — Evelyn Knight, Chauncey Gray, Chiquito Orc.
HOTEL ROOSEVELT—Guy Lombardo Orc.
HOTEL WALDORF-ASTORIA — Alan King, Emery Deutsch Orc., Milt Shaw Orc., Greta Keller, Joan Bishop.
HOTEL SAVOY HILTON — Tony Mitchell, Arturo Arturo Orc., Gunnar Hansen Orc., Ray Hartley.
INTERNATIONAL—Eagle & Man, Jodie Berry, Mike Durso Orc., Aviles Orc.
JAZZ GALLERY—Count Basie Orc.
LATIN QUARTER—Liberace, Anden's Poodles, Adele Castle, Julie Gibson, George Carl & Arlene, Wallenda Ballet, Jeanine Pivoteau, Mello-Larks, Jo Lombardi Orc., Irving Fields Orc.
LEFT BANK—Ronnell Bright 3, Andy Hamon.
LIVING ROOM—Lyda Fairbanks, Wanderers, Morty Storm, Bob Ferro Trio.
NO. 1 FIFTH AVENUE—Hankinson & DeMaio, Cy Young, Julie Sargant.
ROUNDTABLE — Vibrations, Ronnie Hawkins, Nora Hayden.
SAHBRA—Four Ayalons, Esther Tohbi, Leo Fuld, Badoc & Sharobi, Louis Bannett Orc.
TWO GUITARS—Alya Uno, Sasha Pollnoff, Ivan Nepa & Sonia, Kostya Poliansky.
SQUARE EAST—"Second City," Alan Arkin, Howard Alk, Severn Darden, Dawn Daniel, Andrew Duncan, Lynda Segal, Eugene Troobnick, Gary Sherman, Barbara Harris.
UPSTAIRS & DOWNSTAIRS — Phil Bruns, Ceil Cabot, Rex Robbins, Steve Roland, Donna Sanders, Mary Louise Wilson Lovelady Powell, Freddie Webber, Jim Sheridan, Dick Riddle, Milrad & Colston.
VIENNESE LANTERN — Vicky Autier, Ben Hayon, Ernest Schoen Orc.
VILLAGE BARN—Ralph Pope, Peri & Ray, Tex Fletcher, Lou Harold Orc., Joe Shay Orc.
VILLAGE GATE—Sabicas, Sam Hopkins.
VILLAGE VANGUARD—Lenny Bruce, Carol Sloane, Bill Rubinstein.

CHICAGO

BLUE ANGEL—Christian Lamont Revue, Marliza, Lord Carlton, Roger McCall, Tito Perez Orc.
CLOISTER — Satan & The Angels.
CONRAD HILTON—"Pink Tights," Nip Nelson, Hinchy & Allan, The Bokdams, Locke Lorraine, Consuelo, Boulevar-Dons (3), Boulevar-Dears (6), Charles & Hasmick, Jimmy Palmer Orc.
DRAKE HOTEL—Susan Barrett, Jimmy Blade Orc.
EDGEWATER BEACH—"An Evening of Jerome Kern," Larry Douglas, Betty Benee, Felix Knight, Don Davis Orc.
GATE OF HORN—Bob Gibson, George Carlin, Floyd Morris Trio.
HAPPY MEDIUM — "Medium Rare," Linda Donovan, Denise Foster, James Inman, Marc London, Donna Miller, Bert Vallencourt, Cindy Witsell, Tom Williams. Downstage Room: Beatrice Mila, Cy Touff Trio, Cliff Niepp Trio.
LE BISTRO—Johnny Janis, Vic Cesarie Trio.
LIVING ROOM — Frances Faye, Jerry Shane, Joe Parnello Trio.
LONDON HOUSE—Teddy Wilson Trio, Larry Novak Trio, Jose Bethancourt Trio.
MISTER KELLY'S—Joe E. Ross, Margaret Whiting, John Frigo Trio, Marty Rubenstein Trio.
PALMER HOUSE—Nat (King) Cole, Ben Arden Orc.
PLAYBOY CLUB—Dick Haviland, Ann Richards, Ronnie Chapman, Bobbi Baker, Ken Coleman, Joe Conti, Paul Lennon, Tom Pasle, Joe Iaco Trio, Bob Davis Trio, Billy Wallace Trio, Harold Harris Trio, Larry Novak Trio.
SECOND CITY—"A Knocking Within," William Alton, Roger Bowen, Severn Darden, Del Close, Bob Camp, Mina Kolb, Irene Riordan, Richard Schaal, Avery Schreiber.
SHERATON BLACKSTONE—Jan Norris, Franz Benteler Orc.

LOS ANGELES

COCOANUT GROVE—Lisa Kirk, Guy Marks, Dick Barclay, Freddy Martin Orc.
CRESCENDO—Bill Dana, Bud Dashiell & Kinsmen, Ketti Lester, Sandy Nelson Orc. (5).
DINO'S—Tacey Robbins, Jack Elton, Steve La Fever.
INTERLUDE—Troy Walker & Hustlers.
LE CRAZY HORSE — Le Crazy Horse Revue, 3d Edition, The Tysones.
SLATE BROS.—Dave Barry, Vic Dana, Herb Dell Trio.
STATLER HOTEL — "Les Girls de Paris" Revue, Skinnay Ennis Orc.
YE LITTLE CLUB — Carol Richards, Joe Felix Group (4).

LAS VEGAS

CALIFORNIA CLUB—Johnny Paul.
DESERT INN—Sid Caeser, Kim Sisters, Jim Dooley, Donn Arden Dancers, Carlton Hayes Orc. Lounge: Frankie Carle, Michael Kent, Dave Apollon, Milt Hearth, Sam Melchionne, Acapulco Boys, Three Suns.
DUNES — Tony Bennett, Rowan & Martin, Wilda Taylor, Art Johnson, Earl Barton Dancers, Bill Reddie Orc. Lounge: "Vive Les Girls," One Plus One, Travelers Three, Joseph Mack Four.
EL CORTEZ — Miguelito Valdes, Lorraine Barry.
FLAMINGO—Dick Shawn, Arlene Dahl, Diane Varga, Don Kirk, Nat Brandwynne Orc., Flamingoettes. Lounge: Della Reese, Brook Benton, Sam Fletcher.
FREMONT—Fables Knockouts, Jets.
GOLDEN NUGGET—Leon McAdliff Roy Clark, Billy Thompson, Chick Adams.
HACIENDA — Four Tunes, Johnny Olenn, Keynotes, Cathy Ryan, Lynne Davis, Grover Shore Trio.
MINT—Pat Moreno's "Artists & Models of '62," Billie Bird, Gil Lamb, Beauty & Beast, Gil & Nikki, So & So's.
NEVADA—Jay Orlando, King Henry 4.
NEW FRONTIER—"Minsky's Follies of '62," Irving Benson, Murray Briscoe, Allen Conroy, Janet Grey, Ingeborg Kjeldsen, Jack Mann, Ann Pett, Claire Werner, Dick Rice Orc. Lounge: Gene Austin, Sunny Spencer.
RIVIERA—Dinah Shore, Gene Baylos, George Arnold Dancers, Jack Cathcart Orc. Lounge: Buddy Greco, Jimmy Burgett, Uninhibited Trio, Melodye Condos.
SAHARA—Ben Blue, Dorothy Loudon, Mr. Ballantine, Moro-Landis Dancers, Louis Basil Orc. Lounge: Don Rickles, Freddie Bell, Tunejesters, Rosa Linda, Lloyd Linlroth.
SANDS — Dean Martin, Bud & Cece Robinson, Garr Nelson, Copa Girls, Antonio Morelli Orc. Lounge: Martin Denny, Dave Burton, Morrey Kink, Ernie Stewart.
SHOWBOAT—Red Foley, Little Jimmy Dickens, Abbie Neal, Craig's Chimps.
SILVER SLIPPER — Hank Henry, Sparky Kaye, Bobby Clark, Cindy Ember, Danny Jacobs, Red Marshall, Dolores Frazzini, Marge Elizarde, Slipperettes, Geo. Redman Orc. Lounge: Chas. Teagarden Orc., Jack Prince, Phyllis & Glen.
STARDUST — "Lido de Paris," Eddie O'Neal Orc. Lounge: Roberta Linn, Happy Jesters, Bernard Bros., Micki Lynn, Jack Costanza.
THUNDERBIRD—"Flower Drum Song," Jack Soo, Arlene Fontana, Juanita Hall, Garwood Van Orc. Lounge: Gaylords, Timi Yuro, Four Coins, Piano Pasha.
TROPICANA—"Folies Bergere of '62," Ray Sinatra Orc. Lounge: Jerry Colonna, Gardner Sisters, Al Morgan, Del Rey, Al De Paulis Four, Dubonnet Trio.

RENO-TAHOE

GOLDEN — "Paris Playmates of '62," John Carleton Orc.
HAROLDS — Carmen Cavallaro, Joan Fairfax, Don Conn Orc.
HARRAH'S (Reno)—Sam Butera & Witnesses, Lancers, Jimmy Wakely, Cutups, Red Coty, Barry Dane.
HARRAH'S (Tahoe) — South Shore Room: Kingston Trio, Paul Winchell, Dorben Singers & Dancers, Leighton Noble Orc. Lounge: Hank Penny, Hi Tones, Partners, Tune Timers, Novelords, John Buzon Trio.
HOLIDAY—Frank Yankovic, Montoya Sisters, Esquires, Charles Gould.
MAPES—Gaylords, Gallions and Ginny Greer, Marksmen, Tyler Gilman.
RIVERSIDE—Riviera Room: "World of Suzie Wong." Lounge: International IV.
WAGON WHEEL (Tahoe)—Characters, Frank Moore Four, Bobby Page, Nita Cruz, Newton Brothers, Ron Rose.

MIAMI-MIAMI BEACH

AMERICANA—George Arnold Ice Revue, Phil Richards, Shirley Linde, Mitchell & Taylor, Lola & Lita, Johnny Flanagan, Michael Meehan, Mal Malkin Orc., Ice Models, Margli Lee.
BALMORAL—Sacasas Orc., Dick Merrick, The Accents.
BILTMORE TERRACE—Al Fike & Co.
CARILLON — "Scandales De Paree," Sue Carson, Ralph Young, The Rivieras, Colette Reidinger, Five Brutos, George Dorlis, Roger Stefani Ballet, Jacques Donnet Orc., Line (16).
CASTAWAYS—Preacher Rollo 5, Jerry Geraldi & Lesley, Ralph Font Orc., Candi Cortez, Jimmy Roma, Bill Bernardi.
COPA CITY—Belle Barth, Duke Hazlett, Cootie Williams Four, Bobby Milano, Frank DiFabio Trio, Milt Trenier.
DEAUVILLE—Jack Carter, Brenda Lee, Temple & Le Mae, Jackie Heller, Les Rhode Orc., Don Rickles, Key Howard Trio, La Plata Orc.
DIPLOMAT — Gene McDaniels, Mandy Campo Orc., Can Smith Orc.
EDEN ROC—Connie Francis, Bob Melvin, Mattisons, Art Freeman Orc.
FONTAINEBLEAU — Ziggy Lane, Cheo & Veradero Sextette, Frank Natale Trio, Len Dawson Orc.
LUCERNE—"East Side Story," Eddie Schaeffer, Michel Rosenberg, Barton Bros., Norman Brooks, Esther Sutherland, Ray Abrams Orc.
MURRAY FRANKLIN'S—Freddie Ross, Kay Carole, Frankie Hyers, The Cooks, Eddie Bernard, Murray Franklin, Vic Perry.
PLAYBOY—Randy Sparks 3, Wick & Brand, Johnny Janis, Beverly Wright, George Kirby, Casey Anderson, Rosette Sgaw, Lee Caron, Sir Julian 3, Chico Randall Trio, Norm Geller Trio, Frank Natale Trio.
RONEY PLAZA—Tune Toppers, Orbits.
THUNDERBIRD—Frankie Scott, Phyllis Branch, Berp Vaughan Quartet.

Friars' Frolic

Continued from page 2

not to mention his equine addiction, underlying it was a kingsize masculine affection from his fellow Friars.

Cutting is ever a problem in shindigs of this nature because it means cutting who? Timing is a greater problem because it can cause Jack E. Leonard to have one of his few milder moments on the dais. In contrast, Alan King's even later spot was boffo, especially his topper that he could never fit a guy like Lewis into his suburban routine "because in Joe E's case I'm in favor of urban renewal—he's a big city man!"

The lapses in mixed and interracial company are surprising in light of the professional savvy of

'Celery Circuit' Blues

Anybody who has attended the "celery circuit" more than once, for sweet charity's sake or otherwise—in the case of a Joe E. Lewis-Friars Club dinner it's usually for laughs—of late has experienced a growing vexation with hotel service.

These mass-capacity turnouts (1,000-1,500 attendees), of course, cannot expect "21" or Henri Soule-style service but it has become increasingly evident that the banquet pool of waiters from which the hotels must draw poses a problem. The Waldorf, which used to bat a pretty good average, didn't do too well this past Sunday.

For the habitual goer-outers to these shindigs this raises spontaneously the spectre of "wha' hoppens" when the now building and highly competitive N.Y. Americana (Tisch) and N.Y. Hilton (same management as the Waldorf-Astoria) make demands on the union's pool of auxiliary waiters. It could be a problem of no small calibre.

the perpetrators. With Dr. Ralph Bunche, Nipsey Russell and Chubby Checker on the dais, jokes about cannibals, Sammy Davis Jr. and a nonfraternal barb at Checker, who just happens to be more of a commodity than some of the others, are not in order.

Buddy Arnold, Eli Basse, with an assist from toastmaster Berle, fashioned the good parodies and special material. The Friars choral group worked hard and mayhaps a bit too often, despite the good wordage, in light of the lengthy proceedings. Harry Delf's intros could be cut—"a Dean of the Friars," cracked Berle, "is like being the dance director on the Huntley-Brinkley show." Gene Wood also collabed and Buddy Howe headed the general staging chores.

Some of the gags were in-and-out, ranging from a gag telegram, "I wish I could be with you tonight" signed "Adolph Eichmann" to "the Joe E. Lewis Foundation which supplies sponge rubberheels for flamenco dancers with bad kidneys." References to booze, Jules Podell, Polly Adler, Christine Jorgensen, Sophie Tucker, Beldon Katleman were in the Mr. Dubious league.

Tony Martin's affectionate parody salute ("I Get Ideas") and his socko "Fascination" ballad (done straight) clicked. So did Robert Merrill's rousing barytoneing. So did Nipsey Russell until he got down to the Life cover of the seven astronauts and a racial crack about "buying the moon" which borders on reverse-Jim Crow.

McGuire Sisters, Jack Carter, Myron Cohen, Eddie Fisher, in a wellphrased salute to the g.of h. were in the dais-to-the-stage divertissement up to that point. Fisher got an extraordinary salvo which attested to vox pop attitudes on a certain Rome interlude and was salvoed later as "resuming his career to greater heights.'

There were pseudo-gag gifts (later, the Friars' gold statuette and the cufflinks, on the level); more parodies by Jean Carroll, Henny Youngman, Steve Lawrence, Georgie Price; a gratuitous crack about "Eddie Fisher not taking the Queen Elizabeth when he sails"; Liberace in a showmanly stage divertissement; Phil Silvers' wellphrased tribute; Chubby Checker demonstrating the youknowwhat, Jean Carroll again, the McGuire Sisters, a scroll presentation by Deputy Mayor Paul Screvane ("Wagner got scratched, eh?", cracked Joe E.), and the No. 1 man of the evening's limited ad libs which cued others to want "more," but he wisely kept it down, in light of the lateness. Said Joe E. Lewis, "Had I known all these nice things were gonna be said I'd have done the decent thing and died first." There were also bows by Dr. Bunche, U. S. Senator Kenneth Keating, MGM prexy Joe Vogel, Tina Louise, Judge A. L. Marovitz, Julie Wilson, Forrest Tucker, Jack Dempsey, Eydie Gorme, Stanley Adams.

MCA's Jules Stein

Continued from page 1

East and giving shows in the places they visit, Stein pointed out.

Details on the financial side could always be worked out, he said. Here now, as he sees it, you have people in the Orient wanting to see and hear more top American talent, on the one hand, and of these artists, on the other, wanting to visit these areas. Surely, this presents a happy combination conducive to successful negotiation.

Present during the interview with Stein was Peter Duchin, son of the late Eddy Duchin. He agreed with Stein and said, speaking from his own personal experiences on his trip, he was asked to perform wherever he went in Manila, Tokyo and Bangkok.

Duchin will also return in the near future with his 12-piece band. In Hong Kong, he has been approached by the new Queen's and American Hotels to play when these hotels open in 1963.

There is great enthusiasm for American artists in the Asian cities he visited, Duchin said. He was impressed by what he saw and is sure that American entertainers are missing something by not trekking in this direction.

The Steins go on from here to Japan on the next leg of their Pacific trip. Duchin is en route to New York for a Lo̧ng Island engagement with his band.

Jose Greco

Continued from page 75

who said: "I understand their problem. We will be leaving Columbia tomorrow, but they will have to stay, to live and work here."

Two more complications were pointed out during visit No. 4. This time, Greco asserted, "the management of this theatre will not let us perform." Also according to Greco, there was a representative from the Internal Revenue Service. Just when and why he materialized, Greco did not explain.

Dancer, injecting some levity into the unscheduled proceedings, said, with a grin: "I don't know about you, but we're all having a heluva good time back here." Finally, during his fifth chat, Greco exclaimed triumphantly: "We are now ready to go on." Insuffcient funds, recalcitrant stagehands and omnipresent tax collector notwithstanding, the second half began at 10:20 p.m.

Apparently exhilirated by the verve of the performers, Greco's informal play-by-play account of backstage developments and watching the axiom, "the show must go on," come true, the concert-goers gave the troupe a thunderous ovation. They shouted hurrahs and bravos, and stomped their feet like touchdown-hungry football fans.

Greco tossed them a "gracias," adding: "I can speak Spanish, too." He earned a bigger laugh when he said the next time he comes to Columbia, "we will bring our own money." His parting words as he left with a wave of the hand were: "Gracias. Vaya con Dios. Adios."

ILLUSTRATORS' SHOW UP TO OK STANDARD

The Society of Illustrators let themselves go every one in a while and whip up a revue for benefit of its welfare and scholarship funds. It's an affair that they write produce and enact by themselves with the help of a few femme recruits, the latter generally comely, well endowed, and with minimal modesty. This year it was reliably reported that they wanted to do a high-level show, but ultimately succumbed to their better judgment.

The result is a sprightly femme-laden layout, perhaps not in the genre of previous years, but still good enough to entertain handsomely at a $5 top for a five-night run at the Illustrators' N. Y. clubhouse on East 64th St. It's bawdy and roughhouse, but still decorous and fairly funny at times.

These artistic fellas seem to be adept in many directions including decorous behavior. Despite the lusty nature of the show, their conduct is most exemplary. The shows remain blacktie affairs for the all-male audience. The opening night (Monday) was devoted exclusively to members and their wives. That must have been quite a show. The guys and wives were fearful of laughing, applauding or admiring the busty femmes; consequently, they didn't know what kind of show they have until the stags, for whom it is designed, attended.

Another facet of their thespic art is the distinct classifications of the femme help. They are sternly categorized as to talent. Those with it keep all their clothes on. The others pare down.

In the talent classifications are Chanin Hale, blonde singer recently at the Astor Hotel and previously in "Little Mary Sunshine." She knows how to handle lines and to sing. The others are Ruth Manning and Georgette Melvin, both of whom know what to do with a comedic line. The animated shapes comprise Wiley Freeman, Ricky Sommerhoff (don't let these male-sounding first names fool you), Tamar Benamy, Helga Merkel and Brenda de Naut.

The pacing of the show is generally good. Most of the blackouts work out well, but the longer skits give the nonpros some difficulty. They still manage to extract laughs, although they inadvertently emphasize the need of more pro talent to bring out the ultimate in the script.

One of the homegrown items is the pantomime magic of Abril Lamarque, who is an urbane necromancer with a sense of humor. His tricks are good, performed well and come over excellently. Lamarque essays two spots.

Thesps include Forbes Linkhorn, John Morris, Til Sinagra, Ernest Brown, Art Lika, Irwin Hasen, Jerry Robinson, Al Muenchen and Ernest King. Ruth Patterson, wife of illustrator Russell Patterson, did some expressive music for the occasion, with Butch Smith and Ed Graham credited for the lyrics. Ken Thompson, who also did the sets, wrote the music for "Woman In The Moon" sketch, with Jack Cushing also contributing music for a pair of scenes. Writers for the various skits included Ed Graham, Boomy Valentine and Hugh White. The show was produced by Leonard Starr and directed by Joseph Leon. Woodi Ishmael choreographed a striking dance number. *Jose.*

Pacific Nat'l Exhibition Hits Coin Peak in 1961

Vancouver, April 3.

Pacific National Exhibition took in more money in 1961 than in any previous term in its 52-year history, according to treasurer Bill Orr in his annual report to PNE directors.

The exhibition had a gross revenue of $2,056,026, up $14,437 from '60, and profit was $21,216 higher, at $165,665 from last year's $144,449. Increased profit was attributed largely to cutbacks in budgets and expenses, revenue of about $50,000 from the B.C. International Trade Fair, and special rentals of Empire Stadium to such events as a military tattoo and a Jehovah's Witness convention.

"Greatest Cafe Entertainment

We've seen Liberace stampede 10,000 fluttery females in Madison Square Garden. We've witnessed him in London, rock the rafters of the Palladium with his Pianonsense. We've seen him cast an aura of conviviality in Miami Beach, Chicago and Los Angeles night clubs and even lift Las Vegas losers out of the dumps and make them shout 'Bravo.' But we've never seen Liberace wrap an audience around his diamond-encircled little finger like he did Wednesday night at the Latin Quarter. If Distinguished Service Medals were awarded for SHOWMANSHIP Liberace would be wearing one, mit clusters

HY GARDNER CALLING

1962 is the year of

About as great and versatile a SHOWMAN as we have in the entertainment world today—

New York Cavalcade by LOUIS SOBOL

A Master SHOWMAN ...nobody can hold a Candelabra to Liberace—

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—N. Y. World-Telegram and Sun

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CBS-TV
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Broadway Has Ever Seen"

It Happened Last Night

By Earl Wilson

LATIN QUARTER
LIBERACE

erace

I am telling you here and now that never have I observed such

SHOWMANSHIP

musical talent and such a complete sway over an audience in a nightclub.

What's On?
by BEN GROSS

He lit them all with the genius of his ...a Latin Quarter Wow!

SHOWMANSHIP

THE KNIGHT WATCH by GENE KNIGHT

A genius for SHOWMANSHIP ...he gets more whoops and yells than any entertainer I've ever seen.

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by CHARLES McHARRY

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N.Y. Hotel Execs Sound Alarm Over 'Over-Expansion' of Rooms

A surplus of hotel rooms and a deterioration in the value of existing inns in New York City by the end of 1964 was predicted by Willard E. Dodd, president of the Knott Hotels, and James O. Boisi, N. Y. Central R. R. vepee in charge of realestate. Both made their prediction on the theory that hotel biz would decline by the end of the N. Y. World Fair slated for that year.

They pointed out that presently under construction in New York are approximately 9,000 hotel and motel rooms which would increase the current supply by about 11%. The Americana and two motels are being built by the Loew Hotels, and the N. Y. Hilton is in the works.

Downbeat attitude on the hotels is one result of the falling occupancy rate which in 1961 was the lowest in 20 years. The occupancy rate of the first two months of 1962 was even lower than that of the comparable period last year.

At a recnt luncheon of the N. Y. Real Estate Board, it was pointed out that N. Y. currently has 80,000 rooms, and with the added 9,000 units to be added by 1964, the danger exists that N. Y. will no longer lead the nation in the occupancy percentage.

As a result, it's claimed by Dodd that the older hotels particularly, will be among the first to suffer and therefore the values of these properties will dwindle. Dodd also felt that the World Fair will not provide ample reason for more hotel building. The Fair, he pointed out will be open for six months of which only four will present maximum demand. The occupancy before and after, he said, will not justify further hotel construction. He also stated that convention business, per se, will not justify the new facilities. However, he believed that the confab business would pick up with the new Madison Square Garden to be built over the Pennsylvania Railroad station.

Boisi stated that occupancy in hotels was on a downbeat for the past 12 years, and at the same time the hostels have been plagued by higher maintenance and operation costs.

On the other hand, Marvin Kratter, chairman of the Kratter Corp., a realty investment firm, expressed confidence in the hotel industry's future. While agreeing that occupancy has been dwindling, he pointed out that the drop had been accompanied by a boost in rates. He thought that obsolescence had been a factor in the decrease and suggested a coordinated effort to bring more conventions to the city.

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ARUBA CARRIBEAN HOTEL, July 4
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Set U.S.-Can. Reps For Blackpool Vaude Show

Toronto, April 3.

Jack Fauer has been appointed New York rep of Cecil G. Buckingham, producer, to assist the latter in selecting American names for the forthcoming vaude production of Jim Brennan, which plays 20 weeks this coming season at the Queen's Theatre, Blackpool, Eng.

Buckingham also has Arthur Budd repping him in Vancouver, B. C., where Budd is dickering with Canadian performers to support Reg Dixon, British comedy star of "Confidentially," whom Buckingham will bring over for a trans-Canada tour.

Buckingham, who recently moved his hq to Toronto, was former assistant to Val Parnell in the booking of the Moss Empires vaude circuit in Britain. He switched to producing his own touring shows and resident companies in the U. K.

MPLS. BISTRO KIDDIE MATINEES CLICK AT B.O.

Minneapolis, April 3.

The kiddies' Sunday matinees have gone over so well and drawn so big at Freddie's, the Twin Cities' toniest supper club and only one playing name acts regularly, that this local bistro has increased the number of floor performances to two.

At the start and for the first few weeks there was only one show presented by a local puppet act and starting at 3 p.m. But the spot couldn't accommodate all of the moppets and their parents who poured into it. So that now the first show is at 1 p.m. and the second at 3 p.m.

There's no admission or cover charge, but the youngsters are supposed to be accompanied by their parents. The mother or father, or both, are expected to partake with their kiddies of a $2.95 buffet dinner—half price for the little ones. This is the first time here that a tony nitery has bid in this fashion for juvenile guests. No liquor is served here on Sundays.

George Gobel to Head CCE Grandstand Show

Ottawa, April 3.

George Gobel will topbill the grandstand show at this year's Central Canada Exhibition, with Harmonicats and June Taylor Dancers also set, CCE will run Aug. 17 to 25 sans Sunday (19), but Gobel stint tees Aug. 20, ends 25. CCE will fill the open-air stage 17 and 18 but no names announced.

This booking follows CCE's policy of using names made w.k. here via television to overcome stiff tv opposition. Last year, Tennessee Ernie Ford and Anita Bryant drew capacity every night and set all-time record for the grandstand show at CCE. Previous years had seen the gate dropping off painfully and video was blamed.

Petitions Restore Haley's Name to AGVA Ballot

Nomination of Jack Haley as delegate from New York to the American Guild of Variety Artists' convention, to be held in N. Y. in June, has been reinstated. Haley was ruled out as nominee because he was proposed by Charlie Banks, who was on the unfair list at the time of the nomination meeting last month.

However, petitions were circulated by various AGVA members who obtained more than 20 signatures. These were sufficient to restore Haley to the ballot.

DICK WESTON AND AUNT MARTHA

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Checker's Chubby 25G In 10-Day Mexico Stand

Hollywood, April 3.

The Twist is set for exposure south of the Rio Grande. Chubby Checker has been booked for 10-day stand in Mexico City starting June 1 for flat $25,000. Booking provides he put on several music hall gigs and work out rest of days in two niteries.

GAC, which booked, also has another Twist troupe, Diane Hilton & The Peppermints, playing another Mexico City club prior to Checker's trek. Hilton troupe, incidentally, has been twisting on Aussie personals.

Henry Miller, GAC Coaster, who has been making repeated hops to Mexican capital to firm dates for U.S. names, has already set Frankie Avalon for 10 days, opening there last Friday (30), and is negotiating other summer dates for Mills Bros., Pat Boone, Tony Bennett and Patti Page.

Hal Sands Producing 'Exchange' Units For Mexican & U.S. Dates

Unit and line producer Hal Sands is setting up a unit tagged "Manhattan-Melody" for presentation at the Terrazzo Casino, Mexico City, starting May 18. Under Mexican regulations alien performers playing there must be matched by the same number of players from that country.

To comply with the rules Sands will bring a show to the U. S. which will comprise a 16-girl line plus the Elkins Sisters (2) and the Aldos (3). He booked several male dancers, showgirls and acts to work in the imported presentation during a trip to Mexico City last week.

"Manhattan Melody" will play an initial term of eight weeks, with options, probably with a change of acts. Sands is also scouting dates in other Latino countries for the unit.

Sharp Eyed USO Dancer Spots Lost Alaska 'Copter

N. Y. homeoffice of USO was appraised of an unusual situation in which a troupe of performers was instrumental in locating a downed helicopter and crew of four in the Alaskan area on March 20. Pilot of a U. S. Air Force plan carrying the unit, upon being informed of the situation by radio, asked the performers to deploy on either side of the plane and keep watch. The acts were en route to Elmendorf AF Base.

Dancer Carole Jason, the first to sight the helicopter, was subsequently commended by the Commanding General at the base. Miss Jason is slated to go out again at the end of this month. This time she'll work in the Pacific theatre for 12 weeks.

Stern's Seattle Show

New York.

Editor, VARIETY:

Your Seattle correspondent, Don Reed, was misinformed on a few basic facts concerning that city's World's Fair:

1. RCA is not producing the fair's theme show which is the contract responsibility of my firm, Robinson-Stern Associates, and indeed our contract with the Seattle World's Fair Corp. specifies that we are to receive such credit. RCA does, however, have the contract to supervise the operation of this complex electronic illusion show and we have been working in close and cordial collaboration. This can be verified by George Capsis, manager of Presentations & Exhibits for RCA.

2. Doris Frankel and Gilbert Seldes did indeed collaborate with me on the script for this production but again our contract with Seattle specifies that we share this credit and also includes a clause which credits Herb Rosenthal, design consultant to the fair and myself, for the original concept of this production which in humanistic terms deals with the environment of man in the 21st Century. Mr. Rosenthal and I developed the basic thesis for this production some four years ago with the objective of complementing and extending the aproach of the approximately $11,000,000.00 U.S. Science Pavilion's concept. *Alred Stern.*

Vaude, Cafe Dates

New York

Carmel Quinn to do her first N.Y. cafe stand. She's set for the Copacabana starting July 5. . . . **Hugh O'Brian** signed with General Artists Corp. . . . Twist-O-Rama, headed by former deejay **Cole Clark**, due to return at the Camelot, starting May 16. . . . **Detours**, current in the Copa Lounge, exit tonight (Wed.) and return April 19. . . . **Bobby Darin** booked for the Flamingo, Las Vegas, July 6. . . . **Eydie Gorme & Steve Lawrence** pacted for the Sands in that city, Oct. 3, and the Latin Casino, Cherry Hill, N.J., Sept. 20 prior to hitting the Copacabana, Nov. 14.

Comedian **Mickey Freeman** planes out to Europe tomorrow (Thurs.) for a series of nitery dates. . . . **Rip Taylor** slated for the Sahara, Las Vegas, July 26 for four weeks. . . . **Cindy Romm**, daughter of **Leonard Romm** of the GAC nitery sector, engaged to **Gerald L. Elstein**. . . . **Paul Anka** pencilled in for the Steel Pier, Atlantic City, July 18. . . . **Jacques Kayal** into the Living Room, April 30. . . . **Jackie Kannon** tapped for the Malibu Beach (L.I.) Club, April 27 for three days. . . . **Liberace** set for the Washington Ave. Armory, Albany, April 18.

Al Bernie and **Jackie Wilson** to constitute the new two-weeker opening at the Copacabana, April 19. . . . **Alan Gale** moves into the Shoreham, Washington, Sept. 18 for two weeks. . . . **Alex Valdes**, booker for various South American hotels and theatres, planed out to Paris last week. He'll represent several packages on the European marts for **Eddie Elkort**. . . . **Teresa Stratos**, of the Metropolitan Opera roster, to work at the Canadian National Exhibition starting Aug. 17. . . . **Johnny Mathis** set for the Forest Hills (L.I.) Stadium, Aug. 11. . . . **Donna Lynn** inked for five dates this season at the 500 Club, Atlantic City. . . . **Dave Barry** to play the Sahara, Las Vegas, May 1.

Moonlighting

Continued from page 80

Campbell), in a bygone era played the name outfits.

There is absolutely no lack of cordiality on the part of the people who work up here. The Mansfield people, and Mrs. Trapp, of the Trapp Family Singers (who owns a lodge here), or the folks who run Sans Souci, or any of the other hostels, go out of their way to be nice. But, in the main, a few observers sense, they remain squarer about out-and-out entertainment values than the deliberate air of informality requires.

One source said that the skepticism about show biz in northern Vermont had nothing to do with the purity of ideals, but only with a streak of good oldfashioned Down East thriftiness. "They're afraid that to institute any manner of interesting entertainment," it was charged, "will cost money."

As for the legit side of the local picture, it's the same Misses Risso and Graham who've held down the fort. For the past half decade they've converted the Baggy Knees, which has a simplified proscenium (where tables go in the winter) into a summer theatre. For five years they've run the local repertory company themselves, but now, interested as they have become in agenting for some local talent in other parts of the globe, they've leased the house to what shapes up as a civic operated company which plans by and large to use Stowe talent.

Delfont at Blackpool

Blackpool, Eng., April 3.

Harry Worth, English stage and tv comedian, will head a company of vaude artistes in Bernard Delfont's summer show at the North Pier Pavilion here, opening June 8. Others in layout include Edmund Hockridge Canadian-born singer, and Sheila Buxton, Bert Weedon and Billy Dainty.

Other bill-toppers at remaining Blackpool vauderies include Arthur Haynes, Nina & Frederik, Ken Dodd, Joe Henderson. Summer show resort has twelve live shows, and gives employment to about eighty vaude acts.

. . . **Mariachis Los Camperos** start at the Holiday Hotel, Reno, Sept. 6 for eight weeks.

Chicago

Denise Darcel follows **Jan Norris** into the Sheraton-Blackstone here April 23 for a fortnight . . . **Mort Sahl** into Mr. Kelly's April 19 through May 6 . . . **Williams** April 23-May 13 and **Buddy Hackett** May 14-27 . . . **Jackie (Moms) Mabley** set for the Playboy Club, Chi, May 16-June 5 . . . **George Carlin** down for two weeks at the Kaiser-Knickerbocker, Milwaukee, opening April 9 . . . **Lou Nelson** set for the Colony Club, Omaha, April 19 . . . **Morey Amsterdam** plays the Crown Room, Indianapolis, May 3-12.

George Carlin, currently at the Gate of Horn, Chi, also set for the Exodus, Denver, May 8-20 and for the Embers, Indianapolis, July 9-27 . . . **Jo Ann Miller** down for Eddy's, K. C., April 13-26 . . . **Dusty & Sylvia** set for the same room May 11-24 . . . **John Gary** into the Southern Club, Hot Springs, June 7-13, followed by **Penie Pryor** June 14-20 . . . **Manny Dermer & His Strolling Violins** have been signed by the same club for an indefinite stay.

Fay DeWitt inked for Eddy's, K. C., April 27-May 10, and for the Colony Club, Omaha, May 17-23 . . . **Slappy White** plays a week at the Uptown Theatre, Philadelphia, April 6 for a week and at the Pink Poodle, Indianapolis, May 4 for a like period . . . **Mary Paster** set for the Village Club, Dallas, April 3 for a fortnight . . . **Buddy Greco** slated for the Huddle Embers, Indianapolis, May 21-June 2.

Hollywood

Bobby Vee, Jo Ann Campbell and **Checker** booked for his first stand in Las Vegas, starting three-weeker **The Ventures** comprise package GAC has booked into Araneta Coliseum, Manila, May 4-13 . . . **Chubby** at Sands Aug. 1 . . . **Anna Maria Alberghetti** will do four weeks at Desert Inn, Las Vegas, in August . . . **Mary Kaye Trio** launches four-week gig at Hilton's Hawaiian Village, Honolulu, in late April . . . **Hi-Lo's** leave May 23 on tour of Germany and England . . . **Rusty Warren** booked into Pittsburgh's Horizon Room June 4-17.

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March 28, 1962

Mr. Jonah Jones
c/o Mr. Sam Berk
160 West 46th Street
New York, N.Y.

Dear Jonah:

It's easy to see why the Jonah Jones bandwagon keeps rolling along, gathering momentum with each new engagement, and I'm certainly glad it rolled into our Chase Club.

The many St. Louisans who had been writing and phoning to ask us to bring you and your Quartet in to The Chase-Park Plaza are all strong in their acclaim and support of your wonderful shows. The receipts at the end of the week tell us that you have truly earned the title of "the hottest name in Jazz!". We would also say that you are one of the hottest attractions in night clubs today.

I only wish you could stay over past the two short weeks you are booked into the Chase Club and hope that you will come back to us again next season.

All very best wishes for your continued, outstanding success.

Sincerely yours,

Harold Koplar

Harold Koplar
President

An acknowledgement with thanks to Mr. Harold Koplar for an exceedingly pleasant and successful engagement.

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Shows Out of Town

A Funny Thing Happened on the Way to the Forum

New Haven, April 3.

Harold Prince presentation of musical comedy in two acts with book by Burt Shevelove and Larry Gelbert and music and lyrics by Stephen Sondheim. Staged by George Abbott; choreography and musical staging, Jack Cole; settings and costumes, Tony Walton; lighting, Jean Rosenthal; musical direction, Harold Hastings; orchestrations, Irwin Kostal and Sid Ramin; dance music arrangements, Hal Schaefer. Stars Zero Mostel; features Raymond Walburn, John Carradine, Jack Gilford, David Burns, Ruth Kobart, Karen Black, Pat Fox, Ron Holgate, Eddie Phillips, George Reeder, David Evans. Opened April 2, '62, at the Shubert Theatre, New Haven.

Prologus ..... David Burns
Proteans Eddie Phillips, George Reeder, David Evans
Senex ..... David Burns
Domina ..... Ruth Kobart
Hero ..... Pat Fox
Pseudolus ..... Zero Mostel
Hysterium ..... Jack Gilford
Lycus ..... John Carradine
Panacea ..... Lucienne Bridou
Gymnasia ..... Gloria Kristy
Vibrata ..... Myrna White
Geminae....Lisa James, Judy Alexander
Femina ..... Roberta Keith
Philia ..... Karen Black
Erronius ..... Raymond Walburn
Miles ..... Ronald Holgate

If Broadway showgoers are looking for something "different" in a musical, they'll find it in "Forum." But the big question is—will they find it to their liking?

This latest Harold Prince-George Abbott combination is an oddball mixture of hilarious dialog, Keystone cops in togas and downright hoary "business." It takes a satirical poke at the familiar Shakespearean gimmick of the long-lost children being reunited with an ancient parent. Its femme ensemble consists of a half dozen exponents of varied belly dancing, and the whole show is played in a single setting.

In some instances, it looks like something that was whipped up while making the rounds of a revolving door but it does have a share of entertaining nonsense. It will probably fall considerably short of previous musical wallops of the aforementioned team. Despite this fact, it can conceivably build to fair enough diversion if taken in the lightweight vein in which it has been produced.

Book draws its essence from the antics of a slave who bargains for his freedom by procuring for his master a beautiful virgin. The complicated steps that this mission entails provide the humor. The laughs are in the hands of topflight group of players. Zero Mostel milks the slave role for good comedy and generous assistance is added by David Burns as an aging Roman attempting a last fling. Jack Gilford as a ludicrous family servant, John Carradine as a male madam of a house of pleasure. Raymond Walburn offers a professional job in minor support. Pat Fox makes a personable juve.

Score is routine and doesn't get too much help from the vocal department. Best efforts in latter category come from Ronald Holgate, Ruth Kobart and Karen Black. Lyrics hit an okay comedy-to-sentimental average. Choreography has limited opportunity to shine but goes to town on the femme wriggling. Single setting of three houses on a Roman street is modest in appearance but serves well for the romping that takes place. Being a one-hunger has restricted lighting splash but needs are well met. Costumes are the production's best eye-appeal.

"Forum" is no world-beater but it has a lot of laughs. *Bone.*

Venus at Large

Philadelphia, March 27.

Joel Schenker presentation of comedy in three acts by Henry Denker. Staged by Rod Amateau; setting and lighting, Donald Oenslager; costumes, Ann Roth. Stars David Wayne. William Prince; features Joyce Jameson, Sally Gracie, Boris Tumarin, Leon Janey, Rex Williams, Bob Yuro. Opened March 26, '62, at the Walnut Street Theatre, Philadelphia.

Betty Stone ..... Sally Gracie
Sonny Stone ..... David Wayne
Jack Carr ..... Leon Janney
Olive Ogilvie ..... Joyce Jameson
Mick Mandelbaum ..... Rex Williams
Alec Grimes ..... William Prince
Russell ..... Robert Yuro
J. B. Bannister ..... Ernest Truex
Mr. Kronheim ..... Boris Tumarin

Trenchant observations and frequently funny dialog and situations enliven a fairly familiar plot structure in "Venus at Large," Henry Denker's new farce at the Walnut. The playwright snaps out in all directions, and with bona fide bite, at such standard game as Hollywood, sex goddesses, psychoanalysis, the Method, a telecaster named "Jack Carr," the Morris Office and show business generally. Stepped up writing and performing might get it by.

The lines have that "in" quality which should appeal to the vast audience that likes to believe it is "in." The plot structure is geared to permit a series of amusing, if recognizable, skits—there is the lachrymal tv personality (well kidded by Leon Janney), the beatnik author, the Actors Studio carbon of Brando and the Hollywood producer.

The Denker script concerns a film blonde bombshell, who feels her talent is failing. It seems she overheard a studio dressmaker suggest she needs an uplift. Joyce Jameson, the screen sex symbol, is brought east by her wily agent (David Wayne). She seriously plans to study acting. He wants to hold up the studio for a percentage of the gross and set himself up as head of his client's indie producing company.

The plot is a convenient conveyance for the lampoons and the satiric bits and it follows a fairly well charted and predictable course. The Marilyn Monroe image is one of the most travestied (Marilyn herself has done it) and impersonations of Brando seem inescapable. To Denker's credit he refuses to load the dice against the film colony and Hollywood gets a fair shake, for a change. The going was rocky opening night, and the curtain lines failed to fire.

Wayne has the most active assignment as the conniving, hypochondriac per center, troubled both by the flesh he peddles and his own mortal coils. In the midst of his frenzied wheeler-dealing, he is sobered by the thought of Coast colleagues dropping off like flies on the golf courses and steam-room massage tables. A Presbyterian, he is given to a variety of Yiddish expressions, a running gag situation derived from a floor show gag of recent vintage; and he suffers from what his wife (who is in psychoanalysis) calls a "Yom Kippur syndrome." For 22 years, he has gone to the Morris Office on that day and found it a ghost town.

Husky-voiced Sally Gracie is his clear-thinking, spouse, whose clarity seems to stem equally from the couch and the bed. She goes regularly to the headshrinker because her husband could never find the time. But the steadily repeated situation that finds her moving out of their bedroom at every crisis seems overdone. William Prince plays the romantically dislocated author (and Academy Award winner) who hasn't touched his typewriter in six years, and seems just right for the moment-of-truth nobility in the finale.

In addition to her visual contribution, Miss Jameson makes the stereotyped part of the blonde the most sympathetic role in the play. Ernest Truex is cast as J. B. Bannister, the studio mahatma. But he doesn't fool anyone. It's still Ernest Truex up to his good old laugh-insured didos again.

Donald Oenslager has designed a livingroom in a New oYrk hotel suite that looks expensive enough for a Hollywood party. *Gagh.*

The Inkwell

Chicago, March 20.

Carl Stohn Jr. presentation of three-act (five scenes) comedy by Harold J. Kennedy, staged by Vernon Schwartz. Stars Gloria Swanson; features Kennedy, Carlton KuDell, Jeanette Leahy, Geraldine Kay, John Hines. Opened March 20, '62, at Drury Lane Theatre, Chicago; $3 top weekdays, $3.50 weekends.

There is one other tryout booking in winter stock for "The Inkwell," and that should be the end of the line for the play. It is even a dubious bet for summer stock, except in areas where there might be a strong interest in the star, Gloria Swanson.

Harold J. Kennedy's play has neither a true comedy premise nor enough of a storyline to sustain interest. Plot complications are few and are all too easily resolved in a few words at the author's convenience, and the dependence is heavy on scattered funny lines of the type, "I have booze for a booze-um companion" and "Don't you ever get yen in Zen?" Moreover, the characters are stock satirical types with little appeal, and the play's philosophy is shallow and heavy-handedly tied to an inkwell metaphor. In short, not much to recommend it.

The play concerns a onetime film star who had achieved everything she sought professionally but is ailing with loneliness. She returns to her old hometown and starts to rekindle an old romance with her childhood beau, but his ties to his wife are stronger than anyone realized. Alone again, the star learns that her only hope for happiness is to have her own "center of balance" like the inkwell in those oldtime school desks.

Miss Swanson gives a passable performance, and, because she has managed not to look her age (which she gives as 64), can still be convincing as middle-aged love interest. Kennedy proves a better actor than author in his cartoon as Miss Swanson's companion. The Drury Lane cast does what it can in the featured roles, but not even fine acting could make this turkey come off. *Les.*

Burning of the Lepers

Washington, March 27.

Zelda Fichandler, producing director, presents a new three-act drama by Wallace Hamilton. Staged by Alan Schneider; sets by John Raymond Freimann, lighting by Leo Gallenstein, costumes by Marianna Elliott, costumes executed by Shizu. Opened March 20, '62, at Arena Stage, Washington; $3.60 top.

Bishop of Limoux ..... Kendall Clark
Albert DuBois ..... J. Robert Dietz
Father Henri ..... James Bostain
Brother Charles ..... Stephen Joyce
Father Gilbert ..... David Hurst
Father Marat ..... Robert Prosky
Jean LaMarch ..... Robert Quarry
Felice ..... Melinda Dillon
Bernard ..... Alan Oppenheimer
Berthe ..... Fran Hogan
Grisello ..... Jean LeBouvier
Robert ..... Craig Jackson
Eloise ..... Penelope Allen
Torget ..... Ray Reinhardt
Guillaume ..... David Leary
Jacques ..... Harry Bergman
Members of Colony ....Wendell Adkins, Fred Hoskins, Robert Stevens, Robert Vandergriff

A new playwright has come up with a tense drama about (a) sex in a 14th Century leper colony, (b) an effort to kill everybody in a city with poisoned water and (c) the destruction of many of the principals by flame. If "The Burning of the Lepers," by Wallace Hamilton, a Californian, is original in concept, difficulty is that Hamilton is beyond his depth. This first work, with all its scope and symbolism, gets away from him. It has been rewritten since originally produced by John Dikeos in Los Angeles and by the San Francisco Interplayers last year, but it is still far from right.

Call the drama better than poor but definitely not good. Say further that it suggests a new author with talent. But there is hardly a place for such a work.

Hamilton tried, first off, to put too much into one play. There is also serious question about his use of lepers to symbolize the tortured of mankind. With ticket prices scaled as they are, who wants to spend an evening with such unfortunates? Moreover the playwright assigned his lepers bad habits, such as a compelling desire to murder all the healthy people, including their own families by poisoning the city water supply. The city, by the way, is Limoux, France, and the year of the play is 1321.

His one character with blessed instincts is, appropriately, a young priest, well played by Stephen Joyce, but the author overwrote him theatrically. Because the priest objects to the archbishop's decision to burn all the lepers, he goes into the burning pit with them. There must be easier ways to express disagreement, such as talking the whole thing over with the archbishop.

Alan Schneider's direction keeps the play moving; even if it limps part of the way. *Carp.*

CHAS. TELLER GUILTY

Broke Law In Promoting Angels For Philly Venture

Philadelphia, April 3.

Charles D. Teller, who brought legit theatre to the Ogontz (former uptown neighborhood film house) several seasons ago, has been found guilty on three counts of violations of the Pennsylvania Securities Act.

Quarter Sessions Court Judge Charles L. Guerin will pass sentence. The Commonwealth charged that between March, 1958 and Sept., 1959, Teller induced investors to put $38,000 in his stage venture promising them a 10% profit from the productions.

Ogontz was formerly a unit in the Stanley Warner chain. Teller has since filed a bankruptcy petition.

Show on Broadway

Great Day in the Morning

Theatre of Michigan Co., Inc. (Theodore Mann & George C. Scott) presentation of comedy in three acts (five scenes) by Alice Cannon. Staging, Jose Quintero; setting and lighting, Lester Polakov; costumes, Noel Taylor. Features Colleen Dewhurst, Frances Sternhagen, Clifton James, Elisabeth Fraser, Thomas Carlin, Eulabelle Moore, Lou Frizzell, David Canary, J. D. Cannon. Opened March 28, '62, at Henry Miller's Theatre, N.Y.; $6.90 top weeknights, $7.50 Friday and Saturday nights.

Phoebe Flaherty ..... Colleen Dewhurst
Sis McAnany ..... Peggy Burke
Joe McAnany ..... J. D. Cannon
Alice McAnany ..... Frances Sternhagen
Richie McAnany ..... Jeff Herrod
Tricky Hennessy ..... Thomas Carlin
Mrs. Grace ..... Eulabelle Moore
Dutchy ..... Elisabeth Fraser
Father Finney ..... Gene Roche
Schultz ..... Lou Frizzell
Brennan Farrell ..... Clifton James
Owen Brady ..... David Canary
Policemen ..... James Mishler, Michael Bradford

If a powerful performance could hold up a ramshackle play, Colleen Dewhurst might do it for "Great Day In the Morning." The Alice Cannon comedy opened last Wednesday night (28) at Henry Miller's Theatre as a presentation of Theatre of Michigan, the Detroit management recently organized by producer Theodore Mann and actor George C. Scott. The production is an outside bet for Broadway and, even if vigorously cleaned up, is doubtful for pictures.

"Great Day" is the second and last-ditch presentation for Theatre of Michigan. The initial offering, "General Seeger," was beset by tryout complications and folded after only two performances on Broadway. Scott was director and costar of that one. Miss Dewhurst, his offstage wife, is the top-featured lead of this.

The actress, who has been semi-seriously described as the Anna Magnani of off-Broadway because of her red-blooded performances in emotional roles, made it big on Broadway last season as the grieving but indomitable young widow in the prize-winning drama, "All the Way Home." Her present part is a warm-hearted, violent-tempered, beer-guzzling, brawling hussy who alternately spoils and bullies a rambunctious Irish Catholic household in St. Louis in 1928.

As a feminine juggernaut who's entertaining to watch but would be unnerving to meet and impossible to endure, the actress pulls out all the stops, giving one of the notable bravura performances of recent seasons. She's a large woman, with expressive features and apparently the drive of a bulldozer.

The once-in-a-lifetime part allows her to coo with affection, chuckle with good humor, howl with rage, roar with laughter, sob with maudlin sentimentality or weep softly with shame. She rolls on the floor, pretends to play baseball with her nephew and niece, does a booze-inspired impersonation of Sophie Tucker climaxed with a solit, and engages in a slugging, kicking, biting and scratching free-for-all at a party.

Few actresses would have the physical strength, the talent and the daring for such a theatrical field day, but Miss Dewhurst makes it a tour-de-force. She attacks the role with a combination of force and finesse, giving a performance that's frequently funny, occasionally touching and consistently believable and impressive.

But "Great Day" is as lacking in shape or dimension as the drunken battle royal that highlights the third act. It has little real story or dramatic substance, other than the emotional rampages of the embattled heroine. Will she carry out her cherished but dreaded resolve to go back to the church after 18 years, in order to attend the Communion service at which her niece is to be confirmed? After all the carousing and fighting, the profanity and obscenity, that's all it involves.

Under Jose Quintero's evocative and cannily paced direction, the performance is generally credible and effective. The tempo and slowly heightened pitch of the party scene is especially plausible and compelling. The effect is emphasized by the restrained sound effects.

Frances Sternhagen, like Miss Dewhurst one of the great ladies of off-Broadway, gives an expertly shaded characterization of the Amazon heroine's intense, quietly humorous, sensitive sister. Although the part offers much less scope and the portrayal is therefore less colorful than Miss Dewhurst's, her performance is genuinely believable and dimensional.

The other roles are smaller and less showy, but the playing is generally convincing. Clifton James is excellent as the heroine's rotund, sleepy lover, and Eulabelle Moore is fine as the sort of simple, comic, pipe-smoking Negro mammy that used to be a theatrical standard at the time of the play's action. J. D. Cannon, the playwright's husband, has vigor and a lifelike quality as the heroine's sensible brother-in-law.

In lesser roles, Elisabeth Fraser offers a graphic portrayal of a well-meaning friend who drops in unfaltingly for gossip and fattening snacks, Lou Frizzell is convincing as a harmlessly moronic burlesque fan, Thomas Carlin is appropriately opinionated as a professional Irish-American, David Canary is notable as a prizefighter-choir singer who becomes amorous and melodic after a few bottles of home brew, and Peggy Burke and Jeff Herrod are recognizably precocious stage moppets.

Lester Polakov has designed a properly drab multiple-area setting for the combination kitchen-living room, small porch, adjacent entryway and sidewalk, and Noel Taylor's costumes have an appropriately Depression-eve note of shoddy finery.

"Great Day in the Morning" might be more accurately titled "Wild Time for the Irish," or even more properly "Big Night for Colleen Dewhurst." It could hardly be called great stuff for audiences, however, so it's probably no bonanza for Broadway or treasure trove for films. *Hobe.*

London Shows

(Figures denote opening dates)

Affair, Strand (9-21-61).
Arms & the Man, Mermaid (3-20-62).
Becket, Globe (12-13-61).
Beyond Fringe, Fortune (5-10-61).
Big Killing, Princes (2-1-62).
Blow Horn, Prince Wales (2-27-62).
Boeing-Boeing, Apollo (2-20-62).
Bonne Soup, Wyndhams (10-23-61).
Critic's Choice, Vaudeville (12-6-61).
Everything in Garden, Arts (2-13-62).
Four to the Bar, Criterion (3-21-62).
G & S Rep, Her Majesty's (2-8-62).
Guilty Party, St. Martin's (8-17-61).
Keep, Piccadilly (2-20-62).
Knack, Royal Court (3-27-62).
Juliette Greco, Savoy (3-26-62).
Mousetrap, Ambassador (11-25-52).
Mrs. Puffin, Duchess (7-18-61).
My Fair Lady, Drury Lane (4-30-58).
Old King Cole, Palladium (12-20-61).
Oliver, New (6-30-60).
One For the Pot, Whitehall (8-2-61).
One Over Eight, Duke York's (4-5-61).
Out of Your Mind, Lyric H. (11-29-61).
Play With a Tiger, Comedy (3-22-62).
Repertory, Aldywich (12-15-60.
Signpost, Cambridge (2-9-62).
Saps, Adelphi (3-8-62).
Scatterin', Royal East (4-2-62).
Sound of Music, Palace (3-18-61).
Stop the World, Globe (7-20-61).
Write Me a Murder, Lyric (3-28-62).
Young In Heart, Vic. Pal. (12-21-60).

CLOSED

Idiot, Lyric, H'smith (3-5-62); closed last Saturday (31) after 33 performances.
Joyce Grenfell, Haymarket (3-14-62); closed last Saturday (31) after 19 performances.
Luther, Phoenix (7-27-61); closed last Saturday after 239 performances.
Secret of World, Royal East (3-7-62); closed last Saturday after 29 performances.

SCHEDULED OPENINGS

Look Homeward, Phoenix (4-3-62).
Last Ally, Lyric H'smith (4-4-62).
Two Stars, Garrick (4-4-62).
School for Scandal, Haymarket (4-5-62).
Thurber Carnival, Savoy (4-11-62).
Rockets, Mermaid (4-11-62).
Nil Carborundum, Arts (4-12-62).
Two Stories, Globe (5-10-62).
Minstrels, Vic. Palace (5-25-62).

Off-Broadway Shows

(Figures denote opening dates)

APA Repertory, Folksbiene (3-17-62).
Blacks, St. Marks (5-4-61).
Brecht on Brecht, de Lys (1-3-62).
Checkhov Plays, Gramercy (2-15-62).
Connection, Living Theatre (9-12-61).
Dear Liar, Marquee (3-17-62).
Fantasticks, Sullivan St. (5-3-60).
Fly Blackbird Mayfair (2-5-62).
Golden Apple, York (2-12-62).
Hostage, One Sheridan Sq. (12-12-61).
Long, Short, Tall, Maidman (3-29-62).
Man Out Loud, Cricket (4-3-62).
Mary Sunshine, Cherry Lane (11-16-59).
Re-opened last Friday night (30) after vacationing following its March 4 exit from the Players Theatre, N.Y.
Moon on Rainbow Shawl, E. 11 (1-15-62).
Oh Dad—Sing to Me, Phoenix (2-26-62).
Promise, Promise (11-22-60).
Repertory, Masque (2-27-62).
Red Roses, Greenwich Mews (11-27-61).
Romeo & Juliet, Midway (4-2-62).
Side of Paradise, Sher. Sq. (2-21-62).
Wilder Plays, Circle in Sq. (1-11-62).

CLOSED

Ghosts, 4th St. (9-21-61); closed last Sunday (1) after 216 performances.
Mummers & Men, Provincet'n (3-20-62); closed last Saturday (31) after six performances.
Nathan the Wise, 78th St. (3-22-62); closed last Sunday (1) after 14 performances.

SCHEDULED OPENINGS

Half-Past Wed., Orpheum (4-8-62).
Entertain a Ghost, Actor's (4-9-62).
Rosmersholm, 4th St. (4-11-62).
King Dunn World, Jan Hus (4-12-62).
Bring Warm Body, Martinique (4-16-62).
Witches' Sabbath, Mad. Ave. (4-19-62).
Alcestis, Mermaid (4-23-62).
Pair of Pairs, Vandamm (4-24-62).
Difficult Women, Barbizon (4-25-62).
Solo, East End (4-26-62).
If 3 Years Pass, Stage 73 (5-8-62).

Interracial Orgs Picket 'Succeed,' 'Subways'—No Negroes In Casts

The Broadway productions of "How to Succeed in Business Without Really Trying" and "Subways Are for Sleeping" are being picketed daily by Negro organizations seeking "realistic and fair representation of Negroes" in Main Stem productions. The "exclusion" of Negroes from the casts of those two musicals is being specifically protested.

Picketing of the shows, which is being conducted from 11 a.m. to 2 p.m. and from 5 p.m. to 9 p.m., began last Saturday (31). Leaflets charging that the League of N.Y. Theatres has not lived up to its pledge "to truthfully portray the Negro in his ever expanding role in American Society" are being distributed by the pickets, who are also carrying placards with such comments as "How to Succeed in Business—Be White" and "Merrick Operates an All-White Subway."

"Subways," at the St. James Theatre, is a Merrick production and "Succeed," at the 46th St. Theatre, is a Cy Feuer-Ernest H. Martin presentation. The picketing is being sponsored by The Congress of Racial Equality and the Negro American Labor Council with the support of the Committee for the Employment of Negro Performers. Cochairmen of the committee for Negro Employment, which was founded last January, are actor-director Charles Gordon and Godfrey Cambridge, who's currently appearing on Broadway in "Purlie Victorious."

Ossie Davis, author and costar of "Purlie," told a meeting of the committee recently that "we must call upon our own communities to insist that they withhold their buying and we must show them how to use it." A resolution was adopted by those attending that meeting "to actively and spiritually support the committee."

A spokesman for the pickets said the action will continue until the producers of "Succeed" and "Subways" meet with CORE repre-

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Pre-Sold Legit Beats Hub Transit Strike; Cafes, Films Damaged

Boston, April 3.

Subway strike here cut film houses 30% from normal Saturday (31) and 50% Sunday (1); hit night clubs with a 20-50% drop in biz, but had little effect on legit and film roadshows, with presold tickets.

Work stoppage began at 4 a.m. Saturday (31) on the MTA, Boston's transportation system, affecting more than 400,000 Saturday riders. With no public transportation, theatre patrons grabbed cabs and shared them, and pressed private cars into service in car pool operations. [Since then the city has seized the transportation lines and has restored service.]

Road company of "Carnival" at the Colonial in its second week had only 15 seats empty Saturday night (31). "We're always sold out in advance for Saturday night shows," a theatre spokesman said. "Tonight, we're empty in just 15 seats, and everyone else has already paid their money and were determined to come. I think many of them walked." At the Wilbur, where "Thousand Clowns" finished up its two-and-a-half week tryout Saturday night, with Jason Robards Jr., the story was the same.

"All but a few showed up," Max Michaels, manager, said. But, in the downtown film houses, except for roadshows, "West Side Story" at the Gary; "Judgment at Nuremberg" at the Saxon; "El Cid" at the Astor; and "South Seas Adventure" at the Boston; house managers said biz was off from 25 to 30% on Saturday night.

Most nightclubs were way off, but the Frolic in Revere, where Dinah Washington is held over for a second week, reported record biz for the blues singer. Only downtown exception to the offbiz was the Bradford Roof, with theatre in the round, "Guys and Dolls," with Betty Ann Grove, which was sold out, but in this case too, like legit and roadshows, they were presold parties.

Cincy Summer Opera Names Stage Directors

Cincinnati, April 3.

John Onyxko, new general manager of the Cincinnati Summer Opera, has named Michael Manuel and Tito Capobianco as stage directors for the coming season. Manuel has been executive stage director of the Metropolitan Opera for the past eight years and formerly was at London's Covent Garden. Capobianco was stage director of the Teatro Colon, Buenos Aires.

Four-week season at the Zoo, opening June 20, will have 20 performances of operas chosen from a ballot circulated by the association.

Tollvision Puts Chayefsky Back In Control Booth

It was like old times for Paddy Chayefsky when five performances of his play, "Gideon," were telecast last week from the Plymouth Theatre, N.Y., to the Auditorium, Rochester. The playwright, who had graduated from television to legit several years ago, witnessed the closed-circuit transmission of "Gideon" to Rochester in a cramped backstage control room at the Plymouth Theatre where technicians with the aid of television sets monitored the telecast.

The play was picked up by three television cameras placed in the last three rows of the orchestra and curtained off from the audience. The only other changes made for the purpose of telecasting the play included additional lighting in two scenes, the placing of microphones across the front of the stage of the Plymouth and the attaching of a mike to the first balcony railing in the theatre to pick up audience response.

But, what the audience in Rochester saw was a narrowed down view of what was actually being shown at the Plymouth. The shots were called by Al De Caprio, who as director of the telecast, was actually functioning as a stager's stager. Although the acting and action seen in Rochester reflected the staging of the play's director, Tyrone Guthrie, the choice of what was to be emphasized by the cam-

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GERMAN LEGIT ACTORS SHUN TERM CONTRACTS

Frankfurt, April 3.

Times are changing for the German legitimate. Situation used to be that a German actor or actress was considered lucky to sign a contract for a year or more. Actor earned from $200 or $300 a month, depending on his local stature.

But many of the popular players are now, for the first time, demanding short-term contracts.

A well-known stage actress recently agreed on an exceptionally short five-week contract to appear in "Maria Stuart," and a popular male lead guaranteed to work for one city stage for five months only.

'Blood' to Return Ziegfeld to Legit

Discussions have been underway in recent weeks for next season's Mary Martin-starrer, "Blood and Thunder," to be the Ziegfeld Theatre's initial booking in its return to the Broadway legit field. Billy Rose, owner of the house, gets the theatre back completely restored next Nov. 1 from NBC, which will have had it under lease for seven successive years as of that date. The NBC lease was on a net basis involving a yearly cost to the network of $275,000.

The Ziegfeld's return to legit will only be temporary since Rose intends ultimately converting the plot and some acreage he owns behind the theatre to either an office building or apartment house. Rose figures the Ziegfeld will probably be available for legit bookings for at least another two years. At standard boxoffice prices, the house will be able to gross around $87,000 at capacity.

A deal for "Blood," the title of which may change, hasn't been concluded as yet, but Rose claims he and the producers of the show are interested in such a booking. Negotiations are presently at a standstill because Richard Halliday, who's co-producing "Blood" with Cheryl Crawford, has gone into New York Hospital for a checkup and rest.

Cancel Bowl Benefit

Hollywood, April 3.

Proposed Victor Young Hollywood Bowl memorial concert, planned as a fundraising project for the Hollywood Museum, has been cancelled due to increased costs.

Spokesman for Museum reported that fullscale musicians' rates and other expenses would cause costs to outweigh the benefits.

British Musicals in Upsurge 'Pickwick' Makes 15 in Prospect

By DICK RICHARDS

London, April 3.

Harry Secombe is to appear in a West End musical based on Charles Dickens' "Pickwick Papers." Latter work has several times been made into a straight play in past. Bernard Delfont plans "a no expense spared" production late this year.

"Pickwick Papers" will be part of what looks, on paper, to be a remarkable upsurge in British musicals, with about 15 either skedded or in the planning or writing stages. "Little Mary Sunshine," which opened this week on tour, "Daddy Goodness," with Billy Daniels as the possible star and Dora Bryan in "Gentlemen Prefer Blondes" are the only Yank shows among the titles being bandied around. Due for staging within the next few weeks are Noel Coward's "Sail Away," with Elaine Stritch, Lionel Bart's "Blitz," and "The Scatterin'," an Irish musical.

Diane Todd is set for a musical version of "Jane Eyre" and Tommy Steele is named as "Kipps." Frank Norman's "A Cave Up West," which could be another "Fings," and an Arnold Wesker subject on juve delinquency called "Stand Up! Stand Up!" are planned for the summer. Sandy ("Boy Friend") Wilson and Gwyn ("The Keep") Thomas are writing musicals as of now and a melody version of "The Admirable Crichton" is also a probable.

After the postwar years of predominance in the West End by Broadway transfers it looks, at last, as if the British tuner is taking a stouter hold.

Julius Rudel to Baton Spoleto Fest's 'Oranges'

Julius Rudel, artistic director of the N.Y. City Opera, will conduct Prokofiev's "Love for Three Oranges," the opener at this summer's Festival of Two Worlds in Spoleto, Italy. Six performances of the work are scheduled.

"Carmen," is staged by Gian-Carlo Menotti, head of Spoleto, will be performed seven times under the Thomas Schippers baton, Schippers will also conduct the third opera of the festival, "Il Conte Ory."

Negro tenor George Shirley will sing Don Jose and William Chapman will be Escamillo.

Broadway Moves To Rochester, N.Y. To O.O. 'Gideon'

Broadway legit figures, generally uncertain as to the ramifications of a closed-circuit network for the telecasting of Main Stem productions, travelled the New York-to-Rochester route last week to get an idea of how such a system would operate. The Shubert Alley denizens made the trip to o.o. the Broadway production of "Gideon" on a closed-circuit hookup at the Auditorium, Rochester. Five performances of the play were telecast last Wednesday-Saturday (28-31) from the Plymouth Theatre, N.Y., to the Roch-

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'Gideon' on Toll

Last week's experimental "first," the closed-circuit transmission of the Broadway play "Gideon" from the Plymouth Theatre, Manhattan, to the Auditorium in Rochester, N.Y., is reviewed, this issue, on the Tollvision page.

Tollcast jurisdiction was under American Federation of Television & Radio Artists. Each player was compensated at a minimum of $400 for the transmission, separately from regular Equity contract pay involved for the theatre performance.

The 'Party' (Know Which) Again in Equity Election; Baiting Circular Used

This year's Actors Equity election for 18 expiring council posts has erupted into a name-calling factional battle. The political nature of the fight is reflected in the text of a sample-ballot flyer being circulated among membership by a group of senior Equity members.

Candidates endorsed by the group are designed on the ballot as a "guide" for voting. On the reverse side, though, is an explanatory statement containing discrediting remarks about certain members of the union involved in the election as candidates or as part of the nominating committee which selected an initial slate of 18 council nominees.

Almost all the candidates chosen by the nominating committee are being contested. There have been 14 nominations by petitions which means there 32 candidates for the 18 council seats. Only five of the nominating committee's selections get the nod on the sample ballot referred to above. They and 13 of the candidates nominated by petitions are being endorsed by Art Carney, Katharine Cornell, Zamah Cunningham, Larry Fletcher, Marjorie Gateson, Margalo Gilmore, Walter N. Greaza, George Murphy, Barry Nelson, Molly Picon and Rudy Vallee.

Criticized by that group in their flyer are Howard DaSilva, John Randolph, Theodore Bikel and Helen Gallagher. Miss Gallagher, they assert, had been delinquent in dues for more than two years, DaSilva and Randolph, however, are prime targets of condemnation by the group because of their having invoked the Fifth Amendment when questioned by Congressional committees about alleged Communist affiliations. One of the raps in the flyer against Bikel is that he had nominated Randolph last year to fill a council vacancy.

Da Silva is not a candidate for council, but he was a member of the nominating committee. Bikel, an incumbent councillor, and Miss Gallagher are running for council posts on the nominating committee's slate. Randolph is a candidate by petition. The voting for council members is by mail with ballots to be sent out by next Friday (6). The results are to be tabulated by April 27.

Also rapped in the leaflet is the method presently employed by Equity in selecting its nominating

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More Merchants For 'Theatre Clubs' In Spread From East To Midwest

By JESSE GROSS

The branchout of department stores into the theatre ticket business is taking on the characteristics of a national development. That's indicated by the spread from the east to the midwest of the establishment of department store theatre clubs for the sale of tickets to legit productions and other presentations. Wanamaker's in Philadelphia was first and then Macy's in New York and its Bamberger's subsidiary in Newark, N.J. Now there's a fourth—The May Co. in Cleveland.

Disclosure of the Cleveland pasteboard peddling setup was made by May in local newspaper advertisements last Sunday-Monday (1-2). The operation, tagged May's Theatre Club, is now enrolling members for the year commencing next Oct. 1. Also debuting their ticket service during that period will be the Macy's and Bamberger's clubs, which began enrolling members last week.

Motive of the local department store in every instance is to provide another "service" to charge customers. Actual physical service, however, is being handled outside the store with the membership fee going to the intermediary which, in turn, negotiates with legitimate managements and handles the mailing of tickets. The member elects purchase of tickets for shows announced months ahead, mailing in (to the store) a provided form with first, second, third and fourth date choices indicated.

The subscription fees, plus commissions from the bulk purchase of tickets, less the operating overhead of the ticket handling service, including a commission to the department stores, represents the net profit to the intermediary. There is a maximum limit to the number of members who may join any department store "club" and the bulk buys of tickets represent payments to the play producer made months in advance of the booking dates. In the case of a show's failure to open, the club members get back their money on advance ticket orders.

Wanamaker's separately made its entry into the ticket business this season as membership agent for the Philadelphia Theatre Club, formed by Jerome Rosenfeld, who runs the Show of the Month Club in Boston. Rosenfeld is also involved with the clubs established by Macy's, Bamberger's and May through National Theatre Clubs Inc., in which he's partnered with Columbia Artists Management Inc.

NTC has agreements with the department stores to handle the detail work for their clubs. The spread to Cleveland reflects the national aspect of the Rosenfeld-CAMI corporation. May will function on the same basis as the other department stores. An annual fee of $5 is charged for membership in the clubs. Those with credit in the stores can charge the enrollment fee to their accounts, but not the subsequent purchase of tickets.

Club members are entitled to buy at least two orchestra or balcony ducats at b.o. prices or at discount, when offered, to each of the clubs' selections. They're not under any obligation, though, to buy tickets unless they choose to do so. Shows selected by the clubs are made available to members months before the mail order ads for the presentations are published. Besides legit offerings, the clubs handle tickets to concerts, films, sporting events and arena shows.

In Cleveland, the showcase for touring legit productions is the Hanna Theatre and tickets for entries booked into that house will be covered by May's. The clubs operate on a local level, but in the case of Bamberger's selections will include both New York and New Jersey fare. Rosenfeld is president of NTC and Herbert Fox, a vice-president of CAMI, is veepee.

Shows Abroad

Play With A Tiger

London, March 24.

Oscar Lewenstein presentation of three-act play by Doris Lessing. Staged by Ted Kotcheff. Decor, Alan Tagg. Stars Siobhan McKenna. Features William Russell, Maureen Pryor, Anne Lawson, Alex Viespi, Godfrey Quigley. Opened March 22, '62, at the Comedy Theatre, London; $2.50 top.

Anna Freemnn ..... Siobhan McKenna
Tom Lattimer ..... William Russell
Mary Jackson ..... Maureen Pryor
Harry Payne ..... Godfrey Quigley
Janet Stevens ..... Anne Lawson
Dave Miller ..... Alex Viespi

The fusion of two such talents as writer Doris Lessing and actress Siobhan McKenna suggests an emotional explosion, but the result is rather less than that in "Play With A Tiger." It is the kind of evening that is going to be well liked by many and heartily loathed and dismissed with scorn by as many others. It looks to be an "iffy" proposition.

Miss Lessing writes with passion, wit and feeling, but she has not concocted a play. Neither has she anything new to say, though she says what she does well. She has provided Miss McKenna with a vehicle of which this Irish actress takes full advantage. But it is a contrived performance superb technically but failing often to woo the emotions.

"Play With A Tiger" takes place between 9 p.m. and 4 a.m. in one of those gloomy bed sitting rooms to be found in apartments in many of London's drabber areas. In this room Miss McKenna, an Australian widow eking out an existence as an egghead freelance writer, and Alex Viespi, an American beatnik Romeo, bicker, argue, kiss, and writhe in the pangs of a love-lust relationship which they know cannot last. Unfortunately, the audience also knows it all too well, and tedium gradually sets in. The woman wants marriage and the man though she knows both will be bad for her. He wants to escape, though he knows that that will be bad for him. Inevitably, she loses him to the nice little American girl who is five months pregnant.

However, the painful death of this love affair has been caught with deep insight by author, director (Ted Kotcheff) and cast and though the play is unlikely to appeal to those eager for a lively night out it has much that is rewarding. Miss McKenna has to play her role on a one-string-fiddle and such is her technique that she lifts the part from monotony. Opposite her is a young American actor, new to Britain, named Alex Viespi, who is a definite find. He is vivid, vital and electric as the restless young man who hates conformity and getting involved. In the long second act, which is a duolog, he is also extremely funny as he recalls his visits to a psychiatrist.

The other players are incidental to the double image of Miss McKenna and Viespi but they fulfill their chores well. Maureen Pryor is a most unusual landlady, Godfrey Quigley has a neat, short role as a cynical drunk, William Russell makes a brief first act appearance as the stolid Englishman who wants to marry the widow and Anne Lawson is pleasant in an even tinier role as the girl that Viespi has seduced. Kotchef's direction is sure and Alan Tagg's set strikingly hits off the bareness and coldness of the sort of room in which many lonely people in big cities lead their lives. The lighting (uncredited) also plays a most effective part in creating the appropriate atmosphere. *Rich.*

Everything in the Garden

London, March 14.

Royal Shakespeare Theatre Co., by arrangement with the Arts Theatre Club & Michael Codron Ltd., presentation of comedy in two acts (three scenes), by Giles Cooper. Staging, Donald McWhinnie; decor, Henry Bardon. Features Geraldine McEwan, Derek Godfrey, Betty Baskcomb. Opened March 13, '62, at the Arts Theatre, London; $1.75 top.

Jenny Acton ..... Geraldine McEwan
Bernard ..... Derek Godfrey
Leonie Pimosz ..... Betty Baskcomb
Jack ..... John Dearth
Roger ..... Diarmid Cammell
Bill ..... Dennis Chinnery
Beryl ..... Carole Boyer
Stephen ..... Brian Badcoe
Laura ..... Caroline Blakiston
Tom ..... Geoffrey Chater
Louise ..... Audine Leith

This is the first entry of the Royal Shakespeare Co. in a series of experimental plays being staged for monthly runs at the Arts Theatre Club. "Everything In the Garden" is a slim offering, unlikely to be strong enough to merit a transfer, but fulfilling its purpose of being interestingly experimental.

The comedy gives a platform to playwright Giles Cooper, who has already won his spurs on television. It reveals him as a writer with an acute ear for dialog and not afraid to take the audience by the scruff of its neck and shock it.

The setting is the apartment of a suburban couple whose income is never quite big enough to meet expenses. The young wife decides to advertise for a part time job. She is scandalized when a Polish procuress turns up and offers her profitable afternoon work in a brothel.

But money talks, and she accepts. The husband finds out and is equally scandalized. But money talks with him, too, especially when he finds that the wives of three neighbors are in the same racket.

Eventually he rebels, however, and this makes a contrived climax which comes a little too late, and too out of the mood of the preceding events, to come off quite effectively. The comedy suddenly turns to tragedy, but not convincingly.

Donald McWhinnie's direction is expert and particularly slick in a scene which wickedly satirizes the atmosphere of a suburban cocktail party. Playwright Cooper wittily has caught the small talk of a married couple whose marriage is veering to tedium.

Geraldine McEwan is a delight as the respectable young housewife who finds a profitable outlet in prostitution, and Derek Godfrey gives valuable support in a more repetitious role of the husband. Betty Baskcomb has a couple of excellent, sharp scenes as the procuress and Diarmid Cammell is effective as the odious young son of the house. *Rich.*

Not With Yours Truly

Melbourne, March 16.

Emerald Hill Theatre Co. presentation of musical drama in three parts with book by Bill Hannan; lyrics by Bill Hannan, Wal Cherry, Ivan Hutchinson, and music by Ivan Hutchinson. Staging, Wal Cherry; dance staging, Ailsa Tizard; settings, Jane Norris, as suggested by Robin Boyd; costumes, Julie Copeland and Jane Norris. Opened March 16, '62, at the Emerald Hill Theatre, Melbourne; $2 top.

Gianni Martello ..... Joe Sorbello
Aldo ..... Mario Perrone
Norm Thompson ..... David James
Aunt Lil ..... Su Burman
May ..... Georgie Alcock
Phyllis Thompson ..... Julie Copeland
Young Man ..... Jim Thompson
Young Woman ..... Jane Norris
Mario ..... Eric Coladetti
Customer ..... Jan Sainsbury
Yvonne ..... Ailsa Tizard
Sandra ..... Beris Sullivan
Lynette ..... Sharon Barnett
Dutchman ..... Rudolf Algera
Bar Customers ..... Ray Lander, Peter Gordon, Kevin McKie, Umberto Pupillo, Adam Sabani, Nesret Abazovic, Zorko Cumac, Zullo Velle
Job Dobsworth ..... George Whaley
Col ..... Jim Thompson
Faith ..... Georgie Alcock
Indian Student ..... Gloria Singh
Charlie ..... Peter Gordon
Pete ..... Ray Lander
Percy ..... Des Murphy

Songs: "Not With Yours Truly," "A Roll of Money," "Botany Bay Cha-Cha," "Oh! Mama," "We're Vice Racketeers," "The Procurer's Song," "I'm Rakin' in the Dough," "The Informal Voter," "There's No Fairer Land Than Australia," "The Sun Is Warm," "Entertain Them."

This is the musical with which Wal Cherry has chosen to open Melbourne's latest theatre. It reportedly has been in rehearsal many months and been rewritten considerably. The result is still far from satisfactory, due to a loose and dragging production, uneven writing and a general flatness in the performance.

The show is new for an Australian musical and can be described as Aussie cousin to such British musicals as "Fings Ain't Wot They Used t'Be," "The Crooked Mile" and maybe "Expresso Bongo." Most of the action is set in an espresso bar, where native Australians tend to regard new arrivals with suspicion and don't like their womenfolk fraternizing with what they call "Eyetalians." As the male immigrants outnumber female this has resulted in a call-girl racket operated from certain of the expresso spots.

The principal characters are a quick-talking English confidence man, his accomplice, a station-wagon bawdy house owner, the latter's decent daughter and her waiter-sweetheart. Although not outstanding, the music is pleasing, with some catchy numbers, and "We're Vice Racketeers" and "The Procurer's Song" have wit.

However, the cast, mostly straight actors, have a difficult task because of their limited singing ability. The dancing is at a minimum and not noticeably brilliant.

Standing head and shoulders above the rest of the cast is George Whaley as the con man. It's only when he's offstage that the show sags. Eric Coladetti as the waiter, Joe Sorbello as the con man's henchman and David James as the automotive brothel keeper also give good acounts of themselves.

The women tend to let the show down. Ailsa Tizard as one of the leading call girls is easy on the eye and fulfills in the show, but has only one solo number. Julie Copeland as the nice girl who should be the femme lead, plays the role competently, but doesn't endow it with glamour or personality. The other girls, are ineffectual.

The new theatre is a honey, with a large stage, plus an apron stage, and can be changed to fit all types of productions. It is done throughout in emerald green. *Stan.*

The Art of Seduction

London, March 20.

Royal Shakespeare Co. presentation of a program of dramatic readings, adapted and staged by John Barton, from the Choderlos de Laclos novel, "Les Liaisons Dangereuses." Opened March 19, '62, at the Aldwych Theatre, London; $3.50 top.

Narrator ..... John Barton
Mme. De Rosemonde ..... Esme Church
Marquise De Merteuil ..... Irene Worth
Victome De Valmont ..... Keith Michell
Presidente De Tourvel ..... Diana Rigg
Mlle. De Volanges ..... Patricia Holland

Following the success of "The Hollow Crown," John Barton has devised a somewhat similar program and though he has made a skillful adaptation and the players bring style to the readings, the evening lacks bite. There is wit, but a lack of the irony that the subject demands.

Barton plays the narrator and does it briskly, gravely and informatively and the other players, in period costume, sit around ostensibly writing letters and speaking the lines of the correspondence which deals with the amoral intrigues and tragic climax when the Vicompte De Valmont sets out to seduce two young women and comes up against the cunning and ire of his older mistress.

There is light humor in the first two sections, building up to harsher undertones and a tragic climax in the last part of the evening. Irene Worth is excellently in period as the conniving marquise, Keith Michell is a smooth enough seducer and Diana Rigg who is driven mad by the latter's unscrupulous behavior wears her insanity with good dramatic effect.

But what is good to read does not always come across the footlights well, and despite the performance, the effect tends to be an evening in the library rather than the theatre. Barton has staged the evening with good taste and an economy of props. *Rich.*

A French film edition of "Les Liaisons Dangereuses," with subtitles in English, is currently being shown in the U.S. It was produced in 1958, but the French government refused to permit its export until this year.—Ed.)

La Queue du Diable

(The Devil's Tail)

Paris, March 18.

Ludmilla Vlasto & Georges Vitaly presentation of a musical comedy in two acts (12 scenes), with book and lyrics by Yves Jamiaque, score by Joseph Kosma. Staged by Georges Vitaly; sets and costumes, Yves Faucheur. Stars Jacques Jouanneau, Francoise Fleury, Francoise Giret, Jean-Pierre Delage, Maurice Garrel, Albert Medina. Opened March 12, '62, at the Theatre De La Bruyere, Paris; $3.50 top.

La Hutte ..... Jacques Jouanneau
Sausson ..... Francoise Fleury
Louisette ..... Francoise Giret
Mayor ..... Jean-Pierre Delage
Birgasse ..... Maurice Garrel
Cabouche ..... Albert Medina
Postman ..... Guy Jacquet
Maille ..... Nicole Ionesco
Chorus ... Francois Dyrek, Luis Masson

A satirical musical "La Queue du Diable" ("The Devil's Tail") delves into the personal pettiness and villainies of a group of small town people when faced with the possibility of retribution for their sloth. But this does not quite have the necessary edge and irony.

There is enough entertainment quality for a possible okay run in Paris, but foreign prospects seem slim. The music by Joseph Kosma, is functional, but not catchy enough to be memorable. Kosma is mainly a film composer with good descriptive ability, but sans the bite and melodic patterns needed for the stage.

Songs only occasionally help progress the plot and mainly just repeat what has already been made clear. There is no real

(Continued on page 93)

Off-Broadway Reviews

Dear Liar

Frank Gero presentation of a comedy of letters based on the correspondence between George Bernard Shaw and Mrs. Patrick Campbell. Adapted and directed by Jerome Kilty. Stars Kilty and Cavada Humphrey. Designed by Robert Fletcher. Opened March 17, '62, at the Theatre Marquee, New York; $4.90 top Fridays, Saturdays, Sundays, $3.90 weekdays.

"Dear Liar" was bus-toured by Sol Hurok a couple of years back with Katharine Cornell and Brian Aherne. It did well on the road but did not provoke the expected flutter when hitting Broadway in late spring. Meanwhile the man who put the show together, Jerome Kilty, has seen it presented in translation all over Europe and has himself performed it internationally prior to opening at the off-Broadway Theatre Marquee. Whatever further milage he gets from the vehicle comes after a truly amazing cleanup.

The substance is, of course readings from the correspondence between George Bernard Shaw and the actress, Mrs. Pat Campbell. The staging is simple, the two speakers dividing one room. Mostly they are speaking solo, though occasionally to one another. Each moves about occassionally to break the monotony of static positioning.

Kilty's near-dramatization of this postal dialogue has caught the flavor and captured the spirit of the letters. Having acted in it and directed it, on and off, for about five years, he has come to appreciate not only the obvious revelations, but also many of the hidden subtleties. His performance as Shaw, and his wife's as Mrs. Campbell, are polished to a high luster that only long study can bring about.

A highlight remains in the discussion about "Pygmallon" and the re-enacted scenes from that play on which "My Fair Lady" is based.

Perhaps the most captivating portion of the evening comes when Shaw is an old man, rich and respected, and Mrs. Campbell is a down-and-out has-been having her troubles in Hollywood and New York. Here the "comedy" is no longer funny, and the glib, witty phrases are pathetic. And here the Kiltys display their best acting.

A pleasant and tasty trifle. *Ster.*

The School For Scandal

Assn. of Producing Artists production of comedy by Richard Brinsley Sheridan. Directed by Ellis Rabb. Designed by Lloyd Burlingame; music by Conrad Susa. Opened March 17, '62, at Folksbiene Playhouse, N.Y.; $4.50 top.

Cast: George Grizzard, Rosemary Harris, Will Geer, Clayton Corzatte, David Hooks, Nancy Marchand, Ellen Geer, Joanna Roos, Tucker Ashworth, Nicholas Martin, Page Johnson, William Larsen, George Barry, Claude Harz, Yafa Lerner, Charlotte Moore.

With a superb production of "School for Scandal," the APA repertory company has made a most auspicious New York debut. Exquisitely performed by a fine cast and staged with great inventiveness by Ellis Rabb, this version of Sheridan's classic comedy is a delightful addition to the off-Broadway season.

Despite the age of the play, its hilarious attack on scandal-mongers is as valid today as when the comedy was written, and the actors do it full justice. Will Geer's Sir Peter Teazle is a comic gem. His perfect timing and lovable pomposity make the character both sympathetic and amusing. Rosemary Harris, as his young wife, delivers a performance of great charm, and her scenes with Geer have warmth as well as hilarity.

Expert performances are also given by George Grizzard as scheming Joseph Surface and by Clayton Corzatte as his rakish but benevolent brother Charles. David Hooks is superb as Sir Oliver, and his mistaken-identity scenes with Grizzard and Corzatte are wonderfully funny. Ellen Geer is properly sweet and virtuous as Maria, and although Nancy Marchand is a bit heavy-handed as Lady Sneerwell, Joanna Roos, Tucker Ashworth, and Nicholas Martin are fine as her fellow reputation-ruiners. William Larsen and Page Johnson round out the admirable cast.

The production, designed by Lloyd Burlingame, is most attractive, and the numerous changes of scene are accomplished with a minimum of delay. His costumes are also excellent, with the ladies' gowns rightly overshadowed by the peacock finery of the men's costumes. Conrad Susa's incidental music is appropriate.

Ellis Rabb has devised enough action to keep the dialogue from ever becoming tedious; the production moves at a rapid pace and never lags. This "School for Scandal" might well serve also as a school for directors and actors who want to see highly stylized comedy played with expert finesse. *Kenn.*

Pilgrim's Progress

Musical drama in three acts by Edwin Greenburg. No producer credited. Directed by Ted Vermont. Musical numbers staged by Don Sky; sets and lighting by Domingo A. Rodriguez; costumes by Edward Myers; musical directors and arrangements by Russ Case; production stage manager, Don Toner; pianist-conductor, Bob Hess. Opened March 20, '62, at the Gate Theatre, N.Y.; $4.50 top.

Cast: Michael Davis, Delmar Roos, Francis Barnard, Walter Blocher Jr., Don Gunderson, Larry Hankin, Elliot Levine, Richard Marr, Felix Munso, Morris Peirce, Stanley Sayer, Frank Vohs.

Religious drama is mixed with musical comedy in "Pilgrim's Progress," a new play by Edwin Greenburg. Since the drama is dull and pretentious and the musical numbers raucous and unoriginal, the combination is a tiresome evening.

The play takes place in an English dungeon, where a dozen men and one woman have been imprisoned for crimes ranging from seduction to political intrigue. Among them is John Bunyan, jailed for his religious beliefs, who passes the time by writing an allegorical work about man's search for God. Bunyan's fellow prisoners help him in two ways, although they are aware of only one.

When he explains his work to them, they agree to re-enact various episodes of history so that he may see why evil flourished. With hackneyed song and clumsy dance, they put themselves in the shoes of the Egyptian Pharaohs, Don Juan, and a modern-day New Yorker. These scenes are totally out of place in such a production, and they are so poorly conceived and executed they are laughable.

On the second level, Bunyan watches the petty squabbles of the prisoners, and sees how they react to the pleas for help of one young man who has been sentenced to death. Bunyan sees both the good and evil in this microcosm of society, and is thus supposedly able to write a true and valid allegory.

Greenburg's music for the more serious moments is occasionally interesting, but the score is for the most part a hackneyed hodgepodge. His lyrics are banal, and the book goes from ridiculous to soporific. Ted Vermont's direction and Don Sky's choreography are inept.

Michael Davis, as a young Scotsman condemned to die, displays a nice singing voice and a good stage presence, but he is unable to do much with the dreadful material. Delmar Roos, the solo female in the cast, is attractive but her voice is harsh and her acting overdone. The rest of the cast ranges from adequate to embarrassing. *Kenn.*

The French Way

Juniper Productions presentation of three one-act plays by Rene de Obaldia, "The Deceased," "The Grand Vizier," and "Edward and Agrippina." Adapted by Gertrude Corey, directed by Will Hare. Settings and lighting, Paul Bertelson; costumes, Dina Harris; music, Arnold Black; managing director, Susan Roy. Opened March 20, '62, at the East End Theatre, New York.

Cast: Gertrude Corey, Leo Lucker, Leigh Wharton, Jean Barker, Mary Mercier.

How can you classify the three one-act plays called "The French Way?" Their author is quoted as calling them "improvisations." You can see better improvisations, and funnier and more meaningful ones, in an acting class.

They're not plays, either. The curtain opens and closes, so in that sense they have a beginning and an end. But they go noplace. They're dull and formless, and their inconsistency of style is matched by formless direction and haphazard acting.

Rene de Obaldia, the playwright, has won the Parisian drama critic's prize as the most promising playwright of the season. Or so the program states. A puzzle, that. *Ster.*

Max Eisen is pressagent for Dynamic Theatre Network Inc., which telecast five performances of "Gideon" from the Plymouth Theatre, N.Y., to the Auditorium, Rochester, last week.

Road OK; 'Advise' $42,512, Frisco; 'Fair Lady' Wow $71,339, Hartford; 'Sound' $65,633, 'Honey' $26,661, Chi

Road business was generally good last week. Hefty grosses were registered by several musicals and most of the straight plays also did well. The sole hinterland newcomer last week was the Broadway-bound "Venus At Large," which got off to a modest start in Philadelphia.

"Fiorello" ended its tour last Saturday (31) and the New York company of "Bye Bye Birdie," which had been scheduled to remain in Philly until next Saturday (7), terminated its tour in that town the previous Saturday (24).

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net: i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deduction of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

BOSTON

Carnival, Colonial (MC-RS) (2d wk) ($6.50-$7.50; 1,685; $66,671). Previous week, $55,185 with Theatre Guild-American Theatre Society subscription.

Last week, $58,124 with TG-ATS subscription.

Thousand Clowns, Wilbur (C-T) (3d wk) ($4.95-$5.50; 1,241; $36,699) (Jason Robards Jr.). Previous week, $13,359.

Last week, $11,651.

CHICAGO

Sound of Music, Shubert (MC-RS) (20th wk) ($5.95-$6.60; 2,100; $72,000) (Florence Henderson). Previous week, $64,013.

Last week, $65,633.

Taste of Honey, Blackstone (D-RS) (4th wk) ($4.95-$5.50; 1,447; $42,000) (Hermione Baddeley, Frances Cuka). Previous week, $25,084 with TG-ATS subscription.

Last week, $26,661 with TG-ATS subscription.

DETROIT

Old Vic, Masonic (Rep-RS). Previous week, $44,928 for three performances of "Macbeth" and four of "Romeo and Juliet."

Last week, $25,655 for four performances Thursday-Saturday (29-31), split evenly between "Macbeth" and "Romeo." Performances the prior Monday-Tuesday (26-27) at the Eastman, Rochester, were on a guarantee.

Prescription: Murder, Fisher (D-T) (2d wk) ($4.95-$5.50; 1,606; $51,000) (Joseph Cotten, Thomas Mitchell, Agnes Moorehead, Patricia Medina). Previous week, $49,100 with Fisher Playgoer subscription.

Last week, about $49,800 with Fisher Playgoer subscription.

HARTFORD

My Fair Lady, Bushnell (MC-RS) (Ronald Drake, Caroline Dixon). Previous week, $49,112.

Last week, $71,339.

MIAMI BEACH

Music Man, Auditorium (MC-RS). Previous week, $51,298, seven-performance split.

Last week, about $40,000.

PHILADELPHIA

Venus at Large, Walnut (C-T) (1st wk) ($4.80-$5.40; 1,864; $42,000) (David Wayne, William Prince).

Opened here last Wednesday night (28) to two favorable notices (Gaghan, News; Murdock, Inquirer) and one unfavorable (Schier, Bulletin).

Last week, $11,051 for five performances.

SAN FRANCISCO

Advise and Consent, Curran (D-RS) (2d wk) ($5.40-$5.95; 1,758; $54,000) (Farley Granger, Chester Morris). Previous week, $35,170 for seven performances.

Last week, $42,512.

ST. LOUIS

Unsinkable Molly Brown, American (MC-RS) (2d wk) ($6.50; 1,863; $66,000) (Tammy Grimes). Previous week, $55,160.

Last week, $55,011.

ST. PAUL

Tenth Man, Auditorium (D-RS) ($4.95-$5.50; 2,697; $60,000). Previous week, $24,255, six-performance split.

Last week, $27,338 with TG-ATS subscription.

TORONTO

Irma La Douce, O'Keefe (MC-RS) (1st wk) ($6; 3,211; $94,184). Previous week, $35,724 with TG-ATS subscription, McVickers, Chicago.

Last week, $71,695 with O'Keefe-TG-ATS subscription.

Little Mary Sunshine, Royal Alexander (MC-RS) (2d wk) ($4.50; 1,525; $37,548). Previous week, $13,192.

Last week, $15,067.

WASHINGTON

La Plume de Ma Tante, National (R-RS) (2d wk) ($5.95-$6.95; 1,673; $55,133). Previous week, $49,311 with TG-ATS subscription.

Last week, $54,497 with TG-ATS subscription.

SPLIT WEEKS

Miracle Worker (D-RS). Previous week, $34,413, eight-performance split. Ended tour last Saturday (31).

Last week, $36,744 for eight performances: Rajah, Reading, Monday (26), two, $6,321; Lyric, Allentown, Tuesday (27), one, $6,010; Garde, New London; Wednesday (28), one, $6,385; Palace, Danbury, Thursday (29), one, $6,650; Klein, Bridgeport, Friday (30), one, $4,020; Veterans Memorial, Providence, Saturday (31), two, $7,358.

National Repertory Theatre (Rep-RS) (Eva Le Gallienne, Faye Emerson). Previous week, $24,809, six-performance split.

Last week, $26,061 for eight performances: Indiana U., Bloomington, Monday (26), one, $5,735; West Kentucky State College, Bowling Green, O., Tuesday (27), one, $2,576; Memorial, Louisville, Wednesday (28), two, $4,777; Hartman, Columbus, four, $12,973 with TG-ATS subscription.

Thurber Carnival (R-RS) (Imogene Coca, Arthur Treacher, King Donovan). Previous week, $25,389, Hartford, Los Angeles.

Last week, $22,072 for seven performances: Temple of Music & Art, Tucson, Monday (26), one, $4,193; Liberty Hall, El Paso, Tuesday (27), one, $1,481; Ector High School, Odessa, Wednesday (28), one, $5,000; Pearson, Roswell, Thursday (29), one, $5,000; Civic, Albuquerque, Friday (30), one, $5,000; Lensic, Santa Fe, Saturday (31), two, $1,398.

LOU ROBIN'S SALVAGE JOB AT SAN DIEGO

Hollywood, April 3.

Lou Robin is taking temporary leave as prexy of Concerts Inc., largest one-nite promoter of musical names hereabouts, to become general manager of San Diego's Circle Arts Theatre. Appointment is via Superior Court, S.D., as operation took a financial bath, reportedly nearly $400,000, last year, its first.

Pumping in new financing, Robin will reopen 1,800-seat bowl May 22 for 16-week al fresco season. John Raitt in "Oklahoma" opens, with "Gypsy" starring Giselle MacKenzie, "Brigadoon" with Dennis Day and "Kiss Me Kate" among shows to follow. Robin will stress use of names, he says. Last season, only two productions which did well in bowl were Juliet Prowse in "Silk Stockings" and "Pajama Game."

During Robin's absence from Concerts Inc. veepee Al Tinkley and secretary Ken Raphael will run the promotion. Concerts Inc. already has booked Hollywood Bowl for five one-niters, with two bookings set: "Dixieland Night" Sept. 8 and The Limeliters Sept. 22.

Nat Cohen Takes Lease On Arts Theatre, London

London, April 3.

The remaining 11 years of the Arts Theatre Club lease has been acquired by Anglo Amalgamated head Nat Cohen for a reported $84,000. He plans to turn the premises into an arts centre, possibly with films late nights and Sundays. There will also be a gallery for exhibition of pictures and sculpture.

Cohen is chairman of the theatre, with Kenneth Rive, Gala Films chief, as managing director. Other directors are Fordham Flower, chairman of the governors of the Royal Shakespeare Theatre company; Peter Hall, director of the Royal Shakespeare, and Norman Matheson and David Deutsch.

Though considerable changes are planned at the Arts, Cohen stresses that it will still remain, primarily, a legit theatre. The Royal Shakespeare Company will be presenting experimental shows there for several months. The first, "Everything In The Garden," by Giles Cooper, opened March 13.

Chi's Lyric Opera Casting Near-Complete

Chicago, April 3.

Lyric Opera of Chicago last week signed seven performers who have never appeared with the company before and 12 singers and conductors who have appeared previously for the 1962 fall season.

Newcomers and the operas they have been signed for are: mezzo-soprano Teresa Berganza ("Marriage of Figaro"); soprano Gianna d'Angelo ("Rigoletto"); baritone Gabriel Bacquier ("Orfeo ed Euridice"); baritone Igor Gorin ("Prince Igor"); Alfredo Kraus ("L'Elisir d'Amore"); Guiseppe Zampieri ("Tosca"), and Pierre Dervaux (conductor of "Orfeo").

Returning to the Lyric are Tito Gobbi ("Tosca"), Lisa Della Casa ("Marriage of Figaro"), Anna Moffo ("L'Elisir d'Amore"), Jon Vickers ("Samson and Delilah"), Rita Streich ("Marriage of Figaro"), David Poleri ("Prince Igor"), Renata Cesari ("La Boheme"), Mario Zanasi ("La Boheme"), and Fernando Corena ("L'Elisir d'Amore").

Returning as conductors are Carlo Felice Cillario ("L'Elisir d'Amore"); Peter Maag ("Marriage of Figaro"), and Lovro von Matacic ("Prince Igor"). Previously disclosed bookings include Richard Tucker, Ettore Bastianin, Boris Christoff, Guilietta Simionato, and Renata Tebaldi.

A spokesman for the Lyric said that nearly all of the major roles had been assigned, but there are a few important assignments yet to be set.

Touring Shows

(Figures cover April 1-15)

Advise and Consent—Hartford, L.A. (2-14).

Best Man—Mostly one-niters (2-15).

Brave Giovani (tryout)—Fisher, Det. (2-14).

Bye Bye Birdie—Forrest, Philly (2-7, closes).

Carnival (2d Co.)—Colonial, Boston (2-14).

Funny Thing Happened on the Way to the Forum (tryout)—Shubert, New Haven (2-7); National, Wash. (10-14).

Irma La Douce—O'Keefe, Toronto (2-14).

La Plume de Ma Tante—National, Wash. (2-7); Playhouse, Wilmington (9-14).

Music Man—Mostly one-niters (2-14).

My Fair Lady (2d Co.)—Shubert, Philly (2-14).

National Repertory Theatre—Cass, Det. (2-7); mostly one-niters (9-14).

Old Vic—Opera House, Chi (2-7); University, East Lansing, Mich. (9-10); Music Hall, K.C. (12-14).

Prescription: Murder (tryout)—American, St. L. (2-7); mostly one-niters (9-14).

Sound of Music (2d Co.)—Shubert, Chi (2-14).

Taste of Honey—Blackstone, Chi (2-7, closes).

Tenth Man—Pabst, Milwaukee (2-7); Blackstone, Chi (9-14).

Thurber Carnival—Mostly one-niters (2-14).

Unsinkable Molly Brown—Auditorium, Denver (2-14).

Venus At Large (tryout)—Walnut, Philly (2-7, moves to N.Y.).

Australian Shows

(Week Ended March 31)

(Figures denote opening dates)

ADELAIDE

Shaeker & Co., Majestic (3-19-62).
J.B., Union (3-17-62).
Noah's Flood, Methodist (3-20-62).
Opera Repertory, Royal (3-24-62).
Sentimental Bloke, Tivoli (3-20-62).
St. Joan, Bonython (3-19-62).
Volpone, Freemasons (3-19-62).

Brisbane

My Fair Lady, Her Majesty's (10-28-61).

Melbourne

Desert Song, Her Majesty's (3-19-62).
Lusilla Dancers, Comedy (3-20-62).
Mighty Man is He, Little (3-15-62).
Not With Yours, Em'r'ld Hill (3-15-62).
One Day of Yr., [illegible]ll St. (3-6-62).

Sydney

At It Again, Pa[illegible] (3-28-62).
Buffalo Skinner, Ensemble (12-4-61).
Oliver, Royal (2-17-62).
Nina, Palace (3-17-62).
Victor Borge, Her Majesty's (3-19-62).

B'way Picks Up; 'Wholesale' $54,128, 'Camelot' $76,125, 'American' $58,976, 'Gideon $33,344, 'Morning' $5,980 (6)

Receipts climbed for most Broadway shows last week. Drops were registered though, by a few shows, some of which have been playing to marginal business. Hitting capacity were "How to Succeed in Business Without Really Trying" and "No Strings."

There were no closings last week.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net: i.e., exclusive of taxes.

Grosses have been reduced by commissions where theatre parties are mentioned.

Asterisk denotes show had cut-rate tickets in circulation.

All American, Winter Garden (MC) (2d wk; 16 p) ($9.40; 1,404; $75,000) (Ray Bolger). Previous week, $61,653.

Last week, $58,976.

Aspern Papers, Playhouse (D) (8th wk; 61 p) ($6.90-$7.50; 944; $37,000) (Maurice Evans, Wendy Hiller, Francoise Rosay). Previous week, $19,247.

Last week, $17,085.

Camelot, Majestic (MC) (69th wk; 553 p) ($9.40; 1,626; $84,000) (Julie Andrews, William Squire). Previous week, $71,110.

Last week, $76,125.

Carnival, Imperial (MC) (51st wk; 404 p) ($8.60; 1,428; $68,299) (Anna Maria Alberghetti). Previous week, $53,813.

Last week, $56,001. Julie Migenes is subbing for Miss Alberghetti, who began a two-week vacation last Monday (2).

Come Blow Your Horn, Atkinson (C) (58th wk; 461 p) ($6.90-$7.50; 1,090; $43,522). Previous week, $22,401.

Last week, $23,601.

***Gideon,** Plymouth (D) (21st wk; 164 p) ($7.50; 999; $45,000) (Fredric March, Douglas Campbell). Previous week, $25,686.

Last week, $33,344.

Gift of Time, Barrymore (D) (6th wk; 44 p) ($6.90-$7.50; 1,067; $42,000) (Henry Fonda, Olivia de Havilland). Previous week, $23,287.

Last week, $25,760.

Great Day in the Morning, Miller's (C) (1st wk; 5 p) ($6.90-$7.50; 840; $33,500).

Opened last Wednesday night (28) to one favorable review (Chapman, News) three qualified approvals (McClain, Journal-American; Nadel, World-Telegram; Watts, Post) and three unfavorable (Coleman, Mirror; Kerr, Herald Tribune; Taubman, Times).

Last week, $5,980 for five performances and a preview.

How to Succeed in Business Without Really Trying, 46th St. (MC) (25th wk; 193 p) ($9.60; 1,342; $66,615). Previous week, $67,462.

Last week, $67,407.

I Can Get It for You Wholesale, Shubert (MC) (2d wk; 12 p) ($8.60; 1,461; $60,000). Previous week, $41,732 for four performances and two previews.

Last week, $54,128.

Man for All Seasons, ANTA (D) (19th wk; 149 p) $6.90-$7.50; 1,214; $49,600) (Paul Scofield, Thomas Gomez, George Rose). Previous week, $48,857.

Last week, $49,493.

Mary, Mary, Hayes (C) (7th wk; 444 p) ($6.90-$7.50; 1,139; $43,380) (Barbara Bel Geddes, Barry Nelson, Edward Mulhare). Previous week, $42,007. Scott McKay is pinchhitting for Nelson this week and next.

Last week, $42,872.

Milk and Honey, Beck (MC) (25th wk; 199 p) ($8.60-$9.60; 1,280; $62,805). (Robert Weede, Mimi Benzell, Molly Picon, Tommy Rall). Previous week, $59,602.

Last week, $58,691.

***My Fair Lady,** Broadhurst (MC) (315th wk; 2,508 p) ($8.05; 1,214; $57,523) (Michael Evans, Margot Moser). Previous week, $39,537.

Last week, $39,630. Evans, who's been subbing for the ailing Michael Allinson, will continue pinchhitting for another eight weeks.

Night of the Iguana, Royale (D) (14th wk; 108 p) ($6.90-$7.50; 999; $42,000) (Margaret Leighton, Bette Davis, Alan Webb). Previous week, $41,553. Shelley Winters succeeded Miss Davis last Monday (2).

Last week, $43,183.

No Strings, 54th St. (MC) (3d wk; 20 p) ($9.20; 1,434; $66,700). Previous week, $67,389.

Last week, $67,412.

***Passage to India,** Ambassador (D) (9th wk; 69 p) ($6.90-$7.50; 1,155; $43,000) (Eric Portman, Gladys Cooper, Zia Mohyeddin). Previous week, $21,014.

Last week, $20,863.

***Purlie Victorious,** Longacre (C) (27th wk; 212 p) ($6.90-$7.50; 1,101; $40,019). Previous week, $11,579.

Last week, $12,021.

***Ross,** O'Neill (D) (14th wk; 111 p) ($6.90-$7.50; 1,076; $47,823) (John Mills). Previous week, $21,754. Moved last Monday (2) to the Hudson Theatre.

Last week, $20,041.

Shot in the Dark, Booth (C) (24th wk; 189 p) ($6.90-$7.50; 807; $32,400) (Julie Harris). Previous week, $27,935.

Last week, $29,467.

Sound of Music, Lunt-Fontanne (MD) (118th wk; 946 p) ($9.60; 1,407; $75,000) (Martha Wright). Previous week, $56,351.

Last week, $53,355.

Subways Are for Sleeping, St. James (MC) (14th wk; 109 p) ($8.60-$9.40; 1,615; $69,500) (Sydney Chaplin, Carol Lawrence). Previous week, $49,007.

Last week, $52,894.

***Sunday in New York,** Golden (C) (18th wk; 141 p) $6.90-$7.50; 773; $30,000). Previous week, $15,750.

Last week, $15,835.

Take Her, She's Mine, Biltmore (C) (15th wk; 116 p) ($6.90-$7.50; 936; $40,108) (Art Carney, Phyllis Thaxter). Previous week, $31,149.

Last week, $35,067.

***Write Me a Murder,** Belasco (D) (23d wk; 180 p) ($6.90-$7.50; 967; $38,500) (James Donald, Kim Hunter, Denholm Elliott, Torin Thatcher, Ethel Griffies). Previous week, $18,838.

Last week, $16,926. Closes April 14.

Opening This Week

Thousand Clowns, O'Neill (C) ($6.90-$7.50; 1,976; $44,730) (Jason Robards Jr.).

Fred Coe and Arthur Cantor presentation of play by Herb Gardner. Capitalized at $125,000, opens tomorrow night (Thurs.) at a cost of about $85,000 and can break even at around $18,500.

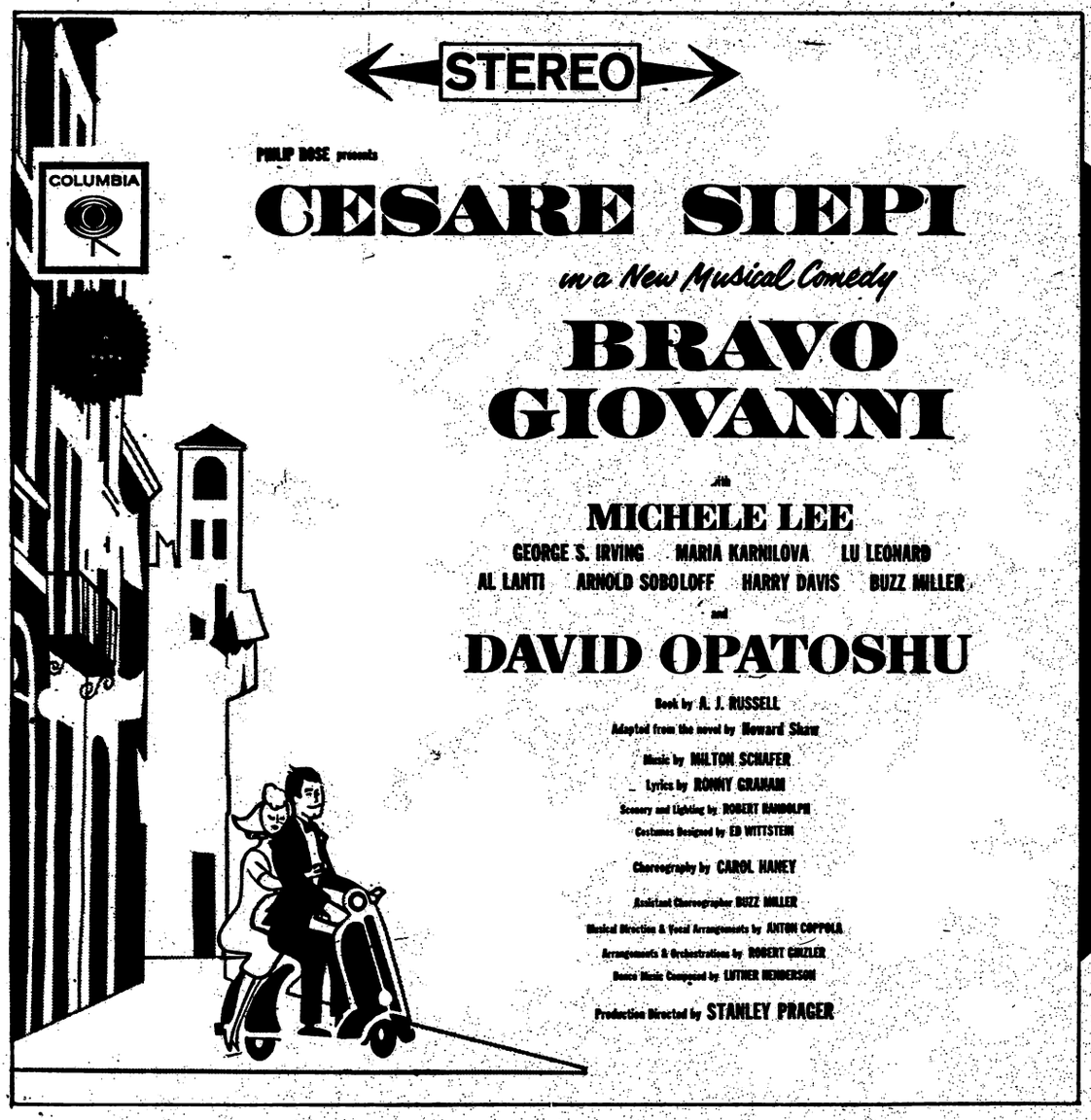
U.S. Performer Teachers Observing Arab Theatre

The United Arab Republic wants to develop studies of drama, music and the dance in its schools. American assistance in the matter has been sought by the Egyptian Ministers of Culture & Higher Education. As a result, two Yale professors and a Broadway choreographer are making a two-week on-the-spot study of the situation under the auspicies of the Dept. of State's Cultural Exchange Program.

The cultural mission, which began its job March 18, comprises Frank McMullan, associate professor of play production at the Yale Drama School; Prof. Luther Noss, dean of the Yale School of Music, and choreographer-dancer Bert Stimmel.

COLUMBIA RECORDS IS PROUD TO PRESENT THE ORIGINAL CAST RECORDING

Première: Fisher Theatre, Detroit—April 9, 1962
Forrest Theatre, Philadelphia—May 2, 1962
New York opening: Broadhurst Theatre—May 19, 1962
Columbia recording available after New York opening.



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Caro's Swing Through Hinterland

Theatre Guild-American Society in Kansas City May Go to Durwood Film Stand

A move is afoot to switch touring legit productions in Kansas City from the Music Hall to one or two local film houses. The matter will be discussed at a meeting later this week in that city between Stanley Durwood, manager of the Empire and Saxon Theatres there, and Warren Caro, executive director of the Theatre Guild-American Theatre Society legit subscription operation.

Caro will be in Kansas City Friday (6) as part of a cross-country swing he's making in connection with TG-ATS affairs. While there, he'll examine the theatres and confer with Durwood on the prospects of using either one or both of the film houses for legit presentations which will play the city on TG-ATS subscription.

The first stop to be made by Caro on his road hop will be Chicago to confer today (Wed.) and tomorrow (Thurs.) with the local TG-ATS subscription manager. He'll then spend one day in Kansas City and from there will move on Saturday (7) to Denver to catch the subscription engagement at the Auditorium there of "The Unsinkable Molly Brown," co-produced by teh Theatre Guild and Dore Schary. Caro, incidentally, is also one of the four co-directors of the recently-formed Theatre Guild Productions Inc.

In Denver, he'll also supervise the establishment of TG-ATS offices in the local Paramount Building. Caro will go on from Denver to Los Angeles for a two-week stay there, during which time he'll be engaged in numerous conferences and interviews regarding the forthcoming TG-ATS season in that city.

His next stop will be San Francisco for a few days beginning April 23 and from there he'll go to Seattle to discuss the possibilities of re-establishing a subscriptoion series there in one of the theatres erected for the World's Fair. The cultural stimulation given the city by the Fair has renewed TG-ATS interest in the city. The organization dropped its subscription series there about five-to-seven years ago.

Father Hartke Players Gifted With Control Of Olney (Md.) Theatre

Washington, April 3.

University Players Inc., drama group composed of Catholic U. grads here, has been given controlling interest in Olney Theatre, pioneer summer stock house in Maryland. Donators of the stock were Mr. and Mrs. C. Y. Stephens, who built the estimated $250,000 property in 1940.

Players, which has operated the theatre for the past nine seasons, accepted the gift at a ceremony and press conference at the Statler-Hilton, presided over by Rev. Gilbert V. Hartke, head of C. U. Drama Dept. and director of the thesp unit.

The property consists of a 16-acre tract, the theatre, and three residence houses. Stephens, prexy of Highs Dairy Co., recently gave the company's extensive properties in the Washington area to Iowa State U.

Explaining the Olney move, Stephens said: "We have been so completely pleased with the type, quality and management of the productions at the Olney Theatre since we entered into a working agreement with University Players, it is our desire to see this high level of performance continued."

Encore For Psacharopoulos

Williamstown, Mass., April 3.

Eighth season of the Williamstown, Mass. Summer Theatre, running in the Adams Memorial Theatre, on the Williams College campus, from July 5 through Sept. 1, will find Nikos Psacharopoulos, of the Yale Drama School faculty, back as executive director. Rovert T. Matthews is returning as business manager.

ROLAND PETIT'S DILEMMA

Will New Paris Opera Head Honor Julien's Commititment?

Paris, April 3.

With A. M. Julien dismissed as head of the state run Opera-Comique as of April 15, and with his invite to Roland Petit to stage three ballets at the Opera possibly jeopardized, Petit is mulling a proposal from La Scala Opera in Milan, Italy to present three of his works there.

La Scala director, M. Ghiringelli, contacted Petit after the news of his ballets possibly not gracing the Opera here due to the directorial changes in view.

Petit has given no definitive answer yet and is waiting to see if the new Opera heads may still honor Julien's plans. Ballets in questions are revivals of two old ones, "Cyrano" and "The Wolf" and one especially written for him by novelist Jean Cau.

Balto Plans New Theatre in 1964

Baltimore, April 3.

Baltimore, which was facing an uncertain legit future, will have a new theatre about 1964. Morris A. Mechanic will construct a 1,500-seat house in heart of the Charles Center, a redevelopment project in mid-city, under agreement approved by the municipal renewal commission.

The Commission approved a memorandum of understanding between Mechanic and city providing for 75-year lease at an annual $30,000 rental. The new facilities would also have rental space and garages for at least 200 cars. At any time in the first 31 years Mechanic would have the right to pick up an option to buy the site from the city for $500,000.

Mechanic, who recently sold Ford's Theatre, the town's only live theatre, to the Hecht Co., a department store, said he hopes to begin building in about a year. Ford's, still operated by Mechanic, will be torn down to make way for garage.

No date has been set as to when the property will be turned over to the Hecht firm, and it's figured that the theatre will probably stand for at least two more years, meaning the city would have live theatre until the new house is built.

Interracial Orgs

Continued from page 87

were sent last week by CORE to the producers requesting a meeting but, as yet, there's been no reply. The picketing is not only in protest of "discriminatory" hiring practices in the performing area, but also in the employment of musicians, ushers, boxoffice personnel and stagehands.

Merrick, incidentally, was instrumental in fostering the employment of Negro stagehands on Broadway and he also employs a Negro stage manager for his Main Stem presentation of "Carnival." Two Negro musicians, a Negro stagehand and a Negro hairdresser are employed on "Succeed" by Feuer & Martin, who are believed to have also been the first Broadway management to employ a Negro in the orchestra pit when they produced "Where's Charley?" in 1948.

These instances of Negro employment, however, are looked upon by the picketing organizations as "token integration." The leaflets being handed out by the pickets assert, "We are not asking that any currently employed performers be replaced by Negroes. We are asking that Negroes be employed in the future and in road company shows with both modern and historical reality as a guide." The handbills also cite an Actors Equity report that of 2,061 jobs available to its members on Broadway during the 1960-61 season, only 126 were available to Negroes.

Stratford (Ont.) Festival Tour Drew 85% Capacity

Stratford, Ont., April 3.

The Stratford (Ont.) Shakespeare Festival's first university tour from last Feb. 6-March 10 played to an overall 85% of capacity. The tour, which covered 1,800 miles, involved 12 universities. The attendance score was 13,845 out of a possible total of 16,450. The presentation was Michael Langham's "Two Programs of Shakespearean Comedy," a two-part entertainment consisting of a planned rehearsal and finished production.

The tour was co-sponsored by the Canada Council and the universities themselves. The Festival's board of governors is considering an expanded tour for next year.

National in D.C. Booked Through February of '63

Washington, April 3.

Washington's National Theatre, with a boxoffice success story well known in the trade, is booked through next Feb. 23 with the exception of three weeks. One of the open weeks is in September and two are in November.

David Merrick's preference for Washington as a tryout town shows up again, with three of his new productions to follow one another in order from Nov. 26 through Jan. 12. "Luther," the John Osborne drama about the early Protestant leader, opens this series, followed by "The Rehearsal," by Jean Anouilh, and "Stop the World—I Want to Get Off," the English musical. The latter will be at the National three weeks; the first two for two weeks each.

"La Plume de Ma Tante" is current at the National, running until next Saturday (7). Other bookings are as follows:

"A Funny Thing Happened on the Way to the Forum," the new Harold S. Prince musical starring Zero Mostel, April 9-28; a return engagement of "My Fair Lady," April 30-June 2; "Prescription Murder," the new Paul Gregory production, June 4-16; a return engagement of "The Tenth Man," June 18-July 7.

"La Belle Helene," new musical produced by Gerard Oestreicher, July 9-Aug. 4; a return engagement of "Carnival," Aug. 6-Sept. 1; "Beyond the Fringe," English revue, Sept. 10-22; "Mr. President," new Irving Berlin-Howard Lindsay-Russel Crouse musical, to be produced by Leland Hayward, Sept. 24-Oct. 13; the D'Oyly Carte Opera Co., Oct. 15-27.

"Harold," new Tony Perkins starrer, Nov. 12-24; "Luther," Nov. 26-Dec. 8; "The Rehearsal," Dec. 10-22; "Stop the World—I Want to Get Off," Dec. 24-Jan. 12; Katherine Dunham dancers, Jan. 14-26; touring company of "Mary, Mary," Jan. 28-Feb. 23. "Gideon" is also pencilled in for May 6-18 in 1963.

Louis A. Lotito, City Playhouses president, who books the house, says that possibilities for March, April and May of next year include the new Fanny Brice musical and two other musicals, "Miracle on 34th St." and "Kelly."

HARDY CUSTOMERS, TOO

'My Fair Lady' Continues Anzac Precedents

Melbourne, April 3.

"My Fair Lady" continues to make history Down Under, the latest episode, being it's returning for another stint here. Michael Denison is coming out to take over the role of Higgins.

"Lady" originally opened at Her Majesty's here in January 1959 and played for 91 weeks, with a second company replacing the first, which then proceeded to Sydney.

Company No. 1 ran from May 1960 to October 1961 in Sydney and then proceeded to Brisbane where it remains until re-opening here Easter Saturday.

Company No. 2 went to Adelaide and then over a year ago went to New Zealand, playing first in Auckland and then Wellington and is currently in Christchurch.

After Melbourne the original company will give Adelaide a second opportunity of seeing the show and then proceed to Perth.

Stagers, Choreogs to Strike On League Recognition-Refusal Cue

The membership of the Society of Stage Directors & Choreographers is set to go on strike at the end of May. There appears to be little chance of the threatened action being averted in view of a decision last Monday (2) by the League of N.Y. Theatres not to recognize the organization. The membership of the League voted on the matter at a meeting at the Hotel Astor, N.Y.

The society, which has a membership of 126, including virtually all the top Broadway stagers and choreographers, has been seeking League recognition as bargaining agent for its members since 1959. Established Main Stem producers had been informed by the society that its members would not be available for any Broadway shows next season unless the organization received recognition by May 30.

Thus, it appears, that producers will have to deal independently with the society in order to obtain the services of directors and choreographers. Shepard Traube, president of the society, also asserts that the organization has voted techniques to deal with anyone who's not a member of the society who directs or choreographs a production.

The League, comprised of Broadway producers and theatre owners, has maintained, in its refusal to recognize the society, that it represents independent contractors, not employees, and consequently its members are not entitled to union status.

However, a breakthrough in the society's drive for recognition was made in February when the producing firm of Cy Feuer and Ernest H. Martin agreed to deal with the organization as bargaining agent for Robert Fosse, who's to choreograph and co-direct with Feuer the scheduled Broadway presentation of the musical, "Little Me." Director Arthur Penn has stated that producer Alexander H. Cohen has also agreed to deal with the society in securing his services as stager of the upcoming "Lorenzo."

The society demands, reportedly, involve a minimum fee of $2,500 for directors of first class productions, plus 1% of the weekly gross, and for choreographers the minimum fee of $1,500, plus one-third of 1% of the weekly gross. It's understood the organization also wants out-of-town per diem expenses for directors and choreographers of $25 each with producers required to put up bonds of $350 for each to cover two weeks per diem.

PITTSBURGH LOOKS ON

Electrical and Stage Unions Compromise Their Claims

Pittsburgh, April 3.

Civic Light Opera season in Pittsburgh seems assured now that the warring labor unions, electrical workers and stagehands, signed a jurisdictional pact this week spelling out duties of each union. Feud flared when "Ice Follies" opened and the resultant injunctions and publicity costing the blade revue well over $50,000 in expected gross.

A. R. Johnston, international rep of the Intl. Brotherhood of Electrical Workers, and Harry J. Abbott, second vice president of International Alliance of Store Employees assured Auditorium officials here that they could proceed with arrangements for the summer musicals.

William J. Wymetal, CLO managing director, is now in New York booking shows and stars for the season.

Studebaker, Chi, Again a Legiter

Chicago, April 3.

Studebaker, 1,200-seat house on Michigan Ave. that hasn't housed a major legit show in at least five years, will be pressed into service next fall to relieve the theatre shortage here. With the Erlanger going down, and the Blackstone depended on to turn over the short-term Theatre Guild-American Theatre Society entries, there isn't another suitable house in town where a straight play might settle down for a run.

James Nederlander, of the Diana Corp. group that operates the McVickers, last week negotiated a sub-lease of the Studebaker in order to bring in a touring company of Jean Kerr's "Mary Mary" on Sept. 17. It's understood the terms of the sublease are for the duration of that comedy's engagement, with an option to extend for a second play. Teresa Wright, Scott McKay and Tom Helmore have been set by producer Roger L. Stevens for the road company of "Mary Mary."

The Studebaker has been used chiefly of late for concerts, recitals and lectures. Except for a short-term booking of the semi-professional Company of the Four last year, it hasn't been used for legit since the Studebaker Theatre Co. folded in 1957.

Chayefsky

Continued from page 87

eras was in the hands of De Caprio.

In other words, it was De Caprio who decided say in a scene between costars Fredric March and Douglass Campbell whether there should be a closeup of one of the two rather than having both performers in focus. This, then accentuates one of the major differences in viewing a legit production in its theatre of origin and the same presentation on a large television screen.

Besides the personal element of being in the same theatre with live performers, the audience at the Plymouth could take whatever it pleased on stage. The audience in Rochester could only view what the television director selected for transmission. Only occasionally was the full peripheral stage covered by the cameras, but for detailed action the view had to be reduced. Incidentally, the gear used for the Dynamic Theatre Network Inc. telecast was supplied by Marconi Wireless Telegraph Ltd. of Great Britain.

Prior to the actual telecasting of the Fred Coe-Arthur Cantor production last Wednesday-Saturday (28-31), De Caprio had two camera rehearsals for a total of eight hours. He also did some blocking while viewing numerous performances of the play.

Form Mexican Repertory Company for Resumed Tours of Latin Lands

Mexico City, April 3.

National Union of Authors is forming a new repertory company to continue presenting Mexican plays in Central and South America.

Mexican company which recently concluded a six months' engagement in Buenos Aires was dissolved since actors had other commitments. Originally plan had been for the Institute of Fine Arts sponsored group to tour other South American republics.

Alfredo Robledo, head of the Union, said that new company will be ready to go on the road in two months, fulfilling incompleted tour of former group.

Name Salmaggi Artistic Director of Opera Unit

Felix W. Salmaggi has been named artistic director of the newly formed Music Mountain Opera Society, which plans three or four operas annually as well as "A Night at the Opera," to its first production. Latter will be presented in early summer. Scott O'Neal has been named musical director and conductor, and Richard Flusser is stage director.

Salmaggi is also manager of the Brooklyn Opera Co. at the Brooklyn Academy of Music, as well as the touring Wagner Opera Co. and the N.Y. Opera Festival which presents summer outdoor opera seasons at the Carter Barron Amphitheatre, Washington.

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. **This information is published without charge.**

Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Underworld" (MC). Producers, Joseph I. & Johnna Levine (21 E. 40th St., N.Y.; LE 2-3773). Available parts: lead man, 28-35, wild and dashing air, strong baritone voice; femme, 20's, very attractive, belter with strong chest voice vocal range G to C); character femme, 40's, elegant but rough around the edges, chest singer (vocal range F to B flat); man, 40's, skinny, gabby, funny Irishman, baritone; femme dancer, wild Spanish beauty, young, appealing; man, early 30's, evil-looking to play Al Capone, big legit baritone voice; man, 50's, wise, dignified, baritone, perfect enunciation; mello-glad-handed Irishman; man, simple, big, young, muscular; several men, 20's-30's, Irish-looking, roughneck, loveable, must move and sing well, baritone and bass voices; man, 40; beefy, not bright; character femme; several men, 20's-30's, Italian-looking, menacing, baritone and bass voices; several femmes, young, bouncy, gay, must sing and move well, all chest voices. Photos and resumes also being accepted c/o above address.

OFF-BROADWAY

"Day of Grace" (D). Producer, Michael Simone (55 W. 56th St., N.Y.; CI 5-1086). Available parts: man, 20-21, slender, virile, 5 ft. nine inches to six feet tall; man, 45-55, leading character man, forceful yet gentle and understanding; man, 24-25, tall, lean, worldly, a leader; man, 20-22, dark, short, tough, well-built; man, 20-22, tall, perceptive, mature, sturdy; man, 20's, bit clumsy and gangling, good natured, around six feet tall; man, 18-20, must sing and play guitar, warm, outgoing, short; man, 18-20, tall slight, naive, fastidious; man, 45-50, dominant, self-made businessman; femme, 40-45, well-groomed housewife and doting mother; femme, 17, pert, pretty. Mail photos and resumes c/o above address.

OUT OF TOWN

BUFFALO, N.Y.

Seven Ages Productions. Managing director, Henry A. Wicke Jr. (Richford Hotel, 210 Delaware Ave., Buffalo, N.Y.). Parts available for male and femme dramatic and comedy performers for a resident company to perform a repertoire of productions from various theatre styles. The operation will run on a year-round basis. Mail photos and resumes c/o the Off-Broadway Theatre, above address.

CHICAGO

"8 . . . On the Go" (R). Producer, M. J. Boyer (33 E. Bellevue Ave., Chicago, Ill.). Parts available for male and femme singers who can dance, 21-26. Mail photos and resumes c/o above address.

"Medium Rare" (R). Producer, Robert Weiner (234 W. 44th St., N. Y.; LO 3-4370). Part available for a male comic, 25-30. Contact Weiner, above address.

"Put It in Writing" (R). Producer, Robert Weiner (234 W. 44th St., N. Y.; LO 3-4370). Auditions tomorrow (Thurs.) for singer-actors: Equity men, 18-22, at 11 a.m.-12:30 p.m.; non-Equity men, 18-22, at 12:30 p.m.-1 p.m.; Equity men, 18-22, at 12:30 p.m.-1 p.m.; Equity femmes, 18-22, at 2-3:30; non-Equity Femmes, 18-22, at 3:30-4 p.m. Auditions Friday (6) for dancer-actors (same age range as singers): same schedule as singers—all calls at the Lyceum Theatre (stage entrance: 152 W. 46th St., N. Y.). Those who will be in the show must sign for six months from the opening performance, June 28.

HYANNIS, MASS.

"Compass at the Yachtsman" (improvisational cabaret theatre). Producer, Harvey Epstein, Compass Theatre, Hyannis, Mass.). Parts available for male and femme actor-singers, adept at improvisations. Mail photos and resumes c/o Compass (301 E. 10th St., N.Y.).

STOCK

"Bye Bye Birdie" (MC). Producer, Lenny-Debin Agency (140 W. 58th St., N.Y.; JU 2-0270). Several parts available for a tour of stock tents and theatres this summer. Mail photos and resumes Auditions today (Wed.): Equity male singers, 10 a.m.; open call teen-boys and girls, must sing and dance, 3 p.m. Tomorrow (Thurs.): open call male dancers, mature types who sing, 2 p.m, open call male singers, 4 p.m.—all calls at Showcase Studios (950 Eighth Ave., N. Y.).

"Bye Bye Birdie" (MC) Producer, Lee Guber, Frank Ford & Shelly Gross (40 W. 55th St., N.Y.; LT 1-3250). Several parts available for a company which will tour straw-hats this summer. Mail photos and resumes c/o above address.

BEVERLY, MASS.

North Shore Music Theatre. Managing director, Stephen Slane 130 W. 56th St., N. Y.). Audition for Equity dancers next Tuesday (10), males and femmes at 10 a.m.; open call for dancers Wednesday (11), men, at 10 a.m. and femmes, at 11 a.m.—all calls at Dance Players Studio (1233 Sixth Ave., (N. Y.). Open call for singers April 17, men, at 2 p.m. and femmes, at 3 p.m., at the City Center (130 W. 56th St., N. Y.; floor 5M).

BRUNSWICK, ME.

Brunswick Summer Playhouse. Producer, Victoria Crandall (162 W. 54th St., N.Y.; CI 6-2246). Parts available for an ingenue, lead juvenile male and two tenors for the Equity resident company. Call above number for appointment. The all-musical season opens for 10 weeks on June 29.

CALUMET, MICH.

Keweenaw Playhouse. Producer, Paul Barry (407 W. 54th St., N.Y.). Auditions for the coming 10-week, all musical comedy season will begin sometime early in April for an Equity resident company. Parts available for character males and femmes; lead soprano, ingenue; lead baritone and tenor; young character comedienne; chorus singers and dancers. Mail photos and resumes c/o above address.

CANAL FULTON, OHIO

Canal Fulton Summer Arena. Producer, Fulford Dempsey (60 W. 45th St., N.Y.). Parts available for the Equity resident company for a 15-week dramatic season, beginning June 5. Mail photos and resumes c/o above address.

CHARLOTTE, N.C.

Charlotte Music Theatre. Producer, Ben Kapen (141-68 85th Rd., Jamaica 35, N.Y.; AX 7-3253). Open call for dancers today (Wed.), men, 10-11 a.m. and femmes, 11 a.m.-12 noon; open call for singers, men 12 noon-1 p.m. and femmes 1-2 p.m., at Variety Arts Studio (225 W. 46th St., N.Y.).

CORNING, N.Y.

Corning Summer Theatre. Producers, Dorothy Chernuck & Omar K. Lerman (Box 51, Corning, N.Y.; XF 6-4634). Parts available for male and femme musical and dramatic performers for the Equity resident company. Musical principals and singers and dancers should send photos and resumes c/o Bret Adams (161 W. 54th St., N.Y.). Dramatic performer photos and resumes should go to Miss Chernuck, above address. Season runs June 26-Sept. 2.

EPHRATA, PA.

Legion Star Playhouse. Producer-director, John Cameron (P.O. Box 334, Ephrata, Pa.). Parts available for males and femmes with musical and dramatic experience and chorus singers and dancers for the resident company. Star system used here. New York casting by appointment only by the end of April. Mail photos and resumes c/o above address. The 16-week season of six tuners and six straight plays opens June 7.

HARRISON, ME.

Deertrees Theatre. Managing director, Ralph Brown (283 Beacon St., Boston, Mass.; KE 6-3231). Parts available for male and femme Equity actors for resident company. Star system is used here. Mail photos and resumes c/o above address. Season opens July 2 and runs for eight weeks.

HYANNIS, MASS.

Cape Cod Melody Tent. Managing director, David Holtzman (120 W. 44th St., N.Y.; LT 1-2260). Auditions for Equity dancers next Tuesday (10): men, at 11 a.m. and femmes, at 2 p.m. at Showcase Studios (950 Eighth Ave., N.Y.) Open call for dancers next Wednesday (11): men, at 11 a.m. and femmes, at 2 p.m.; call for singers April 12: Equity males and femmes, at 11 a.m. and non-Equity males and femmes, at 2 p.m. — all at Columbus Circle Studios (981 Eighth Ave., N.Y.). Also accepting photos and resumes of male and femme singer and dancer principals, through agents only, c/o above address.

JONES BEACH, N.Y.

"Paradise Island" (MC). Producer, Guy Lombardo (1619 Broadway, N.Y.; CI 7-5340). Auditions next Monday (9) for Equity singers. Tuesday (10) open call for singers: men, at 10 a.m. and femmes, at 2 p.m.; auditions for Equity dancers April 12, open call for dancers April 13: girls, at 10 a.m. and men, at 2 p.m.—all calls at Columbus Circle Studios (981 Eighth Ave., N.Y.).

LAKE LUZERNE, N.Y.

Lake Luzerne Playhouse. Producer, George Patrick (347 W. 55th St., N.Y.). Parts available for the Equity resident company, particularly a leading man and woman who can play comedy, as this season's schedule calls mostly for comedies. Mail photos and resumes c/o above address. Auditions, by appointment only, will be held within the next few weeks.

SARANAC LAKE, N.Y.

Saranac Lake Summer Theatre. Producers, Marta Byer & Joan Frank (4550 193d St., Flushing, N.Y.). Parts available for males and femmes with dramatic and musical experience for a repertory company of 25 that will do a season of five musicals and four straight plays this summer. Mail photos and resumes c/o above address. Auditions will begin in April.

STORRS, CONN.

Nutmeg Playhouse. Managing director, Dr. Cecil E. Hinkel (c/o department of theatre, U. of Connecticut, Storrs, Conn.). Parts available for Equity males and femmes for the resident company and apprentices. For audition appointments mail photos and resumes c/o above address. New York casting will be held May 3-6. Eight-week season opens June 26.

SULLIVAN, ILL.

Summer of Musicals. Producer, Guy S. Little, Box 155, Sullivan, Ill.). Accepting photos and resumes of experienced Equity musical comedy performers for resident company, jobbers and paid apprentices, c/o have address. Schedule will include four musicals and three straight plays. Interviews and auditions will be held in April.

THOMPSON, CONN.

Quadic Summer Playhouse. Producers, Paul Porter & Andrew B. Carrington (Quadic Playhouse, Thompson, Conn.). Parts available for a young leading man and lady and a juvenile. Mail photos and resumes c/o managing director Alan James (1271 First Ave., N.Y.). The season starts June 26 and runs for 10 weeks, with an Equity resident company of 8 actors plus apprentices.

TORONTO

O'Keefe Centre Summer Carnival. Producer, Alexander H. Cohen (20 E. 46th St., N.Y.; TN 7-3434). A seven-week season will be done here this summer, split between "Guys and Dolls" and "Most Happy Fella." Auditions Friday (6) for singers and dancers: Equity male dancers at 10 a.m. and femmes at 11 a.m., Equity male singers at 1 p.m. and femmes at 3 p.m.—all calls at Variety Arts (225 W. 46th St., N.Y.).

TRAVERSE CITY, MICH.

Cherry County Playhouse. Producer, Ruth Bailey (Spring Hill Lane, Cincinnati 26, Ohio). Parts available for male and femme character actors for the resident company and apprentices. Theatre uses the star system. Mail photos and resumes c/o Ruth Bailey (42 W. 58th St., N.Y.). Season runs July 3-Sept. 2.

WASHINGTON, D.C.

Shakespeare Summer Festival. Producer, Ellie Chamberlain (813 S. Lee St., Alexandria, Va.; TE 6-9137). Parts available for "As You Like It" and "Taming of the Shrew." Mail photos and resumes c/o above address. Season runs July 9-Aug. 5.

WASHINGTON GROVE, MD.

Washington Grove Playhouse. Producer, William O. Brining (4545 Connecticut Ave., Washington 8, D.C.). Accepting photos and resumes of male and femme dramatic performers for the Equity resident company and some paid apprentices. The 12-week season opens June 20.

WILLIAMSTOWN, MASS.

Williamstown Summer Theatre. Executive director, Nikos Psacharopoulos (Yale School of Drama, New Haven, Conn.). Photos and resumes being accepted c/o above address for the 1962 season. Auditions will be held in April by appointment only for this company of 10 Equity and six non-Equity male and femme dramatic actors, as well as 15 apprentices.

Cabaret

Las Vegas Revue. Producer, Sammy Kaye (1619 Broadway, N.Y.; CO 5-6930). Kaye will be auditioning twist dancers and singers for a new Vegas show in June next Tuesday (10), 1-5 p.m., at Nola Studios (111 W. 57th St., N. Y.).

Strollers Theatre Club. Producer, John Krimsky (154 E. 54th St., N.Y.; PL 2-4711). Parts available for replacements in the current revue and for a new show which will play this summer. Applicants should be experienced English music hall performers with singing ability and comedy technique. Mail photos and resumes c/o Ivor D. Balding, above address.

Industrial

Motor Industrial. Producer, George P. Johnson Co. (23171 Gresbeck Highway, Warren, Mich.). Audition for dancers next Monday (9), men, at 2 p.m. and femmes, at 3:30 p.m., at Showcase Studios (950 Eighth Ave., N.Y.). Applicants should bring photos and resumes as the show may later be filmed. Show will run for seven weeks, beginning in late summer.

B'way to Rochester

Continued from page 87

ester showcase by Dynamic Theatre Network Inc.

Producers, general managers, theatrical union officials, theatrical attorneys and others connected with legit were among those who saw the show in Rochester. The press from various cities in the U.S., Britain and Canada also converged on Rochester, as did representatives from the film industry and other show business media. The list of names from legit includes Kermit Bloomgarden, Herman Shumlin, Max Allentuck, Herman Bernstein, Victor Samrock, Michael Ellis, William Hammerstein, Warren Caro, Terry Faye and Leonard Sang.

Union reps included Angus Duncan, William Gibberson and Walter Diehl. Among the attorneys were Ben Aslan and Barry Lee Cohen. On the film end, there were Alfred W. Crown, Roger Lewis, Maurice Rapf and Myron K. Weinberg, and from the Metropolitan Opera, Henry Wrong.

One of the major questions troubling Broadway producers is how will closed-circuit telecasting of legit productions effect potential film sales. Other matters regarded as important are the ironing out of union scales, mechanical costs, and the possible impairment of freedom of speech because of the wide audience a Broadway show would be able to reach through a closed-circuit television network.

It's evident that an enormous one-night gross can be registered by a closed-circuit presentation. But, whether that would cut into other income, particularly from the sale of the film rights, is a moot point. According to one theatrical attorney, film rights, when acquired at present, specifically bar any mechanical reproduction, particularly in the electronic field.

Pros and Cons

Henry Wrong, assistant business administrator of the Metropolitan Opera, rated theatrevision's potential as "unlimited." He was exceedingly enthusiastic over the real sense of theatre" that he felt while watching the show.

Warren Caro, codirector of the Theatre Guild, thought it "boiled down to just another movie and not a very good one at that."

T. W. Baumfeld, of Sutro Bros. & Co., New York investment house, and an investor in theatricals, called it "a wonderful demonstration of a new system that will bring millions of people great entertainment. A real boon to the theatre in America."

Michael Ellis, coproducer with William Hammerstein, also present, of "Come Blow Your Horn," current long-run Broadway hit, "I see an enormous future for theatrevision. You see a play better this way than you do live for you have your eyes focused on the action you should be watching to best understand and enjoy the play. I'm all for it."

Alfred W. Crown, motion picture industry executive, calls it "the answer to one of the theatre's great needs; that is, to reach a larger audience."

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Inside Stuff—Legit

The author, director and a coproducer of the upcoming off-Broadway production of "Bring Me a Warm Body" all work in television. Robert Dale Martin, who wrote the drama, is casting head of CBS-TV and James MacAllen, who's to stage the play for its scheduled April 16 bow at the Martinique Theatre, N.Y., is employed by the same network as a producer-director.

Mert Koplin, who's coproducing with Frank C. Romanski Jr., in association with Herman B. Sarno and Theodore McNabb, is executive producer of WNEW -TV's "PM" show. A limited partnership with a capitalization of $15,000 for the production was formed in New York last September. Sets, lighting and costumes for the presentation are being designed by Robert L. Ramsey. Susan Richards is production coordinator.

That the Communists never pass up a chance to drag politics into everything is shown by the program notes used at the recently reopened (after three years) Deutsche Theatre in the Eastern sector of Berlin. New artistic director, Wilhelm Langhoff, in choosing Schiller's antique, "Wilhelm Tell," explains that the drama "belongs to us" (Communists) and "not to those" (Western Germans). Latter are, says he, neither the true founders of Germany nor honest characters since they have "betrayed the interest of their people to imperialistic America."

On a six weeks' British Council trek to Australia is Norman Marshall, British stage and tv producer, who pre-war ran the Gate Theatre in London, was Head of Drama for A-R until 1959. Marshall's itinerary includes Perth, Adelaide, Melbourne, Hobart, Sydney, Canberra and Brisbane. He's meeting theatre folk everywhere, studying the work done by Aussie experimental theatres and later is to make a report on the state of the Anzac Theatre. He's conducting seminars and lecturing.

Canada's governor-general, George Vanier, refused an invite to attend Mavor Moore's perennial revue "Spring Thaw" when it plays the Canadian capital April 5-7, because he might be embarrassed by political jokes in an election year. He, of course, officially represents the Queen, titular head of all Commonwealth countries.

Gelbs Turn Out Hefty O'Neill Biog

Timesman & Wife's Research Project on Playwright Looms as 'Must' Reference Tome

By JACK PITMAN

N.Y. Timesman Arthur Gelb and frau Barbara (mother of two), having written a labor of love, "O'Neill," the hoped-to-be definitive bio of the American playwright, think they have produced something more than a prestige tome and suggest it should prove a moneymaker as well.

This would be something of a coup, since the 900-plus page work has been priced by publisher Harper's at $12.50. The fiscal expectations may not be as wishful as may seem. Partly this is because of the current and continuing interest in O'Neill, not the least evidence being producer Ely Landau's planned screen anthology, leading with the just-completed "Long Day's Journey Into Night." There is also the point that the Gelbs have turned out what the book trade regards as a "must" reference volume. This means a virtual sales guarantee to libraries (both public and campus), not to mention the expected avidity of theatre buffs.

Mrs. Gelb speculates that the book should attract a good deal of status symbol-conscious readership, and that it should find strong favor among collegians taking drama and related courses. If this vision proves out, the sales multiplication becomes obvious. Harper's, it's understood, likewise figures it has something more than a prestige "catalog" book, and intends to make with the appropriate ad-promotion splurge.

Other media potential also looms. Harold Freedman is on the Coast at the moment agenting the book for a film and/or television buy, which assumes more plausibility in view of the blog's inherent sensationalism owing to the well-publicized O'Neill clan eccentricities and melodramatics.

Intensive Sleuthing

The Gelbs were five years (and several thousand out-of-pocket dollars) in researching the book, commencing their gumshoe operations three years after the playwright's death in '53. The sleuthing, it turns out, could probably make for an arresting book in itself, since it involved—counting assorted intermediaries—something like 1,000 persons, of which over 400 were interviews (scoping O'Neill chums, relatives, medical personnel, bartenders, mariners, etc.).

The research covered most of the globe, though the authors themselves ventured only to such points as Connecticut, New Jersey, Chicago and Cleveland. Work began in the summer of '57 when they rented a home for three months in New London, Conn., O'Neill's hometown (the old family dwelling still stands—is occupied, in fact, though not by any O'Neills).

In ferreting out material, the Gelbs employed some journalistic pals, notably Richard Witkin, the Times aviation writer, who agreeably carried messages and queries to far-off informants on his various flights. Sometimes a source was virtually underfoot, such as Times science ed William L. Laurence. This occurred casually over coffee one day when Gelb dropped to his colleague that he was researching an O'Neill book. The science writer, it developed, had been a Harvard classmate of the playwright's and was bullish with recollections.

Extensive as they were, the Gelbs' researches succeeded in producing some key discoveries. Piqued by a discrepancy in dates, Mrs. Gelb learned that O'Neil's actor-father had indeed sent him to a pauper's institution in 1912 for tuberculosis, contradicting O'Neill's covering up, in "Long Day's Journey," the depth of his father's miserliness. O'Neill actually stayed in the neglected sanitarium only three days, subsequently entering a semi-private home. The incident actually was no "secret," having been on the admittance records, but somehow it never was uncovered till now.

On another occasion, Gelb spent two nights in the company of a gingery old mariner scouring New York waterfront dives in search of one James Francis Quigley, then about 70, who had once sailed in commercial service with O'Neill. He was finally located and proved a lode of anecdotage.

Still another informant was Elizabeth Brennan, then in her 90s, a maiden aunt of O'Neill's. Mrs. Gelb found the woman institutionalized for senility, but—voila!—reliving the past, circa age 18, and thus an immense help toward the biographical grist. (The aunt, by the way, was the model for Aunt Lil in "Ah, Wilderness!).

Further investigations turned up a jack-of-multi-trades chum of O'Neill's from the Provincetown Playhouse days, a bizarre character mistakenly confined (and medically abandoned) in a N.Y. psycho ward. (Actually, he was a terminal TB case, and later was transferred to a medical ward.) In exchange for his remembrances, issued over a two-year period involving dozens of visits, Mrs. Gelb would smuggle him proper dosages of Irish whisky.

Scheduled B'way Preems

Thousand Clowns, O'Neill (4-5-62).
Venus at Large, Morosco (4-12-62).
Infidel Caesar, Music Box (5-1-62).
Funny Thing Happened, Alvin (5-3-62)
Cut Loose, Lyceum (5-5-62).
Can-Can, City Center (5-16-62).
Arrivo Giovanni, Broadhurst (5-19-62).
Brigadoon, City Center (5-30-62).
Fiorello, City Center (6-13-62).

FOR CLAUDIA CASSIDY; BROADENED THEMES

Chicago, April 3.

Under a new arrangement, drama critic Claudia Cassidy is writing what amounts to a daily column in the Chicago Tribune. She is committed to regular space on all days save Saturday and has the latitude to write on anything she chooses whenever there are no legit, dance or music events to cover.

In past years, her byline appeared irregularly in the weekday editions, depending on the reviewing chore. Occasionally, and especially when she was touring Europe, she has done weekday features on the theatre arts.

Miss Cassidy says she has been working under the new arrangement for several weeks but has had little opportunity to slip into other fields thus far because of an unusually heavy reviewing schedule for spring. Her extra-legit columns, she said, are likely to be on books, places and people, perhaps even on nightclubs. She had a similar daily chore in her pre-Tribune days with the old Journal of Commerce some 20 years ago.

"I would prefer to write about good plays in the theatre," Miss Cassidy said. "It's too bad we don't have more of them."

'62 Tony Nominees

Among the nominees for the 1962 Tony Awards to be presented by the American Theatre Wing next April 29 at the Waldorf-Astoria Hotel, N. Y., for "Distinguished Achievement in Theatre" for the one-year period through last Friday (30) are the following:

Play: "A Man for All Seasons," "Gideon," "The Caretaker" and "Night of the Iguana."

Musical: "Carnival," "How to Succeed in Business Without Really Trying," "Milk and Honey" and "No Strings."

Dramatic star (male actor): Fredric March, "Gideon"; John Mills, "Ross"; Donald Pleasance, "Caretaker," and Paul Scofield, "Seasons."

Dramatic star actress: Gladys Cooper, "A Passage to India"; Colleen Dewhurst, "Great Day in the Morning"; Margaret Leighton, "Iguana," and Kim Stanley, "A Far Country."

Musical star actor: Ray Bolger, "All American"; Alfred Drake, "Kean"; Richard Kiley, "No Strings," and Robert Morse, "Succeed."

Musical star actress: Anna Maria Alberghetti, "Carnival"; Diahann Carroll, "Strings"; Molly Picon, "Milk," and Elaine Stritch, "Sail Away."

Play director: Tyrone Guthrie, "Gideon"; Donald MacWhinnie, "Caretaker"; Jose Quintero, "Great Day," and Noel Willman, "Seasons."

Musical director: Abe Burrows, "Succeed"; Gower Champion, "Carnival"; Joe Layton, "Strings," and Joshua Logan, "American."

Shows Abroad

Continued from page 88

La Queue du Diable

choreography, but some dances that are justified. The Yves Jamiaque story is reminiscent of Freidrich Durrenmatt's "The Visit."

A timid library clerk who served 10 years in prison on a murder charge is released when the guilty man confesses. He comes home and blandly tells his fellow citizens that he has the right to kill one of them, since he had already served a term for it.

The townspeople are frightened, which explains the title, in that when there is fear the Devil's tail has been seen. It develops one local resident knew the librarian was innocent, and he terrifies the others into banding together to put the blame on the local usurer.

Georges Vitaly's direction keeps the performance moving and Yves Faucheur has contributed good settings. Jacques Jouanneau is effective as the bewildered little man trying to take justice into his hands and the rest of the cast does well in the stereotyped roles.

Mosk.

Jay Robinson is appearing at Studio M, Coral Gables, Fla., in "Merton of the Movies."

Bard Bits Brighten H.S. Assemblies Via 7th Theatre in Education Tour

By EDDIE KALISH

For the seventh year, Lyn Ely's Theatre in Education troupe is bringing Shakespeare to the students of tri-state area high schools. In all, the all-Equity, non-profit group will give 58 performances in 55 schools in 32 days. The current tour began March 1 and will end April 13. Performing almost entirely in Connecticut, Theatre in Education also works in N.Y. City, Teaneck, N.J. and Great Neck, L.I.

Company comprises four actors, three men and a woman. Under the direction of Ernestine Perrie, who also adapts the material, they give a nicely-styled interpretation of scenes from the Bard's "Henry IV, Part I," "Richard III" and "Much Ado About Nothing." Miss Perrie aims at youthful spectators involvement, keeping the pace swift and the characters and situations lucid, and through the effective narrative text by Marchette Chute. Versatile performances facilitate.

Program is designed to fit a school assembly period of about 50 minutes. Caught last Friday (30) at the N.Y. High School of Performing Arts, a spitball throw down 46th Street from VARIETY, where studes are probably one of the "hippest" of possible school audiences for this type of show, since all are studying some phase of theatre and are more knowledgeable and discerning about what they see on a stage, the enthusiasm was evident. It should perhaps be noted that one of the cast members, Elizabeth Parrish, also serves on the faculty of Performing Arts.

Miss Parrish is a skillful actress, adept at interperting the anguish, confusion and hatred of Richard's intended mate, whose husband he has slain, and displaying the charm and playfulness of a young lover in "Much Ado." In the scene from "Richard" she is opposite Michael Ryan as the title character. He gives a chillingly effective portrait of the mad cripple which is unrelenting in its demonic antagonism.

Joseph Hammer is the second half of the love interest in "Much Ado." In this he offers a nicely-stylized, if sometimes overly cute, display as the reluctant bachelor. As Prince Hal in "Henry" he is again occasionally too cute, but in both cases handles the characterizations with polish and certainly enthusiasm. The fourth member of the outfit is Robert Penn. His Falstaff has merriment and slyness but is sometimes uneven in tying the parts together into a solid interpretation. The basics are there, however, and, like his multiple role handling in "Much Ado," his work is constantly entertaining.

Package is consistently entertaining, doing a solid job in showing some of the better-known characters of Shakespeare for teeners. To this end Eleanor Knowles has designed some colorful and appropriate costumes and Robert Green has arranged a flexible and effective decor, especially a booth which serves to introduce the characters.

Theatre in Education operates under American National Theatre & Academy sponsorship and Miss Ely is its founder and executive producer. Fees paid by the schools cover part of the production cost etc. and the balance is financed by contributions from foundations and other individuals.

Inglesias-Lillie Combo At O'Keefe Toronto; Cohen's London Dickers

Alexander H. Cohen, Broadway producer and New York representative for the O'Keefe Centre, Toronto, will present Beatrice Lillie on a double-bill with the Roberto Inglesias Ballet Espagnol at the O'Keefe next week. The concert-variety show, tagged "At Nine O'Clock," will spotlight the terp troupe in the first half of the presentation and the comedienne in the second part. The date is apparently to be Miss Lillie's only North American stand this season.

Cohen, incidentally, takes off on another one of his frequent trips today (Wed.) when he planes to London with his actress-wife, Hildy Parks. The trip will be one of his longest away from Manhattan as he's not due back until the end of the month. He's scheduled to spend about two weeks in London on business prior to returning with his wife aboard the Queen Elizabeth. The peripatetic producer has never travelled by ship before.

While in London, Cohen will confer with Juliette Greco, who's appearing there in a one-woman show at the Savoy Theatre. He's bringing her to Broadway next season as a "Nine O'Clock Theatre" presentation. The producer will also begin arrangements for his importation next season of "Beyond the Fringe," which he intends opening Oct. 27 in New York. Miss Greco's Main Stem preem is slated for September. "Fringe," the click British revue, is now in its 11th month on the West End at the Fortune Theatre.

The producer, who maintains a London office, will also look into casting prospects for his upcoming production on Broadway of the musical, "Baker Street." In addition, he'll edit and supervise "At the Drop of a Hat" for its taping in May as a one-hour show by David Susskind of Talent Associates-Paramount. "Hat," the two-man Michael Flanders - Donald Swann revue, was presented by Cohen on Broadway during the 1959-60 season.

Cohen will also scout other possible "Nine O'Clock Theatre" offerings for Broadway and properties for the O'Keefe while in London.

Equity Election

Continued from page 87

committee. The beef reads as follows:

"There has been an ever-increasing feeling that because of the way in which the members of the nominating committee are selected, the committee is far from representative of the entire membership. Do you know that, out of 10,000 Equity members, the total number of valid votes cast at the membership meeting in January 1962 was only 308? Were you one of the members whose choice was not recorded because you were out of town working at the time of the meeting, or because you live out of New York and were not given a chance to vote?"

Equity has been studying the possible adoption of a new procedure whereby the nominating committee would be elected by the membership on somewhat the same mail referendum basis as the election of officers and councillors.

Emlyn Williams

Continued from page 2

Equally well-written is the account of his Oxford days and some of the deep emotional problems that beset him at that time.

Among the warm and varied characters in Williams' recollections is Miss Cooke, the schoolteacher who so deeply influenced his life. One has no difficulty in recognizing here the origin of the role in Williams' play, "The Corn is Green," played on Broadway by Ethel Barrymore, and in films by Bette Davis.

"George" is that rare combination of personal remembering, a book that is at once delightful and important.

Rodo.

Legit Bits

Tom Leap, 10 years old, has joined the Broadway production of "The Sound of Music" as successor to 14-year-old **Joseph Stewart,** who's outgrown his part in the musical.

"Young Abe Lincoln," the children's show which **Jay Harnick** and **Robert K. Adams** have been touring this season, began a series of Saturday morning and afternoon performances last week at the Casino East Theatre, N.Y.

Howard Newman, who switched his pressagenting activities from legit to films, has been appointed studio publicity head for Samuel Bronston Productions and will headquarter in Madrid beginning April 15.

Broadway

Walter Winchell in from the Coast to catch up on the new shows.

Dore Schary guestspeaks at the Hotel Astor installation luncheon next Tuesday (10) of the B'nai B'rith Cinema Lodge.

This week's producer for the taped Shari Lewis children's puppet show on NBC is John Gerstad. He's also staging the comedy portion.

Laid out for the better part of two months with an attack of hepatitis, NBC News exec veep Bill McAndrew returned to his desk this week.

Bennett Cerf repeating (third year) as commerce and industry chairman of the Hope Chest campaign of the National Multiple Sclerosis Society.

Bernard Levine, last with American Express and previously with AP, INS and the N. Y. Journal-American, is the new publicity manager for Sabena Airlines.

Motion Picture & Amusements trades division of the UJA campaign (Loew's topper Laurence Tisch is chairman) plans a luncheon fundraiser May 24 at the Essex House.

Century Club, a group of ladies devoted to the theatre, holding a luncheon at $6.50 April 27 at the Hotel Commodore. A gift of money will then be made to the Actors Fund, an annual gesture of the club.

Katharine Cornell in and out of hospital near her Cape Cod home after painfully dislocating shoulder in a fall at her place, while rearranging furniture. Injury may necessitate surgery at a Boston hospital.

Albert Lewis, vaude and legit and film producer and one-time of the Lewis & (Max) Gordon producing team, is working on his memoirs which he will title "Famous First Nights In The New York Theatre." Through these he mirrors his own career.

Sol and Marion Schwartz back to the Coast after a three-day quickie when the Columbia production chief in Hollywood came to New York to powwow with Col prexy Abe Schneider and European production chieftain Mike Frankovich.

Le Chateau Richelieu's Peter Robotti is emulating Sardi's East by convoying diners from his East 52d St. restaurant to Times Sq. in a stationwagon, specifically for that purpose. Vincent Sardi Jr. bought an old London bus for similar shuttling from the east side to Times Sq.

Vinton Freedley, president of the Episcopal Actors' Guild of America, announces that by popular request there will be a repeat performance of "The Awakening" presented by the Episcopal Actors' Guild Players at the Little Church Around the Corner at the 4 p.m. Sunday (8).

Prof. Robert Gessner of NYU, just named film adviser to the Lincoln Center culture complex, shuttled to the Coast to (1) co-judge finalists of Society of Cinematologists competition for best film script and best picture ($1,000 apiece in prize loot), and (2) survey film instruction curricula at L.A. campuses for a N.Y. Times Sunday mag piece.

Those bullish reports on last week's Dublin premiere of "Photo Finish," the new Peter Ustinov play (script-star-direction), have Joseph E. Levine elated. Film company topper is in on the venture and will present it on Broadway (after London) next season. Quoting dispatches, the Dublin crix gave it unanimous huzzas.

Restaurant Assocates' pub-ad veepee Philip Miles, just back from a European o.o. and a first-time trip to Israel, noticed a just-building Desert Inn in Beersheba, financed by U.S.-Canadian-Israeli capital, which heralds itself as being "patterned after the famed Las Vegas hotel," sans gambling of course. It is 60 miles south of Tel Aviv and literally in the desert.

Frankfurt

By Hazel Guild
(2 *Fuerstenbergerstrasse;* 595751)

Ella Fitzgerald being paid $5,000 for a one-nighter in Germany.

Frankfurt City Stage invited to participate at the Berlin Festival Week this fall.

Thornton Wilder here for world preem of the opera, "Die Alkestiade," for which he did new text.

A German film expedition going through Asia making a documentary about Alexander the Great.

Thirty-one of the 320 films playing last year in Sweden came from Germany, with the highest number, 125, coming from the U.S.

East Germany clamping down on people who dare to view West German tele shows, urging the Commie youth groups to tear down antennas aimed at the West.

Maximilian Schell, since winning the New York Critics' Award for "Judgment at Nuremberg" being raised to $150,000 for his film role in Sartre's "No Exit," with Sophia Loren.

West Germany's Film Self-Censorship Board is getting tougher. Studies reveal that in 1954 only 34.4% of all the films were forbidden for young people under the age of 16, and by 1961 the percent banned for under-16ers had reached 54.6%.

German record star Gerhard Wendland making a big comeback with his platter, "Tanze mit mir in den Morgen" (Dance With Me Until Tomorrow) which has sold 750,000 platters. His last hit was in 1952, when "Die Beine von Dolores" (Dolores' Legs) was a top German disk.

Former UFA star Brigitte Horney doing a comeback with two productions in West German television, first the lead in the James Bridie play "Daphne Laureola" and then in the Horst Moennich drama, "The Fourth Place." The artist has been making her home in Boston, Mass.

Rome

By Robert F. Hawkins
(*Stampa Estera; Tel.* 675906)

Charlie Beal made RAI-TV appearance on "Jazz Time."

Mina recording song written in four languages for his own pic, "Eclipse."

Shivaji Ganesan, Indian actor-producer, here for brief o.o. before heading for Gotham (April 9).

Teresa Strich-Randall, Yank opera singer, in from Vienna to prep Rome Opera performance in "Ariadne."

Charlie Beal's stint at Excelsior Hotel's Rendez-Vous Room extended for another two months. It now runs through May.

Grigori Choukrai visited RAI-TV plant here as well as DeLaurentiis Studios during Roman o.o. Russo director is slated for Cannes Fest jury duty.

David Flexer, prexy of Inflight Motion Pictures, here to negotiate use of pre-release pic programs on Alitalia Flights after May 1; until then, TWA has flight-pic exclusive.

Ugo Calise, who recently sang for Jacueline Kennedy at Roman dinner, signed for month stint at Excelsior Hotel's Rendez-Vous Room, followed by summer-appearance at Excelsior, Lido Venice.

In-and-out: Vittorio DeSica, in from Hamburg and o.o. of "Altona" locations; UA's Norbert Auerbach and Erich Pleskow; Ken Hargreaves; Mo Rothman; George Sherman in; Stewart Granger back from Swiss vacation; Frank Wolff and wife Maureen Gavin back from Sicilian preem of his "Giuliano" pic; Abby Mann at the Grand; Ivan Triesault copped role in Disney's "Escapade in Florence"; Sophia Loren in from Paris after winding "Third Dimension."

Scotland

By Gordon Irving
(*Glasgow: DOUglas* 9999)

Rikki Fulton and Jack Milroy set for summer revue at King's Theatre, Edinburgh.

Bill McCue, Scot baritone, landed regular radio series "It's a Fine Thing To Sing" on Scott BBC.

Robert Wilson, Scot tenor, set for summer season at Capitol, Aberdeen, after Australia and New Zealand tour.

Eddie Fraser, radio and tv program topper, staging comedy "Wedding Fever," with Jimmy Logan, on local Scot tour.

Dickie Henderson, stage and tv comedian, off to Glasgow to ready plans for starring role in 1962 "Five Past Eight" at Alhambra there.

Chris Barber band inked to join Louis Armstrong show at Ibrox open-air stadium, Glasgow, in May. It will be Scotland's first outdoor jazz concert.

Freddie Carpenter, ace pantomime megger, planed to New York to o.o. shows. He recently finished staging record-breaking "Wish for Jamie" at Alhambra, Glasgow.

London

(*HYDe Park* 4561/2/3)

Thrush Sheila Southern opened a cabaret stint at Edmundo Ros' Club.

Henry Kendall out of hospital and feeling "better than I've felt for years."

Princess Margaret and Lord Snowdon visited "The Affair" at Strand Theatre.

Charles Chaplin to be nominated for honorary degree at Oxford University.

"A Thurber Carnival," with Tom Ewell, will open at the Savoy Theatre on April 11.

David Goddard named controller of bowling division of Associated British Cinemas.

Bandleader Bob Wallis, boss of the Storeyville Jazzmen, hospitalized for eye operation.

Gerard Oestreicher here to negotiate London presentation of his tuner, "Milk And Honey."

Marie Eambert will talk on "The Art of The Choreographer" at the Royal Society of Arts on April 11.

Vera Lynn entertained at a London police headquarters' dance, on condition that her auto wasn't towed away while the act was on.

Ilford's "Room At Top" abandoned its solo act policy in favor of revue. First one bowed April 3.

Cecil Bernstein, Granada-TV boss, planing to Manhattan this week.

C. S. Forester, Garson Kanin, William Meyers and Lewis Allen are among the U.S. visitors around town.

Comedian Frankie Howerd has been signed to play Fagin in "Oliver!" with a view to the Broadway engagement.

The 200th performance of "The Affair" at the Strand Theatre was marked by a backstage party, hosted by Henry Sherek.

Kevin O'Shea new press agent for the Mermaid Theatre, following Gerald Frow's departure to run the Theatre Royal, Margate.

Joseph Shrank's "The Magnificent Gourmet" will have Alfred Marks as its hero. E. P. Clift and Roger Stevens are to present it.

Archibald Ogden, for four years 20th-Fox's European story editor, made a director of new literary agancy, Anthony Shell Associates.

Barbara Halliwell took over femme lead of "Stop The World." Leading lady Anna Quayle is recovering from appendix operation.

Actor-author Hubert Gregg and his wife, Pat Kirkwood, have left U.K. to settle in Portugal. But they will commute for showbiz engagements.

Kenneth Williams will appear in only one of the two Peter Shaffer plays, "The Private Ear" and "The Public Eye," which Tennent's will stage at the Globe on May 10.

Anthony Kimmins' long running comedy, "The Amorous Prawn," has started a tour after nearly 1,000 West End performances. Evelyn Laye leads the cast, which is mainly the same as at the Piccadilly Theatre.

Next assignment for Diane Cilento, Alec McCowen, Gary Raymond and Lally Bowers will be "Castle In Sweden," which will open at nabe theatre Streatham Hill before the West End. David Pelham is the impresario.

Bernard Cribbins, Patricia Routledge, Joyce Blair, Erik Chitty and Terence Cooper are among those in the Peter Daubeny production of "Little Mary Sunshine," the American tuner, which is now on a pre-London tour.

Paris

By Gene Moskowitz
(66 *Ave. Breteuil; SUF* 5920)

A restaurant opened in the Cinerama Theatre.

There were 117 feature films shown on French tele last year.

Francis Cosne again was elected prexy of the Syndicate of French Film Producers.

Sophia Loren dubbing herself in the French-Italo costumer pic, "Madame Sans-Gene."

News on films in production now being added to newsreels to give films added publicity.

The Euro-Spirituals, songs with religioso and uplift themes to rock-n-roll rhythms, catching on here and being recorded by many top names.

Claude Chabrol to do a pic version of Francoise Sagan's hit legiter, "Castle in Sweden," after winding his presently prepping "Landru."

Ingrid Bergman to London for a stage stint in a reprise of Friedrich Durrenmatt's "The Visit," before doing the film version in Spain this summer.

Revival of Francois Billetdoux's play, "Tchin Tchin," starring Betsy Blair and Daniel Gelin, invited to the Spoleto Fest set for this summer in Italy.

Laurent Terzieff, after a tour of Italy with his successful legit revival of Andreyev's "Thought," will mount Ernest Hemingway's "The Fifth Column" at the Theatre Lutece next season.

French film pioneer Abel Gance prepping an action costumer, "Cyrano Bergerac and D'Artagnan" for later this year. Gance also skedded to do a feature pic in Cinerama, "The 100 Days," on Napoleon's return from Elba.

Zizi Jeanmaire's music hall show, which mixes acts, short ballets and her singing and dancing, to be transfered intact to Broadway early next season by David Merrick and Arthur Lesser. Roland Petit staged and choreographed this hit show here.

Alain Robbe-Grillet, author of the controversial pic "Last Year at Marienbad," turns director with "The Immortal," which he also scripted. It rolls in Turkey this summer with Jacques Doniol Vaeroze and Francoise Brion as the leads.

Italo sketch pic, "Boccaccio 70," to tee off the Cannes Film Fest May 7 in an out-of-competition slot. French pix up for Cannes competing, though not official as yet, are Robert Bresson's "Trial of Joan of Arc," Marcel Camus' "Bird of Paradise," Raymond Rouleau's "Passion" and Agnes Varda's "Cleo From 5 to 7."

Philadelphia

By Jerry Gaghan
(319 *N. 18th St.; Locust* 4-4848)

Eleanor Powell and her musical revue will open Park Playhouse for two weeks on May 21.

Genevieve and her new revue, "From Paris With Love," slated for the Arena, April 13.

City Council nixed request for $35,000 to air-condition John B. Kelley Playhouse in the Park.

Anthony Capano, whose father Frank was the late songwriter-publisher, to become a publisher-member of ASCAP.

Impresario Emma Feldman (Inquirer Charities, All Star Series, Etc.) left Temple Hospital, after a months' stay (23).

Sid Fisher (Eddie's brother) opening a talent agency here with Lou DeFinis, former casting director for "Jimmy Starr Show," West Coast telecast.

"We Take the Town" sudden demise gives a resulting two-week layoff to Harry Mulhern, Shubert manager, who will visit his son Leonard, manager of Palm Beach, Fla., Playhouse.

Vienna

By Emil W. Maass
(*Grosse Schiffgasse* 1 *A;* 356156)

Louis Armstrong All-Stars inked for May 10 in City Sport Hall.

Prater, capital's amusement district, opened with International Fair early in March.

Vienna Philharmonic will use the $60,000 willed by the late Bruno Walter for its pension fund.

Musica Antiqua orch guested in Hofburg under Rene Clemencic. All compositions date back to the year 1,000.

International Cultural Film week (March 26-31) in Palffy Palace drew well. U.S. entries were "Frontiers" and "Grand Canyon."

Las Vegas

By Forrest Duke
(*DUdley* 4-4141)

Timi Yuro, a hit at Thunderbird lounge, inked for Aug. 40 return by Dave Victorson.

Ruth Etting can be found at Rico's cocktail lounge these nights, where hubby Myrl Alderman is at the piano.

Al Morgan, now appearing in the Trop lounge, winged to Pittsburgh on his day off, inked a contract for 390 five-min. tele films for syndication.

Georgie Edwards, "Miss New Mexico of 1961" in the "Miss Universe" tilt, joined The Novelords as vocalist at the Golden Nugget.

Morty Gunty, replacing Jackie Mason in the Desert Inn Andy Williams starrer, doing his first nitery stint since being severely injured Dec. 11 in an auto accident.

Hollywood

William D. Swanson hopped to Tahiti.

Myrna Ross recuping from auto injuries.

Connie Stevens hopped to Honolulu.

Jim Garner will attend Berlin Film Fest.

Martha Raye okay after collapse on Malibu Beach.

Tony di Milo underwent surgery for ruptured disk.

Jack Glazer recuping at home from major surgery.

Arnold Maxin in from Gotham on MGM Records biz.

Sy Bartlett to do bally tour in the east for "Cape Fear."

George Stevens Jr. named as State Dept. delegate to Cannes Fest.

Sol C. Siegal to London for confabs with John Patrick on "Feather in Her Hat."

Fred MacMurray will narrate film for United Fund and Community Chest.

Ricardo Montalban left for "Grand Duke and Mr. Pimm" location in Rome.

Ann del Valle joined George Stevens' praisery dept. for "Greatest Story Ever Told."

Dean Martin does sixth annual emsee chore for SHARE Inc., May 19 at the Moulin Rouge.

Howard Newman set as studio publicity head for Samuel Bronston Productions in Madrid.

Frank Sinatra appears April 8 at benefit in Acapulco, Mex., for Mexican children's hospital wing.

Eugene V. Klein chairs Southern Calif. region's America-Israel Cultural Foundation, succeeding Harold Mirisch.

Richard Widmark and Gene Kelly are SAG reps on committee to select an American film entry for Cannes Film Fest.

Frank P. Stagen joined National General Theatres & Television as special assistant to prexy Eugene V. Klein in real estate projects.

Chicago

(*DElaware* 7-4984)

"Judgment at Nuremberg" set for May 24 opening at Cinestage.

Shakespeare's "As You Like It" is current Goodman Theatre production.

"Tender Trap" opened last night (Tues.) at Candlelight Dinner Playhouse.

Val Bettin guest stars in Chicago U. Theatre presentation of "Murder In Cathedral."

G. B. Shaw's last play, "Far Fetched Fables," launching a new southside group, The Last Stage.

Maceo Anderson, of Four Step Bros., and his wife have opened a restaurant on the southside, Lola's Cuisine.

With resident comic Phil Tucker ending his stay, Cloister Inn booked a group called Satan and the Angels, joining the twist kick.

Teatro Del Lago in suburban Wilmette notches its 35th anni this week. It's owned by Sam Meyers, board chairman of Illinois Allied.

Producer Bill Rebane and publicist Larry Leverett off to N.Y. to peddle their latest film short, "Dance Craze," under their Independent Artists Pictures banner.

Legit pressagent Danny Newman in Gotham to confer with Oliver Rea on subscription plans for the theatre Tyrone Guthrie plans to open in Minneapolis next year.

McVickers undergoing physical revisions for opening of "La Plume de Ma Tante" on April 17, with Todd-AO projection booth coming out, the first 10 rows being elevated, and the sound system improved.

Palm Springs

By A. P. Scully
(*Tel. FA* 4-1828)

Tex Kidwell back in Silver Palm Room for Sunday brunches.

Gene Barry likes nitery stint but is up for a new tv series next season.

Mel Blanc still taking therapeutic baths as a result of that old car crackup.

Frankie Laine tapped to marshall Desert Circus, with Lolly Parsons as queen.

Kay Gable selling her Bermuda Dunes villa, desert home of the late king.

Sam Goldwyn expects to sign Judy Garland for a pic after she completes "A Child Is Waiting."

OBITUARIES

FREDDIE SCHADER

Fredric F. Schader, pioneer VARIETY staffer but for the past 40 years or so a legit and film publicist, advance agent and general show business press rep, died April 2 at his home in The Bronx following a protracted illness. He was 77. Lone survivor is his wife, Rae, who was equally wellknown in show biz circles.

Member of ATPAM (Assn. of Theatrical Press Agents & Managers) since the union's inception, he was also its steward in Detroit where he was long active handling, at various times, such activities as the Detroit Auto Show, the Detroit Symphony, and Fox's Theatre there. At various times he was ahead of and "behind" such ventures as the Civic Light Opera, "Private Lives," "I Remember Mama," "Guys and Dolls," the Japanese Opera Co., and any number of other Shubert shows and for others.

Fred, as was his reviewer's signature when on VARIETY, was one of founder Sime Silverman's early staffers in the 1920s and handled the then burgeoning motion picture department which was eventually to displace vaudeville as the lead-off department in the paper. If Schader did not originate the film boxoffice grosses he certainly had much to do with its editorial handling at that time. It was this interest in the film business that prompted his resignation to join Paramount-Publix.

Funeral services tomorrow (Thurs.) at Boyertown Chapel, 2458 Webster Ave., The Bronx, N.Y.

MRS. SOL C. SIEGEL

Mrs. Ruth Siegel, 53, wife of Sol C. Siegel, now an independent film producer and until recently Metro production head, died of a cerebral hemorrhage in Cedars of Lebanon Hospital, Hollywood, March 31.

Survivors besides her husband include three sons, Norman, Richard and Andrew; a sister, Mrs. Kittie Mager, and a brother, Sol Shore.

GEORGE URIE SCOTT

George Urie Scott, 80, noted Scot exhibitor and theatre owner, died March 23 in Glasgow. A pioneer of the film trade in Scotland, he dated back to the days when payees handed in empty jelly jars for admission money. Prospering, he built up a circuit of cinemas.

With Sir Alexander King, now also a cinema magnate, he built the Ascot cinema, now the Gaumont, at Anniesland, Glasgow. He was associated with the late Harry McKelvie, impresario and theatre owner, as joint managing-director of the Empress and Pavilion Theatres, becoming sole managing-director of the latter, a city-center vaudery, in 1946.

In vaude he helped advance the careers of leading Scot comedians, including the late Tommy Morgan. He also was active in the Cinematograph Exhibitors' Assn. of Great Britain.

Survived by his wife and daughter.

AURA ABRANCHES

Aura Abranches Grijo, 67, legit actress, died in Lisbon after a long illness March 23. Daughter of actor-manager Luis Ruas and legit star Adelina Abranches, widow of actor-manager Joaquim Grijo was a member of one of the oldest Portuguese theatrical dynasties.

She appeared on the stage of the Teatro Nacional at the age of six. As a writer, she wrote six successful plays and wrote in newspapers and magazines. Until a year ago she had a children's program on Portuguese tv and was a member of the Teatro Nacional Co.

Survived by brother, actor-manager Alfredo Ruas, and by a son, painter Fernando Abranches.

M. H. BRANDON

M. H. Brandon, 65, a pioneer figure in the film transfer business, died in Memphis March 31, apparently of a heart attack. He was a founder of Film Transfer, that city, and Transway in New Orleans, and formerly was a director of National Film Service. At his death he was president of Air Dispatch, second largest airfreight forwarding firm in the U.S.

A son, Gilbert, heads the Memphis company, and another son, Daniel, is president of the New Orleans operation. Mr. Brandon started in the business more than 30 years ago. Also survived by his wife.

PAUL VAL

Paul Val, 75, oldtimer in films, died March 23 in Hollywood. He dated from 1910, having worked with such pioneer players as Mary Pickford and Ruth Roland. By 1922 he was a director at Universal City handling many of the silent westerns starring Hoot Gibson and Harry Carey. From 1926 to 1930 he was production manager at First National, prior to latter's absorption by Warners.

In later years Val was studio manager for RKO. He also produced at Universal from which post he retired in 1948.

Two sons survive.

GORDON GILMOUR

Gordon Gilmour, 48, actor and playwright, died March 8 at Aberdour, Fife, Scotland. He acted for some years with the former Wilson Barrett repertory company and also worked in repertory at Darlington, Newcastle, Reading, Edinburgh and in London. He had appeared at Edinburgh Festivals in "The Saxon Saint," "The Bruce" and "The Hidden King," and also staged John Masefield's play "Good Friday." For some years he taught at drama school in Edinburgh.

His plays included "Moon on the Manor," "Hallow'een Party" and "The Glengorm Story."

PETER GAWTHORNE

Peter Gawthorne, 77, actor, died March 17 in London. After studying at the Academy of Dramatic Art he made his first stage appearance at His Majesty's Theatre in 1906. Credits included numerous appearances in musical comedy, notably in "A Country Girl" at Daly's, "Toto" "High Jinks," "Maid Of The Mountains." He made several trips to America and Australia and filmed in England and Hollywood.

Gawthorne was the author of "The Island King," which he produced and in which he also starred.

MAURICE A. BAKER

Maurice A. Baker, 65, veteran theatre manager who began his career as a vaude performer, died March 29 in Youngstown, O., where he was manager of the Palace Theatre. A native of Toledo, he was a piano player for silent films and in 1920 became New England district manager for Paramount Publix.

Baker managed theatres in South Bend, Ind., and Steubenville, O., before coming to the Palace, Youngstown, in 1944.

Surviving are his wife, two stepdaughters and two sisters.

JOHN WHITEHEAD

John Whitehead, 89, an extra in "The Great Train Robbery" in 1903 and still with two pictures unreleased, died in Hollywood March 21. He had been a Hollywood extra for many years, appeared in the original production of "Ben-Hur" and recently was in John Ford's "The Man Who Shot Liberty Valance" and Yul Brynner's "Escape from Zahrain," both still to go out in distribution.

Actor was one of oldest active thesps in the industry.

RODERICO NEYRA

Roderico Neyra, 57, nitery revue producer who was better known as Rodney, died recently of a heart ailment in Mexico City. Noted for his lavish productions in the Mexican capital, he previously was a producer in Cuba.

For a time he also staged musical numbers in Hollywood films. He was a refugee from the Castro regime.

LILLIAN R. DIXON

Lillian R. Dixon, 69, who trouped in vaudeville, died in Van Nuys, Calif., March 23 after a short illness.

She started with Bart McHugh acts around Philadelphia in 1915, and later worked with her sister, Jane, and Howard May as a threesome billed as the Crane Sisters & May. Survived by her husband, a son and two sisters.

EDWARD DODDS

Edward Dodds, 64, pioneer assistant director and for past 15 years a UI unit production manager, died in Hollywood March 28 after a long illness. He had been with the studio for more than 40 years.

His wife, son and parents survive.

RUSS SCOTT STEWART

Russ Scott Stewart, 20, an employee in the general services department of the American Broadcasting Co. in Chicago, died in that city March 28.

His father, Russ Stewart, is executive vice president of the newspaper division of Field Enterprises Inc.

MATTHEW J. FREED

Matthew J. Freed, 52, former district manager for Lippert Theatres in the San Joaquin Valley and California and later an indie producer for a brief period, died of a heart attack March 24 in Hollywood. He had been in semi-retirement.

Three sons survive.

Mrs. Eve Jacoby Gould, wife of Symon Gould, quondam film critic, president of the Film Club, and 1960 Presidential candidate for the Vegetarian party, died in New York at 64. Besides her husband, a son survives.

Richard W. Broemel, 64, a musician with the National Broadcasting Co. in Chicago for the last 25 years, died March 21 in that city. He is survived by a wife, two sons and a daughter.

Father, 68, of actor Jack Lemmon died of cancer March 30 in a Santa Monica, Cal., hospital. John Uhler Lemmon was a retired veepee of the Doughnut Corp. of America.

Wife, 58, of William B. Dover, exec story editor of Walt Disney Productions, died March 28 in Hollywood after a long illness. Daughter also survives.

Bela von Block, 73, film actor from 1924 to 1929 when he retired to enter the realty biz, died March 23 in Hollywood. His wife, son and daughter survive.

Brother, 27, of actress Julie Newmar, died March 24 shortly after being fatally injured in a skiing accident in the Snow Valley area, Cal.

Wife, 55, of William L. Stuart, writer-producer, died March 25 in Hollywood. Two sons and two daughters also survive.

Mother, 72, of legit producer S. M. Chartock died April 1 at her home in Brooklyn.

Frank R. Veazie, 71, longtime pianist-violinist, died recently in Whitefield, N. H.

Mother, 89, of film-tv producer William H. Wright, died March 26 in Lawrenceburg, Ind.

HENRY I. MARSHALL
I'll see that you're always remembered
thru your beautiful music DAD
April 4, 1958 ARDATH and JIMMIE

'Gideon' TV B.O.

Continued from page 1

derlying rubs to all the hoopla and discussion attendant last week's telecast of the Paddy Chayefsky play from its Broadway berth at the Plymouth Theatre. The gross at the Plymouth for the five telecast performances was $22,589 on a b.o. scale ranging from $3 to $7.50. The N.Y. production, incidentally, is on twofers.

It's the intention of Dynamic Theatre Network Inc., which conducted the Rochester experiment, to eventually build a closed-circuit network of 180 cities for the relaying of actual performances of Broadway shows and other presentations. Such a network operation, it's been suggested, could provide a one-nite gross of staggering proportions which would naturally benefit the production involved. But, as indicated by the Rochester receipts, having a closed-circuit outlet doesn't necessarily guarantee a b.o. bonanza. As in all forms of show business, the essential ingredient is the product.

Other Considerations

Thus, it would seem the best bet for presentation on a closed-circuit hookup would be an established hit or new property with built-in lure value. However, getting vehicles of that nature could be a difficult matter, principally because of opposition from film companies. Some picture executives have expressed the attitude that closed-circuit telecasting of Broadway shows would reduce their value for films.

The revenue being paid for the film rights to legit properties is continuously rising (the high at present is the minimum $5,500,000 Warner Bros. deal for "My Fair Lady) and legit producers may be reluctant to take a chance on weakening their bargaining position on picture sales. However, it's understood 20th-Fox, which purchased the film rights to the current Broadway production of "Take Her, She's Mine," had no objection to an original plan by Dynamic to telecast the comedy to Rochester. That project didn't materialize.

The "Take Her" situation, however, would have involved telecasting to Rochester only rather than a network of cities. That, according to Arthur Cantor, coproducer with Fred Coe of "Gideon," was also taken into consideration when the deal for the Chayefsky play was made as there are negotiations underway for a film sale of the property.

Cantor, who is also a Broadway pressagent, probably anticipated the enormous publicity that's been garnered by "Gideon" from its closed-circuit presentation. The press coverage has been particularly heavy in the N.Y. Times which frontpaged the event in its Thursday (29) editions.

Besides the b.o. element and the possible dissipation of a production's subsidiary rights, another major matter to be considered in the establishment of a closed-circuit network is the equipment factor. This would naturally involve a hefty financial outlay. Incidentally, the Rochester gross on "Gideon" represents a negligible take for Dynamic considering that it presumably reflects b.o. income before deduction of the theatre's share. Besides payments to performers and technicans, Dynamic also shelled out $10,000 for the right to transmit "Gideon."

There have been four prior closed-circuit telecasts of theatrical productions, three of those by Theatre Network Television. In 1952, TNT presented two Metropolitan Opera productions to a closed-circuit network of 35 cities. In 1954, DuMont telecast the "ANTA Album" from Broadway to about 25 cities. Last year, TNT handled a performance of "Show Girl" from its Main Stem showcase, the O'Neill Theatre, to 5,800-Telemeter pay-tv subscribers in Etobicoke, a suburb of Toronto.

It's the opinion of TNT president Nate Halpern, based on his firm's past experiences with closed-circuit telecasting of theatrical productions, that economics, not technical matters, will determine the success of closed-circuit television. As he puts it, "A strong attraction will have a strong b.o."

BIRTHS

Mr. and Mrs. Jerry Ashe, son, Chicago, March 23. Father is on news staff of WBBM Radio there.

Mr. and Mrs. Bob Tracy, daughter, Pittsburgh, March 21. Father, a KDKA deejay, is also weatherman and sportscaster on KDKA-TV.

Mr. and Mrs. Edward Barsky, son, Philadelphia, March 26. Father is MGM Records distributor.

Mr. and Mrs. Arnold Michaelis, daughter, New York, recently. Father is producer of the "Adlai Stevenson Reports" show on ABC-TV.

Mr. and Mrs. Lowell Howard, daughter, Philadelphia, March 19. Father is WHAT and WPEN disk jockey.

Mr. and Mrs. Mickey Rooney, son, Santa Monica, Cal., March 30. Actor, five times previously married, has three sons, and this is the couple's own third. Mrs. Rooney is the former Barbara Ann Thomason.

MARRIAGES

Margaret Worsfold to Clinton Ford, London, March 15. Bride is a dancer; he's a pop singer.

Dorothy Nichol to Michael Pearce, London, March 26. Bride is a member of the BBC TV Toppers dancing troupe; he's a legit assistant stage manager.

Page Morton to William Black, Stamford, Conn., March 27. Bride is a pianist-singer; he's board chairman and founder of Chock Full O' Nuts, an eatery chain, and former husband of singer Jean Martin.

Patricia Day Bennett to Sol Stein, March 31, New York. Groom is a playwright and former executive veepee of Mid-Century Book Society; bride is also a former veep of the same book outfit.

June L. Herman to Robert Modell Shaplen, March 31, Rochester, N.Y. Bride is a senior editor for Macmillan; groom is a New Yorker staffer. His father, the late Joseph Shaplen, was a labor reporter for the N.Y. Times.

Ingrid Goude to Jerome K. Ohrbach, April 1, Palm Springs. Bride, a Swedish actress, was Miss Sweden of 1956; groom heads the department store chain of which his father, Nathan M. Ohrbach, is board chairman.

Nancy Thomas to Alvin Lerner, New York, March 26. He's assistant manager of Criterion Theatre, N.Y.

A.C. Ready for Easter

Continued from page 1

the spring and early summer events. Beginning April 14 the Palm Sunday-Easter Sunday period will have the U. S. Air Force band here for two concerts.

The 30th Palm Sunday Boardwalk of pre-Easter fashions will take place Sunday April 15, with the 12 best dressed women receiving orchids. On Easter Saturday, the first boardwalk boat show will open on Convention Hall Plaza.

Easter Sunday starts with the annual sunrise service to be held in the Garden Pier amphitheatre rather than Steel Pier whose end is being repaired. The Steel Pier will open for the Easter Sunday weekend with Ray McKinley and the Glenn Miller orchestra and Linda Scott coming in.

The 87th annual Easter parade will be staged on the boardwalk and will feature the selection of the 10 most chic women's bonnets and the 10 best dressed men. Top winners will receive a diamond crested bangle bracelet for the woman and a $100 Stetson for the man.

Armed Forces day will be observed the weekend of May 19-20. The bathing season opens on Memorial Day, but the life guards go on duty the Sunday before, May 27th. City again sponsors a fashion show with the traditional unlocking of the ocean.

Season gets into full swing the last week of June with major nightclubs booking names and spots shuttered for the winter reopening.

JFK's Birthday Show

Continued from page 1

circuit telecast into certain New England and other adjoining key cities is planned, the viewers in theatres, hotel ballrooms and auditoriums to pay a more nominal fee to help swell the Demo political fund.

The four-star portion will be timetabled to 9-10 p.m. that night. The President will deliver an address for an ensuing half-hour. The $1,000 payees will have the privilege of dining in "the Presidential enclosure." It is expected there will be supplementary talent which will "drop in" after they complete their shows (especially the legiters) after 11 p.m.

Democratic civic leaders met at United Artists prexy Arthur B. Krim's East 69th St. apartment last week to map the campaign. He and Mrs. Anna M. Rosenberg are cochairman of the birthday ball. UA board chairman Robert S. Benjamin, Trenton lady banker Mrs. Mary G. Roebling, New York Mayor Robert F. Wagner, showman-industrialist Harry E. Gould were other attendees at the Krim manse planning the rally.

HAROLD FIELDING

proudly lists his American successes in Great Britain

RODGERS & HAMMERSTEIN'S
"CINDERELLA"
(Original stage version which broke all records in the history of British pantomime at the London Coliseum)

COLE PORTER'S
"ALADDIN"
(Original stage version created by Robert Helpmann)

FREDERICK BRISSON'S production of
"The GAZEBO"
(479 performances at the Savoy Theatre, London)

KERMIT BLOOMGARDEN'S production of
"The MUSIC MAN"
(Now on National Tour after triumphant season at the Adelphi Theatre, London)

IAN CARMICHAEL and MURIEL PAVLOW in
"CRITIC'S CHOICE"
(Now at the Vaudeville Theatre, London)

"A THURBER CARNIVAL"
(Opening at the Savoy Theatre on April 11th)

Soon to be followed by...

FREDERICK BRISSON'S production of
"UNDER THE YUM YUM TREE"

"SEND ME NO FLOWERS"

NOEL COWARD'S
"SAIL AWAY"

FIELDING HOUSE 13 BRUTON STREET LONDON W.1

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VARIETY

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COMEDY: KING OF (NITE) CLUBS

Seattle Fair Fever in High; Claims Record Show Biz Advance: $7½ Mil.

By DON REED

Seattle, April 10.

Big furor per the Seattle World's Fair here currently is the big noise being made by apartment dwellers who have been evicted to make room for visitors to the Fair which opens April 21. City council early this year passed an ordinance easing regulations for transient rooms so apartments could be used for visitors. Various methods were used to oust tenants—one that caused bitterest outcry was upping rents 50 to 300%.

City dads, beset with protests, say they are powerless to set apartment rates (they did rescind the

(Continued on page 80)

New Orleans' New Mayor Former Actor, Studio Hand; Very Amusement-Minded

New Orleans, April 10.

Interim Mayor Victor H. Schiro, who was elected Tuesday (3) to a full four-year term by an overwhelming majority, had ambitions to become an actor 30 years ago.

He performed with small stock companies and in amateur productions and then set out for

(Continued on page 86)

TV-MADE COMICS ECLIPSE CHIRPS

The accent is on comedy anew, in cafes as well as other branches of show biz. The renewed vigor of the comedians has been especially evident by the number of new eligibles for the bigtime. More comics have come up in the last few years than singers. The public seems ready to laugh again.

This is one of the legacies left by the Jack Paar show, which bowed out of its late-at-night spectrum a couple of weeks ago. Although many of the zanies showcased on that show have been around, it was that program

(Continued on page 86)

Polydor Label Waltzes Up Lady Chatterley's Trysts In German Disk Bestseller

Hamburg, April 10.

Ever since the widely publicized court case in London last year whipped up public interest once more in D. H. Lawrence's detailed account of Lady Chatterley's love life, the diskeries have been riding along on the bandwagon, first of all with readings from the book

(Continued on page 87)

Next Move Up to MCA In Decca Merger: Rackmil; U's Peak Earnings

By JACK PITMAN

The Music Corp. of America-Decca Records merger talks have progressed to the point of discussion of just how such a merger would be effected. Milton R. Rackmil, prexy of Decca and Universal Pictures, told the annual meeting of Universal stockholders in New York yesterday (Tues.) morning. The U meeting preceded the annual Decca meeting in the afternoon.

Rackmil's statement re Decca and MCA was his first formal acknowledgment that such talks have been going on. Prexy said there are various possibilities of

(Continued on page 4)

Another Senator Tees Off on Pix As Evil Envoys

Washington, April 10.

In one of the more sweeping condemnations of its genre in recent months, Sen. Ralph Yarborough (D.-Tex.) teed off on American motion picture and telefilm exports and their impact on Uncle Sam's "image."

He said: "members of every group (exchange students from overseas) tell us that they have

(Continued on page 86)

Yanks' Cannes Pic: O'Neill 'Journey'

The official U.S. entry at the upcoming Cannes film fest (May 7-24) will be newcomer film producer Ely Landau's still distributor-less "Long Day's Journey Into Night," from Eugene O'Neill's play. Interesting aspect of the selection is that it is the first one made by the eight-man committee of actors,

(Continued on page 87)

PRINCE PHILIP TO BOW ON BRIT. COMM'L TV

London, April 10.

Prince Philip, who has just returned from a two-month, 11-country tour of South America, has agreed to appear on Associated-Rediffusion's current affairs program, "This Week." He will report on his visit and deal specifically with the new opportunities for Britain that South America offers today.

This marks the first time he has appeared on the commercial web, all previous video appearances having been on BBC.

COLUMBIA'S BIG SPRING ATTRACTIONS...

GLENN FORD LEE REMICK
"EXPERIMENT IN TERROR"
A BLAKE EDWARDS PRODUCTION

ROSALIND RUSSELL JACK HAWKINS
ACADEMY AWARD WINNER MAXIMILIAN SCHELL RICHARD BEYMER
"FIVE FINGER EXERCISE"
A FREDERICK BRISSON PRODUCTION

MICKEY MANTLE ROGER MARIS
"SAFE AT HOME"
A NAUD-HAMILBURG PRODUCTION

and that
CHUBBY CHECKER
special
"DON'T KNOCK THE TWIST"
A FOUR LEAF PRODUCTION

...TO ATTRACT BIG SPRING BIZ!

Last Tent Show; Schaffner 'Toby' Ending Forever

Wapello, Ia., April 10.

The "Toby" tent show, born in 1912 and multiplying to 300 companies during the 1920s, may be in its final season. This is because Neil and Caroline Schaffner, the classic Toby and Susie comic pair of the last surviving troupe, are going to retire after the present, their 40th, season.

Toby Haxton, a comic character in "Clouds and Sunshine," a hokum

(Continued on page 80)

Catholic Church To Get Tougher?

Reports from Rome last week indicated the Roman Catholic church is preparing a stiffer attitude toward films, broadcasting and the press. Church hierarchy, when it meets there Oct. 11, is expected to take up measures to regulate aforesaid media. Any resulting actions would, of course, only affect Catholics directly, but obviously in many sectors of the globe the subsequent influence is substantial.

A body of the ecumenical council of the church is now drafting the agenda for October.

PAAR WITHIN MINUTE OF SRO STATUS IN FALL

Jack Paar's primetime stanza is all but SRO for fall. Only thing available at the moment is an alternate week minute in the Friday-at-10 hour.

Ronson, Polaroid, Mogen David, Kimberly-Clark, Union Carbide, Contac and P. Lorillard, which was Paar's first prime time bankroller, are all in for the ride.

Ringling Circus a Top Spectacle As 'Greatest Show' Kicks Off Tour in N.Y.

By JACK PITMAN

Ringling Bros. and Barnum & Bailey's three-ringer for '62 is one of its best editions in recent years. New display opened last Wednesday (4) at Madison Square Garden, N.Y., for 40 days, this being the perennial tour kickoff booking, albeit this year coming after an eight-week road "tryout."

The warmup was cued to some extent by the addition of new acts, but primarily added up to a kind of break-in for the logistical streamlining effected in doses over the past few seasons by prez John Ringling North and exec director Arthur M. Concello.

Net result is that the "greatest show" has virtually eliminated its canvastop stands on municipal turf, and the tour is now geared almost entirely to indoor arenas. Several factors enter in, but the chief reason for dropping the tent was fiscal in response to both offish gate and upping maintenance. By scheduling only established arena locations, the sawduster saves sizable coin on promotion and manpower, simply because such hardtoppers as the Garden are permanently staffed to handle the advance miscellany. Formerly, as many as 90 or more men would work in front.

Avoids Extra Costs

Moreover, the new routing also avoids certain supplemental costs entailed by tent-pitching on muny property—as for instance when the show would set up on park terrain on the Chicago lakefront. (This year it plays the International Amphitheatre in Chi.)

(Continued on page 72)

Nat King Cole Digs Low Income Tax Rates & No Racial Bias in Mexico

Mexico City, April 10.

Nat King Cole, repeating his success of last year in his recent nightclub engagement here, expressed a great liking for Mexico on two counts: (1) the lightweight income tax which averages a 15 to 20% bite for upper income groups; (2) absolute lack of racial discrimination.

Cole said he'd like to retire but that "Mr. Income Tax" doesn't let him, and so he has to keep on the old warbling grind. It pays off, since the Negro singer is investing $500,000 in his Mexican starrer, "The English Teacher," with Maria Felix for the femme lead. Miguel Zacarias will produce.

Cole said that difficulties with the Mexican idiom impede visits by many American entertainers for nightclub and vaude dates. As for himself, he has improved his command of the lingo and this time the smiles were not as broad as he only slightly fractured pure Castilian.

New JFK Arts 'Advisors'

Washington, April 10.

Latest round of appointees by President Kennedy to the Advisory Committee on the Arts of the projected National Cultural Center include one theatrical producer, one broadcaster and one college prexy.

They are: Alfred de Liagre Jr., producer of such plays as "Girls in 509," "Nature's Way" and "Janus"; Robert Saudek, ex-ABC v.p. (1934-51) and director of the Ford Foundation's Television Workshop; and Yale prexy Whitney Griswold.

The Advisory Committee so far is taking on a very classy complexion, more than verging on the highbrow, if not egghead.

German Pix Stars Form Own Producing Co. To Bolster Native Industry

Frankfurt, April 10.

Some of the leading West German film personalities, including Maria Schell, O. W. Fischer, Lilli Palmer and Maximilian Schell, have decided to come to the aid of the troubled West German film industry by forming their own company. The four have just merged into a company called Star Allianz Film Production Corp. Aim of the new production outfit will be to product good and artistically worthwhile films.

First project of the new company is the film, "Maria Stuart," based on the Schiller drama, with a script by Oliver Storz. The pic, to be made with widescreen process, will start production in 1963, with Maria Schell playing Maria Stuart and Lilli Palmer as Elisabeth.

It is estimated that this first production will be a costly one for Germany, with budget around $1,-

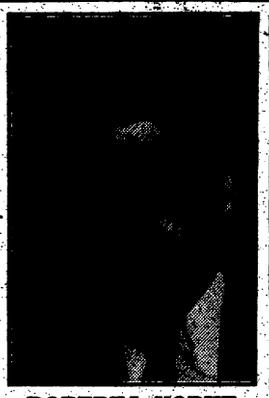
(Continued on page 87)

Robt. Kennedys Host Belafontes in D.C.

Washington, April 10.

Attorney General and Mrs. Robert F. Kennedy hosted a party for Harry Belafonte and his wife at the Justice Dept. yesterday (Monday). Associate Supreme Court Justice William O. Douglas and Mrs. Douglas were special guests of honor.

Function was in connection with a benefit to be given by Belafonte, along with African songstress Miriam Makeba, for the Foreign Student Service Council April 28. Council, a private agency to lend overseas scholars a hand here, is headed by Douglas, an old friend of Robert Kennedy since the days they toured Russia together for six weeks.



ROBERT L. YORKE

Division Vice-President, RCA Victor Records, says:

"We are delighted, the busy, PAUL ANKA found time, despite myriad commitments to appear at the Eden Roc for the NARM now in convention at Miami Beach.

"A magnificent gesture by PAUL ANKA to an alert and co-operative organization."

Boxer's Death Stirs D.C. Solon To K.O. Fightcasts

Washington, April 10.

First legislative repercussion from the death of boxer Benny Paret came as a hard right to broadcasting—a bill banning fightcasts from radio and television.

On the day of Peret's demise as result of ring injuries, Rep. Abraham Multer, Brooklyn Democrat, unleashed an attack on boxing in general, declaring:

"It seems incomprehensible to me that we can continue to allow this legalized murder to go on. If the boxing commissioners of the various States cannot, or will not, see that proper precautionary measures are taken then I cannot see any alternative but to have the Federal Government intervene."

Only way to curb the fight game

(Continued on page 86)

Anna Maria's 70G For 4 Vegas Weeks

Hollywood, April 10.

Anna Maria Alberghetti will get $17,500 weekly for her four-frame stand at the Desert Inn, Las Vegas, opening Aug. 7. Chirp recently departed topline spot in Broadway smash "Carnival" after 51 weeks. Her deal in the legiter called for her to receive 5% of the gross. Last week the show grossed $53,800.

Miss Alberghetti is now playing a date in Puerto Rico. Her "Carnival" contract calls for her to return to show for its runs here and in San Francisco under Civic Light Opera Co. auspices. She also must do eight more weeks in the hit in New York. She returns to show there Sept. 24.

Alan King's Jaundiced Eye Book on Suburbia

"Anybody Who Owns His Own Home Deserves It" by Alan King (with Kathryn Ryan) (Dutton; $3.50) is a witty, biting study of suburbia and its organized horrors. Prominent standup comic brings much of his speaking style to this tome, in which he seems to find himself in complete agreement with the last civilized holdout against rural emigration, the late George Jean Nathan, who contended that the only place from which an adult male could operate with effectiveness and dignity was from a comfortable suite in a Manhattan midtown hotel.

King would have readers believe that, like many men, he was coerced and bludgeoned by his attractive wife into moving from an adequate city apartment into a succession of hapless suburban properties. His reports on real-estate speculators, moving men,

(Continued on page 84)

Oh What a Beautiful Evening!

World Federalist-Salute to the Late Hammerstein 2d Not An "And Then He Wrote" Affair

In VARIETY's anniversary number of Jan. 5, 1944, Oscar Hammerstein 2d ran an ad in which he listed the string of five flops that preceded his "Oklahoma" click, closing with this pithy message: "I've Done It Before And I Can Do It Again." Unfortunately, he can't.

However, the first musical festival given in his honor two years after his death, clearly demonstrated that he was a word-master in his song contributions whether he was connected with a hit or a flop and that he left a lyrical legacy that will be long remembered and sung.

The simplicity and honesty of his lyrics were the key to the production staged for the benefit of United World Federalists at New York's 46th St. Theatre last Sunday (8) with tix scaled from $50 down. A beloved man of the theatre, Hammerstein had and kept lots of show biz friends, and a representative group was on stage and in the audience to salute him financially and the World Fed-

(Continued on page 86)

Sinatra's British Tour

London, April 10.

Frank Sinatra's projected concert tour in Britain may be highlighted by an appearance on Associated TeleVision's "Sunday Night At The London Palladium." That the singer is considering offers for the ATV prime timer was revealed by Leslie Grade, topper of the Grade Organization. He said there is a strong possibility that Sinatra would top a June bill.

Singer is due in here at the end of May for four charity concerts. He is to be repped in this country by the Harold Davison office which is arranging the concerts with the Variety Club of Great Britain.

Senate Snag Hits JFK's Pitch for $25,000,000 Pavilion at '64 N.Y. Fair

Washington, April 10.

President Kennedy's request for $25,000,000 to build a U. S. pavilion at the 1964 World's Fair in New York is running into you-can't-have-your-cake-and-eat-it-too arguments in the Senate. So the Gotham fair may have to settle for half a loaf.

Stumbling block arising during Senate Appropriations Subcommittee hearings on the money item was the fair corporation's insistence that it will have to tear down the U. S. exhibit afterwards and its unwillingness to reimburse the Treasury for shelling out the funds.

Sen. Frank Lausche (D.-O.) got the influential support of Senate Foreign Relations Chairman J. William Fulbright (D-Ark.) in his position that any funds going to the fair should be coupled with a condition that they be repaid. Ac-

(Continued on page 86)

Lambs' Tiptop Salute To Top Tapster Astaire

It's curious to note that Fred Astaire, honored on Saturday (7) by the Lambs with a Gambol in the New York fold, should get accolades at a time when tapstering is virtually a lost art. At Astaire's peak, it was a dance form that was virtually elevated to a ballet by a few top dancers of the era. Today's entertainment economics are such that a comeback is highly improbable.

Astaire, a Lamb since 1922, is naturally remembered as part of the famed Fred & Adele Astaire, in major musicals on Broadway, and for a series of RKO pictures which provided top boxoffice. Today, judging by the turnout at the

(Continued on page 86)

Nitery Act Buys Time On Mpls. Radio Outlet to Plug Selves & Push Their LPs

Minneapolis, April 10.

What may be the first instance anywhere of a nightclub act partially sponsoring an air program and entrusting to a radio station the exclusive sale of its recordings is the Four Saints' deal with Stan Hubbard's KSTP Radio, NBC's Twin Cities affiliate.

Pact runs for 26 weeks and has the Four Saints, a vocal-instrumental group, sponsoring the opening hour, 1:30 to 2:30 a.m., segment of the early Saturday Ed Hinshaw disk jockey show which, in its entirely, extends to 6:30 a.m.

This amounts to a far cry from the objectionable and outlawed payola to disk jockeys. The money for plugging the recordings over the air goes to the station, instead of to the disk jockey, and everything is open and above board.

During the hour time buy, Hinshaw will strive to "sell" dialers the Four Saints' act as well as their records. The aim will be to try to arouse a desire to see the act in the flesh when it next comes to town in addition to a wish to own its records.

The Four Saints' recent two LP recordings are on a private label and not sold by regular disk dealers. The performers believe they're inaugurating a new method of merchandising recordings. It's the reason KSTP consented to take over the handling of the platters as part of the deal.

4/11

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DU PONT-BRONSTON-LAZARUS

Street Scene [Wall & Broad]

By GENE ARNEEL

Stock analysts for about 200 New York City brokerage houses were in conclave downtown last week and many of them dropped comments about the picture business, along with what they interpreted as the official fact. Perhaps just some grapevine, without confirmation, too.

Such as: 20th-Fox bought in its own stock on margin at $40 per share and as a result there might be some forced liquidation (not too extensive) because the shares went below $30 last week . . . It's doubted that Metro can make good on its $19,000,000 investment in "Mutiny on the Bounty" but management is optimistic . . ."Cleopatra" will wind up costing $27,000,000, repeat $27,000,000 . . "Four Horsemen of the Apocalypse" being written off in the second quarter on the basis of anticipated losses. (This would be in accordance with Joe Vogel's policy of keeping the Metro books right up to date "so that we always know where we are"—to the extent that if an investment is a dud the red ink is comptued in advance and entered immediately) . . . Can't figure why the Columbia price is so low except that company has 130,000 shares for disposal pending before the SEC. This obviously is a depressing factor particularly if this bloc were to be dropped on the market in entirety, but piece by piece unloading more likely . . . Loew's the "most exciting situation" of entire amusements group largely because of the Larry Tisch fiscal maneuvers.

Disney drew attention, along with other companies, with VARIETY stories, and one in Wall St. Journal quoted. Analyst David Bell (Gruss & Co.) noted Disney's bluechip achievements at the boxoffice via relatively low-budget pictures, whereas other producers going for multi-million-dollar budgets, as per VARIETY.

United Artists doing quite well and likely will improve more . . Paramount and Warners steady earners.

Various of the film companies are strong with cash on hand but it's disappointing to see their lack of enthusiasm for diversification beyond their own fields. Stanley Warner showed the way through International Latex but the producer-distributors for the most part are dishearteningly hesitant.

David Bell, who covers the film companies for Gruss & Co. in stock analyst capacity, notes that Allied Artists is in the red but things might pick up because this company has a few pictures based on "historical figures" such as—

"El Cid," "Hitler" and "The George Raft Story."

Cinerama Fiscalitis: 5G Per Week Profit for Each of 120 Theatres

Max E. Youngstein "took the stand" before the New York Society of Security Analysts last week and told them earnings for Cinerama, of which he is exec v.p., will be substantially ahead in 1961, perhaps two to one, over the previous fiscal year. (The first nine months of 1961 brought a net of $476,000.)

Youngstein in his debut performance before the stock market crowd drew an unusually large turnout of over 200 at the meeting last Wednesday (5). "I never was questioned by so many prosecuting attorneys before," he quipped. retorts in the question-answer period were forthright and effective to the extent that numerous Wall Stretters stayed over to interrogate him person-to-person.

The ex-United Artists v.p. and part owner dropped some interesting intelligence about the fiscal anticipations at Cinerama. He said the new product ("How the West Was Won" and "Wonderful World of Brothers Grimm") is figured at yielding $5,000 per week per theatre in terms of profit. The hope is there will be 60 C'rama theatres running in the United States and the same number overseas by the end of this year.

Exec said he would like to see C'rama go on an unexclusive basis

(Continued on page 21)

Comedy a Color 'Must'

Hollywood, April 10.

To make an important comedy today in black and white is suicide, according to Frank P. Rosenberg, producer of "Critic's Choice," which started shooting last week at Warner Bros.

"The public looks to theatrical films for things they cannot get on teevee: scope, detail, quality and color." He admits some color pix belong in b. & w.

Youngstein On 200-Million Pop. And Residuals

Max E. Youngstein, exec v.p. of Cinerama, notes the population explosion which will see 200,000,000 of the United States census takers' rolls in the not too distant future. And also underlining the reissue values of C'rama pictures, he said "we will not reject any portion of the potential audience.

He explained the C'rama policy: The content of current and future productions is to be devoid of "sex, blood-and-gore and sadism."

Interestingly, this goes hand in hand with more frequent reports of producers and distributors expressing themselves as saying the "adult" approach in cinematic make-believe is losing beaucoup

(Continued on page 14)

Five Thomas Travelogs Grossed $120,000,000; What of Story Cineramas?

The five Lowell Thomas Cinerama travelogues have grossed $120,000,000 to date, per Cine prexy Nicolas Reisini.

First film "This Is Cinerama" was released about 10 years ago—long before Reisini dreamed of becoming financially involved in the future of tri-screen operation—and played to 24 U.S. and six foreign theatres. This was true of the four pix that followed.

However, in most houses where special screen and projection apparatus were installed, films played year or more. Highest grossing theatre was Stanley-Warner Hollywood which racked up $10,000,000 of the total in eight-and-half years.

Under the new setup with MGM, Cinerama will have 100 theatres in U.S. and foreign countries exhibiting "Brothers Grimm" and

(Continued on page 6)

Confirms Griff Johnson

Washington, April 10.

The White House Monday (9) formally confirmed that President Kennedy will tap C. Griffith Johnson, Motion Picture Assn. v.p., to be Assistant Secretary of State for Economic Affairs. The nomination is slated to be sent to the Senate for confirmation shortly.

Johnson will succeed Edwin M. Martin, who has switched to Assistant Secretary for Interamerican Affairs.

MADRID-NEW YORK SCOPE WIDENING

Paul N. Lazarus Jr., until recently v.p. of Columbia Pictures, has become exec v.p. of Samuel Bronston Productions, ultimately with New York headquarters. Also, looming larger in the Bronston scheme of things is Pierre du Pont who has functioned behind the scenes. The Bronston company, with "King of Kings" and "El Cid" now in release, obviously is envisoning a broadened future.

Du Pont, member of the chemical empire clan, has been a Bronston backer for the past several years, his financing of Bronston pictures in Spain having begun with "John Paul Jones." Perhaps coincidentally with his pending appointment is the fact that E. I. du Pont de Nemours & Co. is underway with a vast chemical-plant expansion program in Europe. The common market on the chemical end and bartering agreements with filmmaker Bronston figure in.

At a press meeting in New York last week Bronston expressed elation over the hiring of top-exec Lazarus, claimed his company "has already achieved considerable industry recognition and importance." He spoke, too, of "new horizons for our growth and expansion."

Lazarus will function in both production and distribution in his new role as second in command on the management level. He'll move in shortly, will spend about the first six months in Spain (where "55 Days at Peking" and "Fall of Rome" are the current projects) and thereafter will be on more of less a Europe-to-U.S. shuttle.

The Bronston future embraces more of his own productions, of course, along with sponsorship of films to be made by outsiders under the Bronston banner, both theatrical and television, latter for the international market.

References to the future should boldface the "international" aspect for this applies to both the making and marketing, plus the financing, of pix. Bronston is high on the pre-production deals for distribution and financing made with local film operators at various global points in the case of "El Cid" and this looks like the modus operandi at least for now.

Bronston's setting up a sort of United Artists in bringing outside filmmakers under his wing except that partnerships with territorial distribs are in mind, rather than establishment of his own distribution organization.

H'wood Job Mart Hit Hard By Over-the-Hill Pix, Video Hours

Hollywood, April 10.

Hollywood employment is at a low ebb, worse than usual for this time of the year, even taking into consideration the seasonal layoffs due to the wrap-up of quite a few telefilm series. This is the consensus of a cross-section of Hollywood crafts and guilds contacted in a survey and the overall picture their spokesmen present is a bleak one.

Reasons for the drop in jobs are varied, of course, but mainly the guild and union sources attribute the slump to (1) few theatrical films being made here; (2) so-called "runaway" production; (3) curtailment of tv production as the season nears its end; (4) the trend to hour series, which has resulted in less jobs since there are fewer series as a result.

The reaction was invariably gloomy, and while the various spokesmen conceded unemployment is normally high at this time of the year, they also added that currently the unemployment rate is higher than usual.

For example, there are 40% unemployed in Teamsters' local 399, according to Ralph Clare, secretary-treasurer and business agent, who termed the figure "much worse than usual."

John Lehners, business rep of IATSE film editors local 776, disclosed approximately 17% of his union is unemployed, as compared to a figure of 10% a year ago today. "We are desperately hurting. TV production is ending for the season, and there are

(Continued on page 19)

It's Showmanship

Exhibs often "tiein" with the headlines. But apropos the Liz-Eddie frontpaging, Brooklyn's Avenue U theatre booked a reissue and plugged it thus on the marquee:

RICHARD BURTON
EDDIE FISHERS RIVAL
LOOK BACK IN ANGER

'Easier Money For U.S. Showmen In Europe'—Golden

Hollywood, April 10.

The U.S. is enjoying a very good climate abroad at present and the problems of doing business in most foreign countries are not as great as a few years back, Nathan D. Golden, motion picture director for the Dept. of Commerce, asserted on arrival from Washington for 10-day annual visit here.

"Money is easier," he added. "Restrictions of frozen currency have eased up in the past several years. There are still certain markets like Italy, Turkey and Yugoslavia where limited amounts are only available.

"In Italy, for instance," Golden pointed out, "frozen funds can be utilized on production and other expenses."

Actually, "the climate for us is good everywhere with the exception of countries where economic problems limit monetary conditions."

Just how much the U.S. is affected percentage wise could not be related by Golden. "As economic conditions get better the countries ease up on imports, same as with us. If we have a good economic situation we permit greater imports and that's about the size of the world picture."

Register WB Exec Shares

Washington, April 10.

Warner Brothers Pictures Inc., New York, has asked Securities & Exchange Commission to register 364,500 shares of common stock.

Shares are slated to be offered to key execs under a restricted option plan.

His Eye on Sweden, MGM's Berman Thinks Foreign Locale Self-Justifying

Hollywood, April 10.

"What's all the fuss about filming abroad?" MGM producer Pandro Berman wants to know. "If a script calls for a picture, or parts of it, to be made in a foreign country there's no reason why the lensing shouldn't be made where the action takes place.

As for claims made by some industry-ites pix can be made cheaper outside the country, Berman doesn't agree.

He's now working on "The Prize," based on Irving Wallace novel for which Ernest Lehman is scripting.

"We're thinking of filming some of the production in Sweden," the producer said. He feels that to get the true impact of the Nobel Prize awards ceremonies cast, crew and cameras should go to Stockholm for factual background celluloid during Nobel Prize Week in the fall. The story pivots about a number of winners in the annual event.

Berman has been in the production end for 39 years during which time he's made scores of pix. Of the total only six have been made abroad.

"That's pretty good track record," Berman scored.

Star, director and other details will wait until a final script to be turned in by Lehman with whom Berman holds daily consultations during writing stages.

Oldies Scoring Solid Biz in Germany

Product Shortage Brings Out Flood of Reissues—'Citizen Kane' in Grand Opening

By HAZEL GUILD

Frankfurt, April 10.

"The best film of the world—finally in Germany, too," is the way Germany's Constantin Distributors have advertised the "grand opening" of an American picture here. It is "Citizen Kane," released in 1941 in the U. S., and finally being offered to the West German cinemas.

The problem, of course, is that the cinemas here are frightened over how they are going to fill their playing time this year. It is estimated that only 50 to 60 West German films are going to be produced for the current calendar. Hence, more and more exhibitors are buying oldies from German distributors and American companies.

A couple of great classic German pics are on the reprise schedule, with playdates set for "Metropolis" and the ancient "M."

Since the start of 1961, here have been 15 international screen classics brought back to German theatres.

"Mord," the 1940 Alfred Hitchcock production, has been brought out again now under the Constantin banner. A pair of Roberto Rossellini classics, "Rome, Open City" (from 1945) and "Amore" (1948); and the Ingmar Bergman pic, "Wild Strawberries" (1957) again are around the circuits.

Not only that, but the oldies are appearing in firstruns and doing

(Continued on page 19)

STOP ONE 'RUNAWAY'

'Ugly American's' Asiatic Location On U Backlot

Hollywood, April 10.

"The Ugly American," originally slated for a Southeast Asia location trek, is now being shot on the Universal backlot, where company has constructed two sets at a cost of $420,000.

Exterior set is a Southeast Asia village, covering 35 acres and budgeted at $27,000. Interior is a jungle compound using all of studio's largest stage, costing $150,000.

CULVER CITY LEGION DEPLORES 'RUNAWAYS'

Hollywood, April 10.

American Legion is latest organization to declare itself against "runaway" production to foreign parts, already the center of constantly growing agitation on part of screen guilds and crafts with echoes heard in Washington.

Post 46 of the Legion, in nearby Culver City (hometown of Metro and Desilu-Culver), has adopted a resolution calling for a boycott of Hollywood films made in foreign countries and condemning such overseas production as "unpatriotic and un-American."

Not known if Post has many studio crewmen as members.

Do-It-Yourself Manuel Goyanes Spurns Columbia Star Takeover; Would Downgrade Him Into Agent

Madrid, April 10.

Film producer Manuel Goyanes will bring 13-year-old song and dance screen star Marisol to the U.S.A. for a series of personal appearances at openings of her latest meller-musical "Ha Ilegado un angel" (An Angel Arrived), which Columbia is distributing in the Spanish lingual circuit.

Goyanes, however, will spend a fortnight with Columbia execs in New York to discuss the recent offer made by Mo Rothman and Mike Frankovich to him in Madrid last week. Columbia expressed interest in Marisol as a new child star on the American scene working in the Hollywood studios. They are prepared to give her a star buildup and leading role in one pic annually for seven years with options.

Goyanes rejected the Columbia proposal since it eliminates him as producer and downgrades him internationally to nothing more than a talent agent holding exclusive rights to a hot property.

As the Spanish producer put it, he would be sidelined for her Hollywood assignments in big $-budget projects and then be free during the balance of the year to take her back to Spain for the $100,000-$125,000 native feature.

Goyanes hopes to cut through Columbia's take-over thinking in New York next month and establish a formula for co-partnership in Marisol's future. At the present time, the child protege shares Spanish-language market jackpot honors with Sarita Montiel and Joselito.

N. Y. to L. A.

Milton Berle
Carmen Capalbo
Edward Claymore
Warren Cowan
Ed Friendly
Joe Glaser
Norman Granz
John Huston
David Miller
Barry Nelson
Bob Shapiro
Dolly Shapiro
Mort Werner

U. S. to Europe

Philip Baird
Herbert Berghof
Tom Fadden
Connie Francis
Jimmy Gardiner
Laurence Harvey
William Holden
Peter Howard
Joseph Lebworth
Milton Lehr
Laurie Main
Domenico Meccoli
Nathan Milstein
George Scheck
Steve Sekely
Robert Wilson

L. A. to N. Y.

Steve Allen
Fred Astaire
Ben Brady
Kitty Carlisle
Sidney Davis
Walt Disney
Frank Ferrin
Henry Fonda
William Inge
Joni James
Danny Kaye
Irving H. Levin
Jerry Lewis
Milton Pickman
Nicolas Reisini
Carol Richards
Henry Saperstein
Milt Shavelson
Dorothy Shay
Sheldon Smerling
Oliver Treyz

Europe to U. S.

Leon Chafin
Harold Flender
John Grierson
Jack Landau
Herb Lottman
Arthur Miller
Hobe Morrison
Norman Twain

Armstrong Trade-Contacting

Gordon Armstrong, member of the Metro publicity department the past year, has been named trade-press contact.

Post continues under the direct supervision of Marvin Levy, who also works on the metropolitan papers, syndicates and special campaigns.

AB-PT's Regular Divvy

American Broadcasting-Paramount Theatres declared a regular quarterly divvy of 25c per share on outstanding common stock.

Melon is payable June 15 to holders of record May 18.

Bridge, Minsky In New Par Posts

Tom W. Bridge, recently appointed Paramount assistant domestic general sales manager, has been named to assist Jerome Pickman, veep and domestic general sales manager, in the overall supervision of the domestic sales organization. Move is one of a series of new exec assignments made yesterday (Tues.) by Pickman.

Hugh Owen will function as eastern sales manager and Howard Minsky will serve as western sales manager. Latter will also be responsible for Paramount's Canadian distribution, handled through Affiliated Pictures.

Edmund C. DeBerry, formerly exec assistant to Owen, will serve as circuit sales manager, handling national circuits working out of New York.

Jerry Limata will be assistant to Owen and Jack Perley assistant to Minsky.

Allied Adds Arden

Los Angeles, April 10.

Allied Theatres of California has acquired the Arden in nearby Lynwood and will operate house on a firstrun, first moveover and seven-day availability policy.

Theatre was taken over from Bill Zimmerman, who has operated it since 1934. James Russell replaces H. C. Gilbert as manager.

BETTY MADIGAN
GREATEST REVIEWS SHE EVER RECEIVED!
Fifth engagement; currently four weeks, COTILLION ROOM, HOTEL PIERRE, New York City
WILLIAM MORRIS AGENCY

Peak Decca Qtr.; '62 Earnings May Yield $5 a Share

For the first quarter (ended March 30) of the current fiscal year, Decca Records' operational earnings rose to $2,137,000, the peak profits in Decca history, from $963,815 for the comparable period last year, Milton R. Rackmil, Decca prexy, announced at the company's annual meeting in New York yesterday (Tues.). Afternoon Decca meeting followed the annual meeting in the morning of its subsid, Universal Pictures.

The earnings for the first 1962 quarter are equal to $1.65 a share, compared to 75c for the previous year.

Concerning the extent to which U profits figure in these earnings, Rackmil said only that Decca's contribution was "substantial and more than double its contribution to the first 1961 quarter net."

Stockholder Aldo Sand repeated

(Continued on page 14)

MCA-Decca Merger Talk

Continued from page 1

effecting the merger, "one of which is an exchange of MCA stock for Decca stock." He continued: "That is where we are now. The next step is for MCA to submit its offer. When that will take place, I cannot say. My guess is that it is imminent and may be any day."

[MCA president Lew Wasserman arrived from the Coast over the weekend and, it is literally possible, that the right kind of a stock offer from the MCA could close the deal any moment.]

The 45-minute meeting was enlivened by some heated exchanges between Rackmil and stockholder Aldo F. Sand, who described himself as an attorney and stock analyst from Buffalo. Sand proposed (and was immediately outvoted by proxies held by the company) that no merger between MCA and Decca be effected unless it were "on equal terms." He declined to elaborate on what he meant by this. Any merger agreement would, of course, go before the stockholders anyway.

In answer to a question from the floor, Rackmil estimated that net earnings for the first half (ending April 28) of the current fiscal year would be $3,400,000, which is 13% over the net for the entire 1961 fiscal. Net for the first half of 1961 was $1,835,000.

Prexy reported that "Spartacus" has grossed film rentals of almost $14,000,000 to date "with bulk of playoff to come." In answer to another question Rackmil said that U dividends are small in order to conserve cash for production and "make the kind of profits we're making." No action has been taken by U to sell its post-48 inventory to tv (estimated by analysts to be worth about $40,000,000), said Rackmil, because "we haven't been able to get the kind of money we think we ought to get." In an aside, he suggested that since the ABC-TV network also is now going to color, there should be "a new impetus to marketing the post-48s at the price we want."

Sand, who pointed out that he was not repping his firm (H. C. Brown & Co.) but did have the backing of other holders, said he himself has 3,000 shares of U and over 4,000 shares of Decca. One of his major beefs is that U is the "step-sister" of Decca, and that all financial and corporate decisions are made to build up and enhance Decca stock at the expense of U.

Sand suggested that the low U dividends are because that 74% of the profit from the sale of the U studio property four years ago went into the purchase by U of stock in Decca and other companies. Thus no dough was available for divvies.

Rackmil declined to tell Sand what his expenses were, and the holder pointed out that although the U dividends have remained unchanged, Rackmil's salary has doubled in the same period. Sand also strongly criticized U's annual financial report, calling it vague, and asked that U, which now employs the same accounting firm as Decca, get another.

Rackmil, however, has said in his opening statement, that "since the activities of the respective companies are not competitive, their integration would be highly beneficial to each of the operating companies.

"There would be no overlapping. Instead, there would be a greater development and use of talent and personnel in all phases of phonograph record, motion picture and television production and distribution."

Rackmil reported that the talks had started late last fall "and what began with a possible production-distribution arrangement led into discussions looking to a closer tieup."

The board was unanimously reelected at the meeting, at which 855,918 shares were repped, including 19,480 preferred shares.

New York Sound Track

"Bolivar," announced by various producers including **Lester Cowan**, will be produced by **Kaufman-Lubin** as a reported $7,000,000 indie . . . **Robert L. Lippert** reported he'll film low-budgetter "The Firebrand," biopic of **Joaquin Murietta** for 20th-Fox release, "in Spain in its entirety" . . . **Laurence Harvey** into "Ballad of a Running Man," set **Carol Reed** production for Columbia Pictures . . . **Philip Dunne** bought rights to "Equilateral," upcoming novel by **John Hammond** . . . Columbia registered "Charade" with MPAA . . . Robert Laning Productions is skedding musical adaptation of **Gertrude Stein's** "Melanctha," with music by **David Brubeck**, and filmed ballet . . . **Dale Robertson** will produce "The 1,000 Guns of Justin Malloy" under his Juggernaut banner . . . **Sandra Church** set for twopix deal, including current "The Ugly American," with **Marlon Brando**.

George Waggner directs Warner Bros.' "Freedom and You" . . . **Tony Randall** joins **Robert Preston** in WB's "Not on Your Life" . . . **Walt Disney** inked **Robert Taylor** for "Miracle of the White Stallion," to roll May 28 in Vienna . . . **Gordon Douglas'** first production under his new Mosaic banner will be "How to Be a Rich Uncle," for which he's pitching to **James Cagney** . . . Columbia Pictures registered "The Saint With Red Hands" as upcoming project for **Charles Schneer** . . . **Cesar Romero** into **John Ford's** untitled South Seas project for Paramount . . . **Burt Lancaster** will do title role in 20th-Fox' upcoming biopic of **Gen. George S. Patton** . . . **Fred Kohlmar** paging **Ann-Margret** for star role in his "Bye, Bye, Birdie" at Columbia.

"The trouble with film comedians today is that they think of comedy in terms of something funny to say. They weren't trained in terms of something funny to do." Thus **Buster Keaton** to Toronto Globe & Mail's **Frank Morriss**.

Metro-Goldwyn-Mayer has grabbed a big promo break for its "Mutiny on the Bounty" in the current issue of the National Geographic. Saga of replica of Captain Bligh's Bounty is given total of 26 pages of color photographs, including front cover and text written by **Luis Marden**, National Geographic senior staff member. He sailed as 3d mate on Bounty from Nova Scotia to Tahiti, where much of pic starring **Marlon Brando** was shot by director **Lewis Milestone**.

Ursula Andress plans to go to Yugoslavia with her husband, **John Derek**, who will direct and produce a film there, after "Dr. No."

Halsey Raines, long with Metro, writes from London: It now seems that my reward for risking incarceration in Cabana Fortress during "Our Man in Havana," trying to comprehend baffling Irish idioms, in Dublin, while working on "A Terrible Beauty," climbing rocky Greek cliffs and navigating atop wooden-saddled Aegean bronchos for **Carl Foreman's** "Guns of Navarone" and **Stanley Donen's** "Surprise Package," risking permanent immersion in the Spanish Meditterranean at the time of "H.M.S. Defiant," and enduring the buffets of the inclement British weather on various occasions will be an assignment sending me to Paris in the spring—supposedly the goal of every travel-scarred American. After finishing up work in the near future here on UA's "Dr. No." I will handle the publicity campaign, in France, for Paramount for the **William Holden-Audrey Hepburn** picture, "Together in Paris.

Sunday Times financial section gave **Nicolas Reisini** one of those "Personality: The Dynamic Man of Cinerama" treatments on Page 3, a weekly key position for financial success stories.

Max E. Youngstein addressing (new act) a meeting of Security Analysts last week: "I am a member of the bar but haven't practiced law in 20 years. This was not by request—but my own choice." Incidentally, the Cinerama exec v.p. disposed of his 85-acre layout near West Point "because the kids didn't like being away from the city," bought **Herb Shriner's** place in Larchmont.

Charles M. Reagan, longtime industry executive, named chairman of the Motion Picture Industry subcommittee for the 1962 charity appeal of the Cardinal's Committee of the Laity. Reagan succeeds **John J. O'Connor**, recently deceased. **Robert H. O'Brien**, executive v.p. and treasurer of MGM, named vicechairman of the subcommittee.

Steve Parker will produce two Japanese-language films in Nippon . . . **Ginger Rogers** stars in **Charles Wick's** "Husband and Wife" . . . **Richard Thorpe** set to direct Metro's "Follow the Boys," to roll in London with **Connie Francis** . . . **Robert Lewis** and **Harry Horner** formed indie outfit to produce three features, first to be "A Gentle Murderer," followed by "The Fancy Dancer" and "Barometer Rising" . . . Columbia Pictures registered "Popski's Private Army" with MPAA for producer **Charles Schneer** . . . **Charles Schnee** scripting "The San Franciscans," **Nivan Busch** tome, for **Joe Pasternak** at Metro . . . **James Garner** inked opposite **Doris Day** in "The Thrill of It All," for Universal . . . **Phil Silvers** joins **Tony Curtis** in latter's indie, "40 Pounds of Trouble," for U release.

Father-and-daughter combo at the Brooklyn Paramount via **Suzanne Pleshette** in "Rome Adventure" (WB) on-screen of the theatre of which her father, **Gene Pleshette**, is managing director.

Arriving in Hollywood over weekend to attend the Academy Awards presentation, NYU's prof, **Bob Gessner**, first to teach film as an art, made with the comment on what ailed the film colony. Said he:

"Because of production costs Hollywood has come to the end of a dead end street where it can no longer see a fresh path for young creative talent in writing and directing." "Actors, writers and directors have an easier chance to break the stronghold of craft controls on employment whereas production unions have been locked in for so long the techniques of decades ago are being perpetuated instead of simplifying production operations and introducing freedoms of expression," he observed. "No wonder foreign films, badly made techniquely, as so many are, excite audiences. They draw at the boxoffice."

Time mag on **Sophia Loren**: "Her body is a mobile of miscellaneous fruits and melons, and her early career was largely a matter of putting them on display." In her early American pix she was cast opposite leading men "whom she could have swallowed with half a glass of water." (Meaning, **Anthony Perkins**, perhaps?)

John Huston, after a round of talks at Universal re "Freud," went to the Coast to complete the dubbing-scoring, after which he returns to Ireland and his County Galway manse. There's also a deal cooking for him to make his next for Seven Arts . . . **Domenico Meccoli**, Venice Film Fest boss, back to Italy after a stopover following the Mar Del Plata competition . . . **Audie Murphy** set for "The Iron Collar," filming this summer for Universal . . . With "Ugly American" now rolling, that gives U three pix in current production, the most going concurrently at the U-Revue lot since last September. Others now in progress are "If a Man Answers" and "To Kill a Mockingbird" . . . **Kirk Douglas** will rep the film industry at the April 16 Washington kickoff of the new U. S. Savings Bonds "Freedom Bond Drive."

Performers decorating the **Spyros P. Skouras** testimonial dais at the Waldorf tomorrow (Thurs.) night include **Thelma Ritter, Pamela Tiffin, Henry Fonda, Juanita Hall, Ina Balin, Terry Saunders, Lauri Peters, Rita Gam** and **Julie Newmar** . . . Actor **John Frederick**, a Yank abroad professionally, completed an Italo pic assignment and is now in Yugoslavia for producer **Aldo Bernl's** "Berenice Regina del Peccato." He's due back this side in May for a stock tour with **Jane Powell** in "Most Happy Fella," then rehearses for the **Garson Kanin** legiter, "Come On Strong" . . . **Harry Horner**, director-designer, and **Robert Lewis** are plotting a "Gentle Murderer" for the screen, to roll in Gotham. Another pic in their hopper is "Barometer Rising," which would be made with Crawley Films of Ottawa. Horner was an Oscar nominee in last Monday's sweepstakes for designing "The Hustler" . . . John Christian Productions is planning a comedy, "Once Upon a Bus," for filming in Greece as a bilingual (a la "Never on Sunday") production. It's by

(Continued on page 22)

KILL CITY'S 'PRIOR RESTRAINT'

Oscar Award Winnahs

Best Motion Picture of the Year
"West Side Story": Mirisch Pictures Inc. and B and P Enterprises Inc. United Artists. Robert Wise, producer.

* * *

Best Foreign-Language Film
"Through a Glass Darkly": Svensk Filmindustri, Ingmar Bergman (Sweden).

* * *

For the Best Performance by An Actress
Sophia Loren in "Two Women" Champion-Les Films Marceau-Cocinor, Embassy Pictures Corp. (Italo-French).

* * *

For the Best Performance by An Actor
Maximillian Schell in "Judgment at Nuremberg" Stanley Kramer Productions, United Artists.

* * *

For the Best Supporting Actress
Rita Moreno in "West Side Story."

* * *

Best Performance by Supporting Actor
George Chakiris in "West Side Story" Mirisch Pictures Inc. and B and P Enterprise Inc. United Artists.

* * *

Best Directing
"West Side Story" Mirisch Pictures Inc and B and P Enterprises Inc. United Artists. Robert Wise and Jerome Robbins.

* * *

Best Story and Screenplay—Written Directly for the Screen
"Splendor In The Grass": NSI Production, Warner Bros. Story and Screenplay by Lilliam Inge.

* * *

Best Screenplay—Based on Material From Another Medium
"Judgment at Nuremberg": Stanley Kramer Production. United Artists screenplay by Abby Mann.

* * *

Best Song First Used in an Eligible Motion Picture
"Moon River" from "Breakfast at Tiffany's". Jurow-Shepherd Production, Paramount. Music by Henry Mancini. Lyrics by Johnny Mercer.

* * *

Cinematography, Color Picture
"West Side Story": Mirisch Pictures, Inc. and B and P Enterprises Inc. United Artists. Photographed by Daniel L. Fapp.

* * *

Cinematography, Black and White
"The Hustler": Robert Rossen Production, 20th Century-Fox. Photographed by Gene Shufton.

* * *

Best Scoring of a Musical Picture
"West Side Story": Mirisch Pictures Inc. and B and P Enterprises, United Artists. Saul Chaplin, Johnny Green, Sid Ramin and Irwin Kostal.

* * *

Best Scoring of a Dramatic or Comedy Picture
"Breakfast at Tiffany's": Jurow-Shepherd Production, Paramount. Henry Mancini.

* * *

Best Shortplay
(Live action subjects)
"Seawards the Great Ship": Templar Film Studios. Lester A. Schoenfeld Films.

* * *

Art Direction, Color Picture
"West Side Story": Mirisch Pictures Inc and B and P Enterprises, Inc. United Artists, Boris Leven. Set Decoration, Victor Gangelin.

* * *

Art Direction, Black and White
"The Hustler": Harry Horner. Set Decoration, Gene Callahan.

* * *

Best Film Editing
West Side Story": Mirisch Pictures Inc. and B and P Enterprises Inc. United Artists. Thomas Stanford.

* * *

Costume Design, Color Picture
"West Side Story": Mirisch Pictures Inc. and B and P Enterprises, United Artists. Irene Sharaff.

* * *

Costume Design, Black and White
"La Dolce Vita": Riama Film Production, Astor Pictures Inc. (Italian) Piero Gherardi.

* * *

Best Special Effects
"The Guns of Navarone": Carl Foreman Production, Columbia. Bill Warrington—visual effects—John Cox— audible effects.

* * *

Best Achievement in Sound
"West Side Story": Todd-AO Sound Department. Fred Hynes, sound director and Samuel Goldwyn Studio Sound Department. Gordon E. Sawyer, sound director.

* * *

Cartoon Short Subject
"Ersatz": (The Substitute) Zagres Film Hertz-Lion International Corp.

Mann's Houses Show Academy Films On Monday Oscarcast Night

Minneapolis, April 10.

Something new here for local film exhibition—a tieup with, of all things, a television program—was sprung for the five Ted Mann neighborhood theatres Monday night (9). In the lounges of all five houses Mann for this particular occasion installed tv sets. In large newspaper ads, which started running last Friday (6), the public was invited to watch the Academy Awards video show on these sets in the theatres' lounges.

The particular invitation ads were devoted entirely to selling the Academy Awards tv show. They didn't even mention the theatres' screen attractions. However, alongside of them were the individual ads of each of the five houses furnishing that information. Headed "'Spotlight' Is on Oscar," the individual ads ran parallel to the invitation one.

GEORGIA STOPS ATLANTA BOARD

By SAM LUCCHESE

Atlanta, April 10.

City of Atlanta's motion picture censorship ordinance was dealt a knockout punch Saturday (7)) when the Georgia Supreme Court ruled it in violation of the state Constitution. This ruling by the high court had the effect of putting the Atlanta Board of Censors out of business by voiding the ordinance that all films shown here must first secure the board's approval.

"The charter and ordinance which provide for city permits as prerequisites to exhibiting any picture offend the constitution and are void," the high court decided.

The six-to-one majority opinion was written by Chief Justice W. H. Duckworth with all justices concurring except Justice Thomas S. Candler, who wrote a strong dissenting opinion. Justices Carleton Mobley and Joseph Quillian concurred "specially," meaning that they may have more to say on the subject at a later date.

Court saw violation of the Georgia Constitution, but not the United States Constitution.

"The words of the Constitution, 'no law shall ever be passed to curtail or restrain,' are irreconcilable with any law, including a city ordinance, that does curtail or restrain."

The constitutional issue went to the Supreme Court last December on an appeal from Fulton Superior Court. The court commented on the opinion and its "far-reaching" implications: "As individual citizens we hate to see the youth of this state . . subjected to all of the evil influence that obscene pictures might exert upon them. But, as trusted judges, we have no alternative to saving, thus saveth the

(Continued on page 19)

British Academy Goes for 'Honey'

London, April 10.

"Taste of Honey," British Lion-Bryanston production which Continental Distributing will release in the U.S., copped the year's "best picture" and three other awards in the annual British Film Academy sweepstakes last week. It won the "best actress" laurel for Dora Bryan, "best screenplay" for Tony Richardson and Shelagh Delaney, and the "most promising new star" designation for Rita Tushingham.

Peter Finch took the best actor prize for "No Love for Johnnie" (Rank). Best foreign actor and actress nods went to Paul Newman for "The Hustler" (20th) and Sophia Loren for Carlo Ponti's "Two Women."

Vet Hollywood Scribes Find Oscar Show Dull; Louella's 1st No-Show

By ARMY ARCHERD

Hollywood, April 10.

It was Oscar's night to howl Monday (9) but Hollywood in general ho-hummed the 34th academy awards presentations at Santa Monica Civic Auditorium. Of course the winners will argue this point.

However vet newsmen covering the annual event agreed this one lacked the lustre which once gave Hollywood its glamour. This year it was the brigade of new names from tv who saved the day for both fans in the stands and viewers at home. As for the mob in the bleak, undecorated, open (except for two giant replicas of Oscar) Civic Auditorium, they missed the excitement of seeing the biggest names in the biz in person.

"There just wasn't any emotion this year" said the UPI's Joe Finnigan. "It was just plain dull," said the AP's Bob Thomas, a vet of 18 award presentations. "There's no reason why the show had to be stretched out so long, no reason why it couldn't be done in an hour." And Jim Bacon, also AP, said "if it hadn't been for crasher Stan Berman it would have been a completely dull affair." The L.A. Times' Philip K. Scheuer, on the Hollywood scene 30 years, said he lost interest after the nominations, and the N.Y. Times' Murray Schumach, a comparative newcomer, admitted "last year's was better." Dean Gautsch of the L.A. Herald-Examiner, said, "it was the worst turnout of stars." Lowell Redelings, a 20-year man on the Oscar beat for the Hollywood Citizen-News and Santa Monica Outlook, felt "it was just routine, not exciting." Even Louella O. Parsons missed her first.

In addition to the excitement afforded scribes by the appearance of Brooklyn's Stan Berman was the Hollywood Race Relations picket force of 10 strong headed by Caleb Peterson, who were marched off to the Santa Monica constabulary for trespassing. They paraded with placards pleading for employment of Negroes in the film industry.

It was amazing that crasher Berman had no problems getting in as officials and gendarmes lost no

(Continued on page 21)

Disney's First Kipling

Hollywood, April 10.

Walt Disney has purchased Rudyard Kipling's "The Jungle Book" for production as a multi-million-dollar feature. Film, drawn from 13 stories embodied in Volume I and II, will center on Mowgli, the Jungle Boy.

"Jungle Book" marks Disney's first attempt at the world of Kipling.

'West Side Story' Snags 10 Oscars; UA's Jackpot 12

Santa Monica, April 10.

United Artists continues to hold the alltime lead in Academy Awards recognition, having garnered another 12 Oscars this year, same number as last year. Spotlighted as the major production was "West Side Story" (Mirisch-UA). Robert Wise producer, with a total of 10 Golden Men statuettes.

The annual presentations by the Academy of Motion Picture Arts & Sciences, held at the Santa Monica Auditorium last night (Mon.), served to bring new attention to the prominance of independent producers such as the Mirisch company. Remembered well in the trade is the way the established studies, rather than individual operators, used to cop the major attraction.

(Review of the Academy Awards television program over ABC appears in the TV section).

It was a "West Side" sweep to some extent but non-Hollywoodites drew important spotlighting also. Maximillian Schell, an Austrian, was voted best actor for his role as attorney for the defense in "Judgment at Nuremberg," Stanley-Kramer-UA. The Italian Sophia Loren, in the Italian "Two Women," via Joseph Levine's Embassy Pictures in the United States, turned out by Champion-Les Films Marceau Cocinor, was best actress.

Ingmar Bergman's "Through a Glass Darkly" meant another Oscar for this Swedish filmmaker, who last year won with "Virgin Spring."

In addition to the 10 Oscars for financier-distributor UA's "West Side" and Schell for "Nuremberg," this company also drew the plaudits for best adapted screenplay, namely Abby Mann's "Nuremberg."

Other "West Side" laurels: George Chakiris as best supporting actor, Rita Moreno as best supporting actress, Robert Wise and Jerome Robbins as co-directors, Victor Gangelin as art director of a color picture, Daniel L. Fapp for color cinematography, Irene Sha-

(Continued on page 21)

Spain's Own 'Bests' Include 'Placido'

Madrid, April 10.

Continuing to pile up honors at home and abroad, "Placido" was selected last week as the best Spanish film of 1961 by the Circulo de Escritores Cinematograficos (Spanish Film Writers Assn.). Luis Berlanga, who directed the Alfredo Matas production, was also singled out for a main award. "Placido" was one of the five Hollywood Oscar contestants in the foreign film class and will also represent Spain at the Cannes Film Festival.

C.E.C. best acting laurels went to Emma Penella for her role in "Sentencia contra una mujer" (Verdict on a Woman), and Francisco Rabal for "El hombre de la isla" (Man of the Island).

In an unusual step, film writers garlanded Samuel Bronstein with a special above-all-competition prize for "El Cid" and picked "Virgin Spring" as the best foreign film, Mexico's "Similtrio" won Hispano-American honors.

Shirley MacLaine ("Can-Can") and Paul Newman ("Somebody Up There Likes Me") were picked as top foreign performers.

Awards were presented last Fri. (6) onstage at the Cine Rialto in a program that included first-time showing of "Leon Morin Pretre" with Jean-Paul Belmondo. New C.E.C. award format (replacing annual dinner) was well attended by government film chiefs, entertainment sindicato officials and industry filmites.

Larry Tisch's (Loew's) Gesture

If it no more rates so much as a ho-hum when an exhibitor makes with uplifting platitudes re the industry's future, the reaction is anything but when the optimism of said exhib is converted into convincing gesture, such as that made this week by Loew's circuit boss Laurence Alan Tisch.

This pertains to Loew's Oscar eve salute to the producer-distribs in all seven Gotham dailies, attuned to the "get more out of life—go out to a movie" theme, and replete with detailed listing of upcoming product company by major company with the logo identification of each.

The splurge in the Monday (9) gazettes ran to about $14,000, but what's to be emphasized is that it was all Tisch & Co. thinking. The industry institutionals—for they were essentially just that—were honest-to-goodness boosts from an exhib to his product sources. None of the distribution outfits was even solicited for a participation, although the contrary impression would be understandable.

The elation among N.Y. sales execs goes without saying, all offering the "aggressive showmanship" and kindred accolades.

Further point of interest is that since the ads were keyed to the Oscars, Loew's didn't blush to plug a competitive medium, making prominent mention of the Monday night telecast including the local channel by call letters. This was coupled with a notice of an 8:25 p.m. final feature screening at all Loew's houses, thereby enabling audiences to beat it back home in time for the tele coverage from the Coast shindig.

The Music Man
(TECHNIRAMA—TECHNICOLOR)

High-powered screen version of long-run hit musical. An audience pleaser with warm American sentimental values.

Warner Bros. release of Morton DaCosta production. Stars Robert Preston, Shirley Jones; features Buddy Hackett, Hermione Gingold, Paul Ford, Pert Kelton, Buffalo Bills. Directed by DaCosta. Screenplay by Marion Hargrove based on Meredith Willson-Franklin Lacey stage libretto; cameraman, Robert Burks. Editor, William Ziegler; dances, Onna White; arrangements of Willson score, Charles Henderson; conductor, Ray Heindorf. Previewed April 11 at RKO 58th St. Theatre, N.Y. Running time, 151 MINS.

Harold Hill ..... Robert Prestone
Marian Paroo ..... Shirley Jones
Marcellus Washburn ..... Buddy Hackett
Eulalie Shinn ..... Hermione Gingold
Mayor Shinn ..... Paul Ford
Mrs. Paroo ..... Pert Kelton
Tommy Dillas ..... Timmy Everett
Zaneeta Shinn ..... Susan Luckey
Winthrop Paroo ..... Ronny Howard
Charlie Cowell ..... Harry Hickox
Constable Locke ..... Charles Lane
Mrs. Squires ..... Mary Wickes
Buffalo Bills ..... Jacey Squires, Olin Britt, Ewart Dunlop, Oliver Hix

Allowing something of slowness at the very start and the necessities of establishing the musical way of telling a story, plus the atmosphere of Iowa in 1912, that's about the only criticism of an otherwise building, punching, handsomely dressed and ultimately endearing super-musical in widescreen and color. "The Music Man" is superior entertainment.

Call this a triumph, perhaps a classic, of corn, smalltown nostalgia and American love of a parade. Dreamed up in the first instance out of the Iowa memories of Meredith Willson, fashioned into his first legit offering with his long radio musicianship fully manifest therein, the transfer to the screen has been accomplished by Morton DaCosta, as producer-director, with faithful adherence to Willson's, and his own, original work.

DaCosta has some camera ideas of his own, notably the use of the "iris" wipe and split-screen vignettes, unusual in modernday color features, though once a commonplace of the silents, usually credited to D. W. Griffith in monochrome technique. These camera angles are helpful to the producing change of pace in a relatively long unreeling of two-and-a-half hours. Robert Burks' photography is brilliant, the art direction of Paul Groesse strong in Iowa feeling and the editing of William Ziegler undoubtedly a major assist to the sequencing and acceleration.

Willson's score and the musical management generally emerge with an owed debt to conductor Ray Heindorf and his arrangers, Charles Henderson, for the vocals, plus Heindorf, Frank Comstock and Gus Levene for the orchestrations.

DaCosta's use of several of the original Broadway cast players is thoroughly vindicated. Paul Ford is wonderfully fatuous as the bumptious mayor of River City. Pert Kelton shines with warmth and humanity as the heroine's earthy mother, so much so that she would seem a real bet for character development in further films. Miss Kelton shows a style that is seldom seen nowadays, the mark of professionalism from her days as a child performer on the Keith time.

Enriching the environment of the story's era are the Buffalo Bills, also from the show. Willson originally utilized old barbershop hokum as part of the running business between the townspeople and the con man who is out to promote them for band instruments and uniforms. This foursome serves the screen version well. Say the same for a number of experienced troupers in the hit parts, many of them brought west by Da Costa.

But the only choice for the title role, Robert Preston, is the big proof of showmanship in the casting. Warners might have secured bigger screen names but it is impossible to imagine any of them matching Preston's authority, backed by 883 stage performances. His know-how in this film is as close to a tour de force as is likely to be seen during the calendar year of 1962. Not only does he project verve, singing and dancing with a beguiling style of his own creation, but his acting has remarkable plausibility. His con man tactics are just from total conviction.

As scene follows scene the audience is carried along by his characterization and also the utterly charming performance of Shirley Jones, who takes another leap forward, career-wise, with "The Music Man." With the romance in capable hands, and played against the numerous side-incidents and characters the Iowa village attains an incarnation which is, of course, all-essential to audience identification.

Buddy Hackett is directed for modulation and Hermione Gingold in the same vein. This is wise, since either role could have gotten laughs at the expense of story and pace. Miss Gingold has several scoring lines and shines in antique styling. Hackett is sure to amuse the public.

The little boy with the stammer and the bashful ways is a small gem as impersonated by Ronny Howard. He stays safely away from precociousness in all his scenes. Another firstclass job at acting is to be credited the tipoff rival travelling salesman role in the hands, and the excellent rhetoric, of Harry Hickox.

The choreography of Onna White, with Tom Panko's aid, has zing and period humor. It rates along with the other component values as an imaginative contribution.

A trade reviewer will not end without speculating as to whether such a thoroughly native America tunepic as this one will go over with Europeans who have been habitually cold to Hollywood musicals, though "West Side Story" is currently reported breaking the resistance. On the whole this writer would hazard the guess that "The Music Man" can travel quite widely on its basics—pace, bounce and innocent merriment. *Land.*

Samar
(COLOR)

Adventure melier filmed in Philippines. Colorful production values offset by skimpy characterizations. Sound companion with WB's "House of Women."

Hollywood, April 4.

Warner Bros. release of George Montgomery production. Stars Montgomery, Gilbert Roland, Ziva Rodann, Joan O'Brien, Nico Minardos. Directed by Montgomery. Screenplay, Ferde Grofe Jr., Montgomery; camera (Technicolor), Emmanuel Rojas; editor, Walter Thompson; music, Harry Zimmerman; assistant directors, Mario Barri, Vicente Nayve, Jairo Mullen. Reviewed at the studio, April 4, '62. Running time, 87 MINS.

Here is a film for the vicarious he-man, a crimson-spattered adventure melodrama that is approximately as subtle as a right to the jaw. Actually, a considerable amount of production energy and ingenuity obviously went into the making of "Samar," but within its Atlasian physique lurks a 97-pound weakling of skin-deep melodramatization. The film, produced, directed and co-written by George Montgomery, is an improvement over his last Philippines-based feature, "The Steel Claw," but running mate status opposite Warner Bros.' "House of Women" should amply fulfill its commercial potential.

The exodus of the inhabitants of a colony of Filipino political prisoners to escape the tyranny of Spanish rule in 1870 is the core of the scenario by Montgomery and Ferde Grofe Jr. Leader of the movement from the penal colony on the coast of the isle of Samar to a rich, fertile valley in the interior is the warden of the colony (Gilbert Roland), assisted by a soldier of fortune and part-time medic (Montgomery). Enroute to freedom, the refugees engage in several bloody skirmishes with jungle headhunters, ultimately necessitating battlefield amputation of Roland's arm in a sequence that is not for the squeamish customer. The screenplay is weak on characterization, but the production is strong on action. Not much concern is aroused over the fate of the characters, but there are other diversions, chiefly pictorial, to keep one from worrying about the merits of the story.

Montgomery gives a masculine performance, relying mostly on biceps and bare chest for character suggestion. Roland is capable. Ziva Rodann and Joan O'Brien supply romantic interest, mostly irrelevant. Nico Minardos has a key role, which he handles with spirit, and Mario Barri is helpful in support.

More intimate passages tend to be shallow and awkward, as helmed by the busy Montgomery, but he has whipped up a pretty handsome and impressive production, lensed with a noticeable appreciation of and flair for color and com[illegible]tion by Emmanuel Rojas. *Tube.*

The Man Who Shot Liberty Valance

Generally arresting John Ford western, though hampered by several story flaws. Has the marquee weight and engaging style for good b.o.

Hollywood, March 23.

Paramount release of Willis Goldbeck production. Stars James Stewart, John Wayne; features Vera Miles, Lee Marvin, Edmond O'Brien, Andy Devine, Ken Murray. Directed by John Ford. Screenplay, James Warner Bellah, Goldbeck, based on story by Dorothy M. Johnson; camera, William H. Clothier; editor, Otho Lovering; music, Cyril Mockridge; assistant director, Wingate Smith. Reviewed at Hollywood Paramount Theatre, March 23, '62. Running time, 123 MINS.

Hanson Stoddard ..... James Stewart
Tom Doniphon ..... John Wayne
Hallie Stoddard ..... Vera Miles
Liberty Valance ..... Lee Marvin
Dutton Peabody ..... Edmond O'Brien
Link Appleyard ..... Andy Devine
Dr. Willoughby ..... Ken Murray
Starbuckle ..... John Carradine
Nora ..... Jeanette Nolan
Peter ..... John Qualen
Jason Tully ..... Willis Bouchey
Maxwell Scott ..... Carleton Young
Pompey ..... Woody Strode
Amos Carruthers ..... Denver Pyle
Floyd ..... Strother Martin
Reese ..... Lee Van Cleef
Handy Strong ..... Robert F. Simon
Ben Carruthers ..... O. Z. Whitehead
Mayor Winder ..... Paul Birch
Hasbrouck ..... Joseph Hoover

"The Man Who Shot Liberty Valance" is an entertaining and emotionally involving western. Fortified with the big established marquee names of James Stewart and John Wayne plus infectiously low-brow touches that bring homey warmth and irresistibly obvious humor to a John Ford picture, the Willie Goldbeck production and Paramount entry has the earmarks for good boxoffice. Yet, while it is both an enjoyable film and a promising contender, it falls distinctly shy of its innate story potential, and this will bother the more discerning filmgoer.

There was a time when "Liberty Valance" might have been considered something of a classic of the screen western genre. But these are leaner, more demanding years for the hoss opera. The American public is both saturated with westerns (horseback heroes have been climbing out of the living room woodwork for over five years) and reasonably, though perhaps reluctantly, enlightened about what really went on in the early west. A certain amount of sophistication has set in, and "Valance," for the most part, defies this element of informed discrimination. As a result, the sharp customer may be diverted by what he sees and moved by what Ford has made him feel, but ultimately he will find the story fanciful and unconvincing.

Equally damaging to the total impact of the picture is that Ford and its writers have somewhat overplayed their hands. They have taken a disarmingly simple and affecting premise, developed it with craft and skill to a natural point of conclusion, and then have proceeded to run it into the ground, destroying the simplicity and intimacy for which they have striven.

The long screenplay by James Warner Bellah and producer Goldbeck from a short story by Dorothy M. Johnson has Stewart as a dude eastern attorney forging idealistically into lawless western territory, where he is promptly greeted by the sadistic, though sponsored, brutality of "Valance" (Lee Marvin), a killer who owes his allegiance to the vested interests of wealthy cattlemen opposed to statehood, law and order. Logic whispers that a varmint without a single redeeming virtue such as "Valance" no doubt would have been removed from scene, but in the film he is tolerated with an uncanny degree of patience until finally he goads Stewart into the showdown.

The audience instantly senses that Stewart did not fire the fatal shot that gives him his reputation and destines him for political fame. Because the audience knows that: (1) Stewart can't hit a paint can at 15 paces, (2) Stewart has won the heart of the sweetheart of John Wayne, best shot in the territory and a man of few words but heroically alert and forthright actions. Had the body of the film (it is told in flashback) ended at this maximum point, it would have been a taut, cumulative study of the irony of heroic destiny. But the film's creators have refused to give the audience the benefit of the doubt. The picture concludes with 20 minutes of condescending, melodramatic, anti-climactic strokes. What should have been left to enthrall the imagination is spelled out until there is nothing left to savor or discuss.

Stewart and Wayne do what

(Continued on page 26)

Films At Mar Del Plata Fest

Tres Veces Ana
(Three Times Anna)
(ARGENTINE)

Mar Del Plata, April 3.

Marcelo Simonetti production. Features Maria Vaner, Walter Vidarte, Luis Medina Castro, Alberto Argibay, Lautaro Murua, Jorge Rivera Lopez. Directed by David Jose Kohon. Screenplay, Kohon; camera, Ricardo Aronovich; editor, Antonio Ripoll; music, Modern Jazz Quartet. At Mar Del Plata Film Fest. Running time, 113 MINS.

This second film by young Argentine director-writer David Jose Kohon already has had a big commercial success in Argentina. And some judicious editing might make it a likely stateside entry for the arties. In the title role, Maria Vaner gives a beautifully varied performance. She rates international attention and probably will get it.

"Anna" is actually three different stories, connected only by their common themes of love and loneliness. In the first, Miss Vaner is seen as an innocent young girl whose first ecstatic love affair leads to pregnancy, abortion and loss of all illusions. In the second, she plays a pseudo-beatnik ((Argentine-style, which is patterned closely after the French) edging towards nymphomania, and in the third the dream girl (literally) of an introspective newspaperman.

Of the three episodes, the second is the most lively and poignant. The milieu is bizarre and the pace is swift. The first and last episodes, however, are elaborately overdirected by Kohon who never hesitates to make a good point more than once. Since he is a director and writer of substance and individual style, the film merits attention even through its patches of tedium. The contemporary Buenos Aires locales are handsomely but not artily, caught in the camerawork of Ricardo Aronovich. The physical production is excellent. *Anby.*

Artillery Sergeant Kalen
(Oganiomistrz Kalen)
(POLISH)

Mar Del Plata, April 3.

Film Polski presentation of Studio Group production. Features Wieslaw Golas, Zofia Slaboszowska, Josef Kostecki, Josef Lodynski, Leon Niemczik, Zdzislaw Karszewski, Janusz Klosinski, Tadeusz Teodoczyk, Janus Strachocki, Sylvester Przedwojewski, Tadeusz Somogi, Henryk Hunko. Directed by Ewa and Szeslaw Petelski. Screenplay, the Petelskis, based on novel by Jan Gerhard; camera, Mieczyslaw Jahoda; editor, Felicia Rozowska. At Mar Del Plata Film Fest. Running time, 112 MINS.

It is hard to tell who was doing what and to whom in this pic. Set in the closing days of World War II, script recounts the adventures of a Polish soldier caught among what seemed like six different armies—the Communist Polish freedom fighters, the anticommunist freedom fighters, the Ukrainian fascist freedom fighters, and some other groups impossible to identify without a scorecard. Interestingly enough, there was not a Nazi in the bunch.

At the start of the film, it seems that the titular Sgt. Kalen will be a sort of Polish version of the good soldier Schweik, a natural fall guy baffled by the inconsistencies, ironies and horrors of war.

It doesn't work out that way, though. It becomes a series of melodramatic adventures played absolutely straight. There is a certain irony in the tragic ending—wherein the sergeant is accidentally killed by his own (Soviet Polish) buddies. But it comes too late to give greater meaning to the film. "Kalen" is a far cry from such other recent Polish exports as "Kanal" and "Ashes and Diamonds" (both of which succeeded in telling remarkably complex stories), with stateside chances nil. Performances and technical credits are good. *Anby.*

The Old Young People
(Los Jovenes Viejos)
(ARGENTINE)

Mar Del Plata, April 3.

Jorge Siri Longhi production. Features Maria Vaner, Alberto Argibay, Emilio Alfaro, Jorge Rivera Lopez, Marcela Lopez Rey, Graciela Dufau, Beatriz Matar, Anita Larronde. Directed by Rodolfo Kuhn. Screenplay, Kuhn; camera, Ricardo Aronovich; editor, Antonio Ripoll; music, Sergio Mihanovich. At Mar Del Plata Film Fest. Running time, 98 MINS.

That Argentina is developing some firstrate young film talent is evident in this first feature [illegible] directed by Rodolfo Kuhn. However, Kuhn, like his contemporaries, still has to develop his own style, now strongly under the influence of the new French and Italian filmmakers. He may also need a scriptwriter (other than himself). "The Old Young People" is another tale of bored, young people who discuss their boredom at boring length. There is, of course, significance in this phenomenon, which certainly is not limited to Paris, Rome or New York. But for all their talk, Kuhn's characters on only one occasion succeed in giving their situation particular meaning.

Nevertheless, "People" is a thoroughly professional, stylish job of filmmaking, undisciplined as to running time (it could be cut by 10 to 15 minutes). For an arty U.S. audience, it would offer an unique view of upper middleclass life in Buenos Aires. The one provocative point made (but never really developed) is that these young people are subjected to all the aspects of a disillusioned European culture without having been directly involved in the causes. "We can't even blame the war," says one young man. "Well," answers his friend, "we always have Peron."

Story concerns the promiscuous affairs of three young B.A. blades, one of whom eventually finds a meaningful relationship with a girl. In the two key roles, Maria Vaner and Alberto Argibay are especially good. If this film is any criterion, Argentina is loaded with goodlooking femmes who can also act. The physical production is fine. *Anby.*

Devtchata
(Girls)
(RUSSIAN)

Mar Del Plata, April 3.

Mosfilm production. Features Nadezhda Rumiantseva, Nikolay Rybnikov, Lucleena Ovtchinnikova, Inna Makarova, Nina Menshikova, Svetlana Druzhinina, Stanislav Khitrov. Directed by Yuri Tschuliukin. Screenplay, Boris Bedny; camera, Timofey Lebeshev; music, A. Pakhmutova. At Mar Del Plata Film Fest. Running time, 90 MINS.

Bright and sparkling, "Devtchata" is a comedy, simple in plot but strong in texture. It might be turned into a musical called "Les Girls (Moscow version)."

This film's greatest asset is petite Nadezhda Rumiantseva. She bounces through her role with tremendous vitality and charm.

Story concerns a snowbound lumbering settlement, where the champion woodcutter and local ladykiller makes a bet that he'll add the little cook (Rumiantseva) to his string of conquests. But she has a mind of her own and refuses to play the game of love the easy way.

Secondary characters are only sketched in, especially on the femme side. One girl's marriage has broken up and another is embittered toward life in general. The film's happy end includes changed attitudes towards life of these two.

Director Yuri Tschuliukin composes movements with the care of a choreographer. T. Lebeshev's black and white lensing is excellent.

This is a Soviet pic that should find markets in the West, including the U. S., thanks to its light touch and the impact of Rumiantseva's personality. *Chile.*

Five Thomas

Continued from page 3

"How the West Was Won," 60 domestic, 40 foreign, respectively.

Reisini hedged on estimating what the two upcoming storyline Cineramas might gross.

Denver To Preview

Denver, April 10.

MGM, in cooperation with Cinerama and Kenneth Anderson, prexy of Cooper Foundation, operator of first Super Cinerama here, will hold a two-day press junket during July for the first inspection of "The Wonderful World of the Brothers Grimm."

Idea is to bring newspaper reps, mag writers and other Fourth Estaters here for two-day hoopla for maiden screening of the George Pal production in which MGM and Cinerama are partnered. *(Jino.)*

B.O. OFF?—'EXHIBS' OWN FAULT'

'Cleopatra': Staggering Costs

Twentieth-Fox, confirming the fiscal downbeat, reported a loss for the 1961 calendar year of $22,532,084, after special writeoffs and reserves of $13,922,000 in connection with theatrical and television inventories. Company also reported a gain from the sale of some studio properties totaling $25,477,917.

Revenues declined last year, amounting to $117,428,059, against $118,356,457 for '60. Key factor, however, was the rise in expenses, from $121,224,570 to last year's $139,960,143. The boost, of course, was caused primarily by the costly long-shooting "Cleopatra" and "Longest Day."

Report noted that net working capital at the end of the year was $[illegible], compared with $77,118,124 at finale of the previous year. On the stock side, per share valuation as of last Dec. 30 was down to $[illegible], against $[illegible] at the conclusion of '60.

Villadolid: Hard-Working Festival

Will Unreel 25 Features, 26 Shorts While Constantly Scheduling Seminars

By HANK WERBA

Madrid, April 10.

Antolin de Santiago, director of the April 22-29 Villadolid International Film Week of Religious and Moral Values, disclosed last week that the fest jury will include director. Luis Zerlanga, critics Luis Gomaz Mesa and Luis Suarez for Spain, Gerard Merroncle (France), Camillo Bassotto (Italy), U. S. embassy's cultural attache Jacob Cantor (America), and Jose Maria Podesta (Uruguay).

In addition to 25 features and 26 shorts, entered but still unidentified (films must first be screened by the direccion general de cine), Villadolid has a solid program of seminars planned under the heading of "Third International Film Conversations."

Film talks will be inaugurated by Bishop Marcelo Gonzalez and will be chaired by ex-Venice Film Festival director Luigi Ammannati. Spain's director general for cinema Jesus Suevos will attend the closing session.

Conferences and discussions will be themed to the Personification of Man in French, American, German, Oriental, South American, Arab, African, Scandanavian and Iron Curtain films. Conferenciers handing these subjects are Emilio Romera, Alberto Fernandez Galar, Gerard Marroncle, Ernesto Laura, Mario Verdone, Gerhard Prager, Maruja Echegoyen, Farid El Mazzaoul and Jos Bubernich. In addition, the Italian film critic Gian

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Suspend 'Hunger' At Charabusco

Mexico City, April 10.

Three Task Co. production of Luis Spota's "The Wounds of Hunger" continues to face financial difficulties.

Production, which was to have resumed Monday (2) still is in suspension as the National Assn. of Actors asked for a $4,000 U.S. dollar deposit as a salary guarantee. A Churubusco Studio source claimed that producer Allen Klein, who flew to New York for money, has an unpaid $600 dollar restaurant tab in studio commissary.

Director Saul Swimmer insisted that everything will be shortly resolved and picture get under way again.

However, actress Susan Kohner, having one of leading roles, departed for Hollywood stating that when she is advised producers have sufficient coin to complete picture, she will return via next regularly scheduled flight.

Miss Kohner has given producers two week's notice and said that if she does not hear anything by then, she will consider her contract cancelled. Her plans then will be to go to New York for a legit engagement.

Actually actress had appeared in one scene of picture, one without dialogue.

At Churubusco Studios, Mexicans employed by III Task, who

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CY ROTH MUST ANSWER

Judge Sees Showman 'Wilfully Disobedient' To Court

Los Angeles, April 10.

Superior Judge Kenneth N. Chantry has issued a show-cause order returnable April 16 against C. R. Roth Enterprises Ltd., Cy Roth, prexy, for alleged violation of a restraining order issued March 22 in connection with "Nuremberg," acquired by Henry Sonenshine, prexy of Unitel.

Unitel, in its petition, claims Roth has been "wilfully disobeying the preliminary injunction in the above action."

Sonenshine contends Roth has interfered with distribution of the pic by sending letters to American International managers and others handling the film which tend to block or hold up normal distribution of the pic.

Nick Ray Urges A Film Festival In Washington

By HANK WERBA

Madrid, April 10.

Film director Nicholas Ray lauded George Stevens Jr. for mobilizing Hollywood support behind American participation at the Cannes Film Festival and called on the USIS chief, Edward R. Murrow, to take an even more decisive step forward by initiating government and industry preparations for an International Film Festival to be held annually in Washington.

"The USIS has spent millions upon millions of dollars to spread the 'Voice' of America. I consider it extremely heartening that this government agency is at last spearheading concrete measures to safeguard the screen image of America," Ray said.

Fully engaged in preparations for a May 28 shooting start on Samuel Bronston's "55 Days at Peking," Ray nevertheless talked at length with VARIETY on a subject he knows well from first hand experience and one he has thought through to specific conclusions.

"Washington is today the most dramatic showcase of our land," Ray continued. "Not only are all the foreign nations represented there by outstanding diplomats, but the nation's capital is also covered by an international press corps whose dispatches blanket the world. Between one and the other, a Washington festival would advance international understanding through the one medium which has doe more to promote it than a good portion of the diplomats themselves."

Now preparing his third successive film in Europe, Ray has participated at all the of major film festivals during that period and last year was jury member at Berlin. He has seen American festival delegates lick their wounds time and again and head back home

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NOT TUNE ALLIED UNIT EXPECTED

By BOB REES

Minneapolis, April 10.

Reactivated North Central Allied unit here takes position that film companies are largely responsible for present extinction of many small exhibitors in this territory and expresses itself as determined to fight distributors to last ditch to try to knock out what it labels "murderous" film rentals and alleged consent decree and anti-trust law violations.

However, Milton London of Detroit, parent National Allied States executive director, who also is Michigan Allied Theatres president, had a different story to tell when he addressed NCA's "reorganizing convention" here yesterday (9).

In his talk, London called principal reason for exhibitors' woes the fact *"They've been asleep."* Much to admitted disappointment of the Minnesota pro-tem president Martin Lebedoff and his board chairman, Bennie Berger, London didn't have one unkind word to say about the major distributing companies.

Instead, on the issue of theatremen's own guilt, he declared "exhibitors now are starting to wake up." As result of this "awakening," evidenced by adoption of new kinds of effective showmanship and presentations, he predicted, "people will come back to theatres—in fact, they're already starting to do so."

London called attention to what he termed a current indoor theatre construction "boom," occurring in number of cities throughout nation. This, he feels, is due to "awakening" in exhibition now taking place.

Marshall Fine, Allied States national president was on unit's convention program for a talk, too, but didn't come to Minneapolis from Cleveland. President Lebedoff told the meeting "personal problems have kept Fine away."

There was some wonderment as to whether the fact that NCA wants a continuous battle with film companies and also more Justice Dept. investigations of distributor's alleged consent decree and anti-trust laws violations—the reason they induced U. S. Assistant Attorney-General Lee Clevenger, head of justic antitrust division to attend convention—didn't account for Fine's absence.

Fine is on record as favoring friendly relations with the distributors. He knows that both Lebedoff and Berger regard this policy as weak. They were among those here who suspected that Fine stayed away because he didn't wish to be a party to attacks on the film company which marked the convention.

In sending London, however, it was pointed out that Fine still is anxious to keep North Central as an affiliate.

London also emphasized the need for exhibitors' organizations. He told how such various units have been able to defeat threatened adverse developments which would have been extremely injurious to exhibition in their areas. Again he ignored "murderous" film rentals, "destructive" percentage deals, or "unfair" clearance which North Central wants to knock out.

All Product Available

Reactivated North Central Allied board of directors will "initiate that all film product be made available to every theatre, regardless of size, on sole basis of ability to pay." This will be in order "to give exhibitor a profit and return on his investment."

This resolution states that "the crisis in the case of smalltown and subsequent-run theatres is such that they cannot survive under distributors' present selling policies, as evidenced by closings of recent years."

The goal will be to knock out entirely compulsory percentage for showhouses in question, it was

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Aim of New Loew's: 100 Theatres, Six Hotels in 56 Cities; Says Tisch

San Francisco, April 10.

Preston R. (Bob) Tisch made his first foray into Frisco last week and, as chairman of Loew's Theatres' exec committee and president of Loew's Hotels, reported:

(1) The 2,656-seat downtown Loew's Warfield and adjacent multi-story Warfield Bldg., Loew's only property west of St. Louis, will "undoubtedly be fixed up, much the same way we're fixing up our properties of the same vintage (1920-30) in Atlanta, Springfield, Cincinnati, etc., and creating excitement";

(2) A Loew's survey team will descend on Frisco within 90 days to recommend whether or not Loew's should build or buy a new hotel in Frisco, though "if we decide upon one here, we will probably build it because new construction is our current pattern";

(3) Within 18 months Loew's Hotels will have built 4,000 of the 9,000 new New York hotel rooms which will be completed by that time—the 800-room Summit is, of course, already open, and the Howard Johnson Motor Lodge will open June 25, the 2,000-room Americana Sept. 27, Loew's Motor Inn at Times Square Nov. 1, and the Regency next March 1. In addition, the Americana at San Juan, Puerto Rico, will open Dec. 1;

(4) Loew's is not getting out of the theatre business by any means—there were 100 theatres in the Loew's circuit when the Tisch family took control in 1959, there are 95 now, three are under construction and Loew's has asked Justice Department permission to acquire two more;

(5) Loew's is continuing to look for ways to diversify within "the service, resort and entertainment

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WHIFF OF OZONE

Wald Learns, After Surgery, He Won Jalk's Suit

Los Angeles, April 10.

Jerry Wald stirred into consciousness at Cedars of Lebanon Hospital last week and heard that he had won the $3,000,000 slander suit slapped against him by Hollywood publisher Jalk Rosenstein.

When the producer went on the operating table for back surgery in the morning, Superior Judge Bayard Rhone was delivering his instructions to the jury which heard the five-day trial. Jury composed equally of men and women deliberated two hours and one-half, then returned the verdict nine-to-three in producer's favor.

Wald was sued by Rosenstein, publisher of Hollywood Closeup, for assertedly having said in a telephone conversation that he had documents which alleged Rosenstein had a "criminal record as long as your arm." Rosenstein said he hadn't.

U.S.-Argentine 2-Year Pic Pact A Corkery Coup

Buenos Aires, April 10.

Despite the political uncertainty which still hangs over this country, Robert Corkery, Latin American veep of the Motion Picture Export Assn., was able to successfully conclude negotiations here last week for a two-year extension of the U.S.-Argentine film agreement. Pact, which was signed Thursday (5), gives the Yank distribs 200 import licenses a year, same as before.

Because of clouded political outlook here, Yanks feel that Corkery pulled off a coup by getting the Argentines to agree to sign the extension for two years, instead of the usual one-year term. In the past, successive Argentine governments have always honored pacts made by preceeding administrations. Thus, come what may with Frondizi, Guido, the Peronistas, et. al., the Yanks feel that their position is about as safe as possible under the shifting circumstances.

Extension of the old pact "as is" also represents another triumph of sorts. Pressure had been put on the Argentine government authorities to make the Yanks use their own import licenses when they bring in French, Italo or other non-American product for distribution here. The French have been particularly irritated by the fact that when Col, for example, distributes a Bardot pic here, that uses up one of the licenses provided in the French quota. The French have felt that such a practice is hardly fair to them. Their protestations apparently have had little effect, however, since the previous pact continues same way.

PROSECUTOR CHIDED FOR GRAB OF PRINTS

Dayton, O., April 10.

Montgomery County Prosecutor Paul Young does not plan to appeal the ruling of Judge Carl D. Kessler, that he incorrectly held allegedly obscene films as evidence in a case. The ruling was the result of action brought by Audubon Films of New York City, to obtain "Fast Set" and "Twilight Girls," both confiscated by the Oakwood, O., police at the Far Hills Theatre.

Audubon Films has also filed a $1,000 damage suit against Young for holding the film against the owner's wishes.

MGM Home Rule On What Reissues

There is no planned program for MGM reissues. Each territory decides what combos are to be given another play after a package is put together for test engagement.

All pix generally released by 1956 have been turned over to Fred Schwartz' special sales division. Schwartz, in turn, has parceled out the pix to indie distribs in various parts of the country—11 in toto—with Seymour Borde handling 11 western states with h.q. in L.A.

Pix of Greta Garbo and Marx Bros. genre shown on tv, in addition to many others, are being offered regardless. Backlog from 1956 to last year is being handled by MGM sales force. Again various exchanges put together twos that might strike the public fancy in a given area.

Loew's circuit in Greater New York and elsewhere paired "Ivanhoe" and "Knights of the Round Table" recently with great success. Duo hasn't reached L.A. runs but will shortly, according to MGM sales execs.

Despite runs and re-runs on tv, Garbo and Marx Bros. pix are finding a good reception where they have been shown of late.

Arrival today on Coast of Fred Schwartz, head of the special reissues division under general sales head Robert Mochrie, is reportedly to stimulate more attention among circuit buyers and indie bookers for various packages to be set up for the western area.

There is no limit to the number of pix available for reissue bundles, according to MGM spokesman. "As long as the combos do business we'll put them together. Whether they played tv or not makes little difference for there's still a tremendous audience that wants to see these oldies in the comfort of theatres and pay, rather than sit home hoping and waiting for some station to book them."

KIM NOVAK

JAMES GARNER

TONY RANDALL

BOYS' NIGHT OUT

the shooting is over...the shouting begins!

WORLD PREMIERE JUNE 20th
ORIENTAL THEATRE, CHICAGO

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JANET BLAIR PATTI PAGE
JESSIE ROYCE LANDIS OSCAR HOMOLKA
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AND
HOWARD DUFF
SCREENPLAY BY IRA WALLACH ADAPTATION BY MARION HARGROVE
BASED ON A STORY BY ARNE SULTAN AND MARVIN WORTH DIRECTED BY MICHAEL GORDON
A KIMCO-FILMWAYS PICTURE
AN MGM RELEASE CINEMASCOPE & METROCOLOR

GUEST STARS: ZSA ZSA GABOR WILLIAM BENDIX FRED CLARK
JIM BACKUS RUTH McDEVITT LARRY KEATING

BOOK IT NOW THROUGH MGM

Awards Night Hits L.A.; 'Light' Dim $16,000, 'Earth' 15G, 'Fall' Fair 13G; 'Song' Okay 11G; 'Story' 20G, 17th

Los Angeles, April 10.

Firstruns here this week are taking a sharp nosedive, lack of any strong openers being further handicapped by Academy Award night (Monday) which helped empty the theatres. "Light in Piazza," in first general release, looks only light $16,000 or less in three theatres. "Day Earth Caught Fire" is heading for a dull $15,000 or close in four houses.

"All Fall Down" looms only fair $13,000 or near at Hollywood Paramount. "State Fair" is rated light $12,000 at Fox Wilshire.

"Flower Drum Song,' among regular holdovers, should do an okay $11,000 in three spots including 16th frame at Warner Hollywood. "Sweet Bird of Youth" looms soft $10,500 in third at Egyptian, but "West Side Story" continues strong at $20,000 for 17th Chinese round.

Estimates for This Week

Fox Wilshire (FWC) (1,990; $1.49-$2) — "State Fair" (20th). Light $12,000. Last week, with Pix, Village. "Majority of One" (WB) (2d wk, Fox Wilshire, Pix; 14th wk, Village), "Two Women" (Embassy) (2d wk, Fox Wilshire, Village), "Roman Spring" (WB) (Pix), $11,700.

Hollywood Paramount (State) (1,468; $1-$1.80)—"All Fall Down" (MGM). Fair $12,500. Last week, "Four Horsemen" (MGM) (6th wk), $6,000.

Hillstreet, Wiltern, Hollywood, Loyola (Metropolitan-SW-FWC) (2,752; 2,344; 856; 1,298; 90-$1.50)—"Day Earth Caught Fire" (UI) and "Desert Patrol" (Indie). Dull $15,000. Last week, Hillstreet with Hawaii, "Big Country" (UA), "Thunder Road" (UA) (reissues), $6,500. Wiltern with Orpheum, Baldwin, Warner Hollywood, "Flower Drum Song" (U) (2d wk, Wiltern, Orpheum, Baldwin; 15th wk, Warner Hollywood), "Come September" (U) (reissue), $22,300. Hollywood, Loyola with Warren's, "Satan Never Sleeps" (20th) (1st general release), "Rally Round Flag, Boys" (20th) (reissue), $11,900.

Iris, Village, Warren's (FWC) (Metropolitan) (825; 1,552; 1,757; 90-$1.50)—"Light in Piazza" (MGM) (1st general release) and "One, Two, Three" (UA) (Iris), "Roman Spring of Mrs. Stone" (WB)

(Continued on page 24)

Key City Grosses

Estimated Total Gross

This Week $2,235,900
(Based on 21 cities and 257 theatres, chiefly first runs, including N.Y.)

Last Year $3,054,921
(Based on 22 cities and 271 theatres).

'Judgment' Hep 7G, K.C.; 'Story' 12G, 3

Kansas City, April 10.

New films shape moderate to good currently, best record being by "Judgment at Nuremberg" at the Brookside where it looms pleasing. "Children's Hour" is only okay at the Saxon, but holds. "West Side Story" continues bullish at the Plaza while "Lover Come Back" rolls strong at the Uptown. Second weeks for "Sweet Bird of Youth" at Roxy and "The Outsider" at the Paramount are fair. Weather pleasant all around.

Estimates for This Week

Brookside (Fox Midwest-Nat. Theatres) (800; $1.25-$1.50)—"Judgment at Nuremberg" (UA). Pleasing $7,000 or over; holds. Last week, "Light in Piazza" (MGM) (3d wk), $3,000.

Capri (Durwood) (1,260; 90-$2.50)—"El Cid" (AA) (7th wk). Stays strong at $11,000; stays on. Last week, $12,000.

Empire (Durwood) (1,200; 90-$2)—"South Seas Adventure" (Cinerama) (reissue) (4th wk). Good $5,500; holds. Last week, $6,000.

Kimo (Dickinson) (504; 90-$1.25)—"Purple Noon" (Times) (3d wk). Oke $1,500. Last week, $1,800.

Plaza (FMW-NT) (1,630; $1.50-$2.50)—"West Side Story" (UA) (3d wk). Big $12,000. Last week, $15,000.

Paramount (Blank-UP) (1,900; $1-$1.25)—"Outsider" (U) (2d wk). Medium $5,000. Last week, $7,000.

Roxy (Durwood) (850; 75-$1.50)—"Sweet Bird of Youth" (MGM) (3d wk). Good $4,500. Last week, $5,000.

Saxon (Durwood) (1,600; 75-$1.50)—"Children's Hour" (UA). Okay $7,000, but holds. Last week, "Four Horsemen" (MGM) (4th wk), $4,000.

Studio (Durwood) (150; $1.25-$1.50) — "Murder, She Said" (MGM) (3d wk). Hep $1,500; continues. Last week, $1,700.

Uptown (FMW-NT) (2,043; $1-$1.25)—"Lover Come Back" (U) (5th wk). Handsome $6,500, staying again. Last week, $8,000.

'Bird' Wham $15,000 In Mpls.; 'Earth' 9G, 'Head' Sad 7G; 'Story' 11G, 8

Minneapolis, April 10.

Biggest newcomer is "Sweet Bird of Youth," having its initial local showing at an uptown theatre, the Park, which landed it on competitive bids. It looks giant on opening round. Other fresh entries are the highly-praised "Day Earth Caught Fire" at the State and "The Head," dull at Orpheum. Each gets only a single week because they must give way on Friday (13) to previously set films.

"West Side Story," "El Cid" and "Sergeants 3," among the numerous holdovers, still amaze by their continuous pulling power. "The Outsider" is rated lively in second at the Gopher. "All Fall Down" looks lusty in second at World.

Estimates for This Week

Academy (Mann) (1,000; $1.55-$2.65)—"El Cid" (AA) (7th wk). Healthy $6,500. Last week, $7,000.

Avalon (Frank) (800; $1)—"Surfside 77" (Indie) and "School for Scoundrels" (Cont) (reissue). Okay $3,000. Last week, "Once Upon Knight" (Indie) and "Cry Terror" (MGM) (reissue) (4th wk), $2,000.

Gopher (Berger) (1,000; $1-$1.25)—"The Outsider" (U) (2d wk). Lively $6,000 or over. Last week, $8,000.

Lyric (Par) (1,000; $1.25-$1.50)—"Walk on Wild Side" (Col) (5th wk). Potent $7,000. Last week, $7,500.

Mann (Mann) (1,000; $1.50-$2.75)—"West Side Story" (UA) (8th wk). Sturdy $11,000. Last week, $10,500.

Orpheum (Mann) (2,800; $1-

(Continued on page 24)

Indpls. Down; 'Twist' Sad $5,000, 'Bird' Same

Indianapolis, April 10.

Firstrun films still are swinging in medium range here this stanza, outdoor weather over weekend and opening of ozoners holding down cinema crowds. "Summer and Smoke" is good at Keith's, but "Hey, Let's Twist," at the Circle, shapes dull for opener.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; $1-$1.25)—"Hey, Let's Twist" (Par) and "Too Late Blues" (Par). Dull $5,000. Last week, "The Outsider" (U) and "Desert Patrol" (U), $6,000.

Indiana (C-D) (1,100; $1.25-$2.50)—"South Sea Adventure" (Cinerama) (16th wk). Good $6,500. Last week, $7,200.

Keith's (C-D) (1,300; $1-$1.25)—"Summer and Smoke" (Par). Good $6,000. Last week, "Lover Come Back" (U) (7th wk), $5,500.

Loew's (Loew) (2,427; 75-$1.25)—"Sweet Bird of Youth" (M-G). Mild $5,000. Last week, "Four Horsemen" (MGM) (2d wk), $4,000.

Lyric (C-D) (850; $1.25-$2.50)—"El Cid" (AA) (6th wk). Big $7,000. Last week, $7,500.

Cherry Blossoms No Aid To D.C. Biz But 'Burial' Nice 13G; 'Lover' 10G, 7

Washington, April 10.

Few deluxers are doing big trade this round which is in throes of Cherry Blossom Festival Week. Tourists are now coming in big numbers, with the cherry trees the top attraction for the big sightseeing season. But exhibs aren't doing so well.

"Day Earth Caught Fire" at two Stanley Warner locations is rated okay. "Sweet Bird of Youth" is good in third at Capitol. "Premature Burial" looks for a nice opening stanza at Palace. "Lover, Come Back" stays solid in its seventh Town frame.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,480; 1,000; $1-$1.49)—"Day Earth Caught Fire" (U) (2d wk). Good $9,000. Last week $11,500.

Apex (K-B) (940; $1.25-$1.40)—"La Belle Americaine" (Cont) (7th wk). Hotsy $5,700, same as last week.

Capitol (Loew) (3,420; $1-$1.65)—"Sweet Bird" (MGM) (3d wk). Good $12,000. Last week, $15,400.

Dupont (Mann-KB) (400; $1-$1.65)—"Ballad of a Soldier" (Union). Neat $5,500. Last week, "One, Two, Three" (UA) (15th wk), $4,100.

Keith's (RKO) (1,839; $1-$1.65)—"Children's Hour" (UA) (4th wk). Fair $8,500. Last week, $9,800.

MacArthur (K-B) (900; $1.25-$1.40) — "Murder, She Said" (MGM) (7th wk). Good $5,000. Last week, $5,500.

Ontario (K-B) (1,240; $1-$1.49)—"Summer of 17th Doll" (UA). Good $6,500. Last week, "Neopolitan Carousel" (Indie), $3,000.

Palace (Loew) (2,360; $1-$1.49)—"Premature Burial" (AI). Nice $13,000 or near. Last week, "Oklahoma" (UA) (reissue) (2d wk), $10,500.

Playhouse (T-L) (459; $1.49-

(Continued on page 24)

Det. Trim; 'Walk' Wham $17,000, 2d; 'Bird' Big 12G, 3d; 'Story' 13G, 8

Detroit, April 10.

First runs will stand pat this week with not a single newcomer. "Walk on Wild Side" continues leader, racking up a wow second-week total at Palms. "Pinocchio" stays solid in third at the Michigan. "Sweet Bird of Youth" looks big in third round at the Mercury. "West Side Story" stays hot in eight session at Madison. "Children's Hour" is rated great in fourth at Grand Circus.

Estimates for This Week

Fox (Woodmont Corp) (5,041; $1.25-$1.49)—"Outsider" (U) and "Desert Patrol" (U) (2d wk). Okay $10,000. Last week, $13,000.

Michigan (United Detroit) (4,036; $1.49-$1.80)—"Pinocchio" (BV) and and "Bear Country" (BV) (reissues) (3d wk). Great $16,000. Last week, $18,000.

Palms (UD) (2,995; $1.25-$1.49)—"Walk on Wild Side" (Col) and "Happy Thieves" (UA) (2d wk). Wow $17,000. Last week, $19,000.

Madison (UD) (1,408; $1.50-$2.65)—"West Side Story" (UA) (8th wk). Wham $13,000. Last week, $12,900.

Grand Circus (UD) (1,400; $1.25-$1.49)—"Children's Hour" (UA) (4th wk). Great $12,000. Last week, $13,000.

Adams (Balaban) (1,700; $1.25-$1.50)—"All Fall Down" (MGM) (2d wk). Oke $6,000. Last week, $8,500.

United Artists (UA) (1,667; $1.25-$2)—"Judgment at Nuremberg" (UA) (7th wk). Steady $7,000. Last week, $7,400.

Music Hall (Cinerama, Inc.) (1,268; $1.20-$3) — "El Cid" (AA) (16th wk). Fine $11,000. Last week, $10,500.

Mercury (UM) (1,465; $1-$1.50)—"Sweet Bird of Youth" (MGM) (3d wk). Big $12,000 or near. Last week, $12,900.

Trans-Lux Krim (Trans-Lux) (980; $1.49-$1.65)—"Black Tights" (Indie). Great $7,000. Last week, "Wild Strawberries" (Indie) and "Magician" (Indie), $3,000 in second week.

End of Transport Strike Helps Hub; 'Burial' Fast $16,500; 'Outsider' OK 12G, 2d; 'Story' Sockeroo 15G, 23d

Boston, April 10.

Lone new entry, "Premature Burial," is racking up a big score at the Paramount. Biz picked up with return to normal of transportation after last weekend's strike. "Outsider" is okay at the Memorial in second week. "Les Liaisons" is big at the Beacon Hill in third. There's plenty of action at the Capri for "Light in Piazza" in its third week.

"Doctor In Love" is stout at the Kenmore in second. "Four Horsemen" is okay at the Orpheum in fourth round.

"Judgment at Nuremberg" is holding good in its 8th week at the Saxon. "West Side Story" is still socko at the Gary in 23d session.

Estimates for This Week

Astor (B&Q) (1,170; $1.80-$2.70)—"El Cid" (AA) (16th wk). Oke $8,000. Last week, same.

Boston (Cinerama, Inc.) (1,354; $1.75-$2.65)—"South Seas Adventure" (Cinerama) (reissue) (14th wk). Oke $6,000. Last week, same.

Beacon Hill (Sack) (900; $1-$1.50) "Les Liaisons" (Astor) (3d wk). Swift $13,000. Last week, $15,000.

Capri (Sack) (900; $1-$1.50) — "Light in Piazza" (MGM) (3d wk). Slick $10,000. Last week, $12,000.

Center (E. M. Loew) (1,200; 90-$1.25 — "Paradisio" (Indie) (7th wk). Good $4,000. Last week, $5,000.

Exeter (Indie) (1,376; 90-$1.49)—"Murder, She Said" (MGM) (6th wk). Stout $7,500. Last week, $8,000.

Fenway (Indie) (1,300; $1.50)—"Angry Silence" (Indie) (2d wk). Oke $4,000. Last week, $5,500.

Gary (Sack) (1,277; $1.50-$3) — "West Side Story" (UA) (23d wk). Socko $15,000. Last week, $16,000.

Kenmore (Indie) (700; $1.50)—"Doctor In Love" (Gov). (2d wk). Perky $12,000. Last week, $13,000.

Metropolitan (NET) (4,357; 90-$1.25)—Met Opera here this week. Last week "Julius Caesar" (MGM) (reissue) and "Terror on Train" (Indie), modest $9,000.

Memorial (RKO) (3,000; 90-$1.49) — "Outsider" (U) and "Nearly Nasty Accident" (U) (2d wk). Okay $12,000. Last week, $15,000.

Paramount (NET) (2,357; 70-$1.25)—"Premature Burial" (AI) and "Siege of Hell Street" (Indie). Hot $16,500. Last week, "Head" (Indie) and "Wild, Wild Women" (Indie), $10,000.

Orpheum (Loew) (2,900; 90-$1.49)—"Four Horsemen" (MGM) (4th wk). Good $9,000. Last week, $10,000.

Pilgrim (ATC) (1,909; 75-$1.25)—"Guns of Navarone" (Col) and "Our Man in Havana" (reissues). Oke $7,000. Last week, "Battleground" (MGM) (reissue) and "Go For Broke" (Indie), $6,000.

Saxon (Sack) (1,100; $1.50-$3)—"Judgment at Nuremberg" (UA) (8th wk). Hep $14,000. Last week, $15,500.

State (Trans-Lux) (730; 75-$1.25)—"Maiden" (Indie) and "Untouchables" (Indie) (2d wk). Neat $5,000. Last week, $6,000.

Broadway Grosses

Estimated Total Gross

This Week $550,700
(Based on 29 theatres)

Last Year $777,321
(Based on 29 theatres)

'Walk' Fancy 12G, Pitt; 'Bird' 11G, 2

Pittsburgh, April 10.

"Walk on Wild Side," only newcomer this round, currently is maintaining the fancy pace of Pitt biz by shaping sock in first round at Gateway. Reissued "Splendor in Grass" and "Fanny," in double bill at Stanley, rate only fairish. "West Side Story" is still getting boffo coin in ninth at Nixon.

"El Cid" is also fancy in sixth at Fulton. "Les Liaisons" is still good for Squirrel Hill but will come out Friday (13) for "View from Bridge." "Sweet Bird of Youth" is solid in second at Penn. "Judgment at Nuremberg" remains firm in eighth at Warner.

Estimates for This Week

Fulton (Associated) (1,530; $1.75-$2.75)—"El Cid" (AA) (6th wk). Loud $13,000. Last week, $14,000.

Gateway (Associated) (1,900; $1-$1.50)—"Walk on Wild Side" (Col). Strong $12,000 looms. Last week, "Lover Come Back" (U) (7th wk), $9,500.

Nixon (Rubin) (1,760; $1.50-$2.75)—"West Side Story" (UA) (9th wk). Hotsy $9,000. Last week, $9,500.

Penn (UATC) (3,300; $1-$1.50)—"Sweet Bird of Youth" (MGM) (2d wk). Sturdy $11,000 or over. Last week, $13,500.

Shadyside (MOTC) (750; $1.25)—"Murder, She Said" (MGM) (3d wk). Tall $3,500. Last week, $3,900.

Squirrel Hill (SW) (834; $1.25)—"Les Liaison" (Astor) (5th wk). Fine $2,500. Last week, $3,000.

Stanley (SW) (3,700; $1-$1.50)—"Splendor in Grass" (WB) and "Fanny" (WB) (reissues). Fairish $8,500. Last week, "Outsider" (U), $9,000.

Warner (SW) (1,516; $1-$2)—"Judgment at Nuremberg" (UA) (8th wk). Firm $7,500. Last week, $7,800.

'Outsider' Stout $9,000, Buff.; 'Bird' Fat 11G, 2d

Buffalo, April 10.

Biz at firstruns currently is holding up firmly. The few new films are not especially strong but "The Outsider" is rated potent in first week at Lafayette. "Sweet Bird of Youth" shapes sock in second at the Buffalo. "Lover Come Back" looms brisk in moveover at the Cinema after seven amazing weeks at the Lafayette.

Estimates for This Week

Buffalo (Loew) (3,500; 90-$1.49)—"Sweet Bird of Youth" (MGM) (2d wk). Sock $11,000. Last week, $14,900.

Center (AB-PT) (2,500; 90-$1.25)—"Splendor in Grass" (WB) and "Fanny" (WB) (reissues). Stout $8,000. Last week, "Twist All Night" (Par) and "Broken Land" (Indie), $5,500.

Century (UATC) (2,700; 90-$1.25)—"Walk on Wild Side" (Col) (4th wk). Oke $6,000 in 5 days. Last week, $8,000.

Lafayette (Basil) (3,000; 90-$1.25)—"Outsider" (U). Potent $9,000. Last week, "Lover Come Back" (U) (7th wk), $7,000 at $1.50 top.

Paramount (AB-PT) (3,000; 90-$1.25)—"Last of Vikings" (Indie). Good $8,000 or less. Last week, "Horror Chamber Dr. Faustus" (Indie) and "Monster" (Indie), $9,800.

Teck (Loew) (1,200; $1.50-$2.75)—"West Side Story" (UA) (4th wk). Brisk $9,000. Last week, $9,200.

Cinema (Martina) (450; 90-$1.25)—"Lover Come Back" (U) (m.o.). Bright $4,000. Last week, "Breakfast at Tiffany's" (Par) (reissue), $2,500.

Balto Sluggish Albeit 'Bird' Sweet $7,000 In 2d; 'Cid' Warm $6,500

Baltimore, April 10.

Biz is on the slow side this week with holdovers and reissues dominating. Best of lot are "Sweet Bird of Youth," good in second week at the Hipp, "West Side Story," nice in eighth at Mayfair; and "El Cid," good in fifth session at the Town. "Satan Never Sleeps" is poor in third week at the Charles.

"Splendor in Grass" and "Fanny' are fair in double bill at the New. "View From the Bridge" shapes nice in second week at Playhouse. "Light in the Piazza" looms okay in third at the Little.

Estimates for This Week

Avalon (Hyatt) (860; $1.50) — "Temptation" (Indie) (4th wk). Okay $1,800. Last week, $2,300.

Aurora (Rappaport) (367; 90-

(Continued on page 24)

Chi in Doldrums But 'Tights' Boffo $9,500, 'Noon' Smash 7½G, 'Hour' Hot 13G, 6th; 'Lover' Lusty 18G in 8th

Chicago, April 10.

Firstrun biz is in the doldrums this session, although two new arty entries are bowing to sharp tallies. "Black Tights" is preeming to a socko $9,500 at the World while "Purple Noon" looks to garner a great $7,500 in Surf debut.

Loop pair of "Marizinia" and "Hunza is rated hotsy. Carnegie duo of reissues, "Julius Caesar" and "Lust For Life," shapes neat. First round for Monroe tandem of "Most Wanted Man" and "Five Sinners" looms so-so.

"All Fall Down" is nailing a nifty second round at the United Artists. "World In My Pocket" is rated tame in Oriental second while "Forever My Love" looms good for same sesh at Esquire. Third stanza of "Four Horsemen" is holding well at State-Lake.

"Children's Hour" is still sturdy in sixth Woods stanza. "Walk On Wild Side" is notching a stout seventh at the Roosevelt. "La Belle Americaine" is lively in Cinema seventh. "Lover Come Back" continues hotsy in eigthth Chicago canto.

Of the hardticketers, "West Side Story" remains powerful in sixth Todd round, and 16th frame of "El Cid" is okay at the Cinestage.

Estimates for This Week

Carnegie (Telem't) (495; $1.25-$1.80)—"Julius Caesar" (MGM) and "Lust For L'fe" (MGM) (reissues). Neat $3,700. Last week, "Double Bunk" (Teitel), $3,500.

Chicago (B&K) (3,900; 90-$1.80)—"Lover Come Back" (U) (8th wk). Sparkling $18,000. Last week, $21,000.

Cinestage (Todd) (1,038; $1.75-$3.50)—"El Cid" (AA) (16th wk). Oke $8,500 or near. Last week, $10,000.

Cinema (Stern) (500; $1.50)—"La Belle Amercaine" (Cont) (7th wk). Slick $3,700. Last week, $4,000.

Esquire (H&E Balaban) (1,350; $1.25-$1.80)—"Forever My Love" (Par) (2d wk). Good $8,000. Last week, $14,000.

Loop (Telem't) (606; $1.25-$1.80)—"Marizinia" (Indie) and "Hunza" (Indie). Hotsy $14,000. Last week, "Pinocchio" (BV) (reissue) (6th wk), $9,500.

Monroe (Jovan) (1,000; 65-90)—

(Continued on page 24)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Fall' Trim $9,000, Cincy; 'Story' 13G

Cincinnati, April 10.

Film biz outlook here this week is firm in face of season opener for National League champion Cincy Reds Monday (9) with traditional advance Crosley Field sellout befitting the birthplace of pro baseball. Only marquee changes currently are "All Fall Down," rating trim take at the Palace, and "Big Country" with "Thunder Road" bidding solid for oldies at the Grand. "Sweet Bird of Youth" looks okay in second round at Albee. "Breakfast at Tiffany's" looms big in subruns at Twin Drive-In and Hyde Park Art. Its in second at latter. "West Side Story" holds in great style third week. "Walk on Wild Side" is good in second at Keith's.

Estimates for This Week

Albee (RKO) (3,100; $1-$1.50)—"Sweet Bird of Youth" (MGM) (2d wk). Firm $9,000. Last week, $10,000.

Capitol (SW-Cinerama) (1,400; $1.50-$2)—"Judgment at Nuremberg" (UA) (8th wk). Fair $5,500 after pickup in seventh week to $6,000.

Esquire Art (Cin-T-Co) (500; $1.25) — "Breakfast at Tiffany's" (Par) (subrun) (2d wk). Solid $1,400. Last week, $1,800.

Keith's (Cin-T-Co) (1,500; 90-$1.25)—"Walk On Wild Side" (Col) (2d wk). Good $7,000 after $8,000 opener.

Palace (RKO) (2,600; $1-$1.25)—"All Fall Down" (MGM). Trim $9,000. Last week, "Children's Hour" (UA) (2d wk), $6,500.

Twin Drive-In (Cin-T-Co) (800 cars, 90c)—West side only: "Guns of Navarone" (Col) and "Breakfast at Tiffany's" (Par) (subruns). Swell $5,000. Last week, "Betrayed" (MGM) and "Bad Day at Black Rock" (MGM) (reissues) split with "Love Me Tender" (Indie) and "Bernadine" (Indie) (reissues), $4,000.

Valley (Cin-T-Co) (1,275; $1.50-$2.50)—"West Side Story" (UA) (3d wk). Maintaining hotsy $13,000 tempo of last week, which was same as opener.

Port. Slow But 'Bird' Loud $4,500; 'Hour' 6½G

Portland, Ore., April 10.

Trade is very uneven here currently despite launching of some new screen fare. "Sweet Bird of Youth" is rated lusty in opener at Guild while "Children's Hour" shapes hefty on initialer at Irvington. "Journey to Seventh Planet" is okay in first at Orpheum. "Lover Come Back" continues its longrun at Broadway, being lofty in eighth.

Estimates for This Week

Broadway (Parker) (1,890; $1-$1.50) — "Lover Come Back" (U) and "Desert Patrol" (U) (8th wk). Lusty $5,000. Last week, $5,200.

Cinema 21 (Foster) (650; $1.50)—"The Mark" (Cont) (2d wk). Good $2,500. Last week, $3,100.

Fine Arts (Foster) (426; $1-$1.50)—"Murder, She Said" (MGM) and "The Millionairess" (MGM) (reis-

(Continued on page 24)

'Earth' Solid 12G, Frisco; 'Bird' 11G

San Francisco, April 10.

Firstruns here currently are a bit uneven. However, "Sweet Bird of Youth" still is great in second round at the Stagedoor while "Day Earth Caught Fire" continues nice in second at Golden Gate. Reissue combo of "Guns of Navarone" and "Breakfast at Tiffany's" looks good at Paramount in first.

"West Side Story" is rated excellent in 17th round at the United Artists. "Judgment at Nuremberg" looms good in sixth at Coronet.

Estimates for This Week

Golden Gate (RKO) (2,859; $1.25-$1.50)—"Day Earth Caught Fire" (U) and "Six Black Horses" (U) (2d wk). Nice 12,000 or close. Last week, $17,000.

Fox (FWC) (4,651; $1.25-$1.50)—"King of Kings" (MGM) (3d wk). Not so good $7,500. Last week, $9,000.

Warfield (Loew) (2,656; $1.25-$1.50)—"All Fall Down" (MGM) (2d wk). Slow $6,000. Last week, $12,000.

Paramount (Par) (2,646; $1.25-$1.50)—"Guns of Navarone" (Col) and "Breakfast at Tiffany's" (Par) (reissues). Good $10,000 or over. Last week, "Horror Chamber Dr. Faustus" (Indie) and "Monster" (Indie), $13,000.

St. Francis (Par) (1,400; $1-$1.75)—"Fanny" (WB) and "Splendor in Grass" (WB) (reissues). Trim $8,000 or close. Last week, "Walk On Wild Side" (Col) (5th wk), $8,000.

United Artists (No. Coast) (1,151; $1.50-$3)—"West Side Story" (UA)

(Continued on page 24)

'WALK' GOOD $6,000 IN PROV.; 'OUTSIDER' 4½G

Providence, April 10.

Pre-Easter doldrums setting in early, with most main stemmers starting to mark time for the holiday. State's fourth of "King of Kings" is fairly good. Elmwood, with fourth week of "Walk on Wild Side" looks good. Majestic's "Premature Burial" shapes fair. Second round of "Outsider" is okay.

Estimates for This Week

Albee (RKO) (2,200; 65-90)—"Outsider" (U) and "Nearly Nasty Accident" (U) (2d wk). Oke $4,500 after $7,000 in opener.

Elmwood (Snyder) (724; 75-$1.25)—"Walk on Wild Side" (Col) (4th wk). Good $6,000 after $7,500 in third.

Majestic (SW) (2,200; 65-90)—"Premature Burial" (AI) and "Siege of Hell Street" (Indie). Fair $5,000. Last week, "Light in Piazza" (MGM), $7,000.

State (Loew) (3,200; 60-$1.75)—"King of Kings" (MGM) (4th wk). Fairly good $7,500. Third was $8,500.

Strand (National Realty) (2,200; 65-90)—"Guns of Navarone" (Col) and "Hustler" (20th) (reissues). So-so $3,000. Last week, "Victim" (Indie) and "Fear No More" (Indie), $3,100.

Rain Dampens B'way Biz But 'Pilot' Plus Easter Stageshow Lively 154G; 'Bird' Great 58G, 2d; 'Walk' 27G, 7th

With only one newcomer of major importance launched and unfavorable weather cutting into the weeked, Broadway firstrun business continues very spotty this round. All day rain and high winds Saturday (7) hurt trade that prize biz day while more rain Monday (9) along with a threat of same Sunday took a heavy toll at the wickets.

Easter stageshow with Disneyland, U. S. A., featured plus "Moon Pilot," a Disney pic on the screen, is heading for a lofty $150,000 or near opening week at the Music Hall.

"Many Ways to Sin," playing the bandbox World, is heading for a sock $18,000 on initial session. "Sweet Bird of Youth" held with great $58,000 in second stanza, daydating the Capitol and Sutton.

"Satan in High Heels" shapes good $9,500 in third week at Forum. "Walk on Wild Side" is down to smooth $27,000 in seventh session daydating the Criterion and Murray Hill. This includes two extra days at Crit.

"State Fair" preemed last night (Tues.) at the Paramount, with regular run starting today at State and Murray Hill. Criterion brings in "Experiment in Terror" next Friday (13).

"Children's Hour" hit nice $22,500 in fourth round daydating the Astor and Trans-Lux 52d St. "Cape Fear" goes into the Victoria and Trans-Lux 85th St. starting April 18. "Day Earth Caught Fire," playing these houses in fourth week, looks okay $18,300. "Counterfeit Traitor" opens the night of April 17 at the DeMille.

"Judgment at Nuremberg" looms wow $37,500 for 16th session at the Palace while "West Side Story" is heading for big $40,000 or close in current (25th) round at the Rivoli. "El Cid" still is lusty with $17,000 or near in 17th week at the Warner.

Estimates for This Week

Astor (City Inv.) (1,094; 75-$2)—"Children's Hour" (UA) (5th wk). Fourth week completed yesterday (Tues.) was nice $14,500 or near after $18,000 for third session.

Capitol (Loew) (4,820; $1-$2.50) "Sweet Bird of Youth" (MGM) (3d wk). First holdover round ended yesterday (Tues.) was great $40,000 or near after $50,000 for initial week.

Criterion (Moss) (1,520; $1.25-$2.50)—"Walk on Wild Side" (Col) (8th wk). Seventh session ended yesterday (Tues.) was smooth $22,000 after $23,000 for sixth week. Stays only a couple of days in eighth week to open "Experiment in Terror" (Col) on Friday (13).

DeMille (Reade) (1,463; 90-$2.75)—"View From Bridge" (Cont) (11th wk). Heading for okay $10,000 in current week ending tomorrow (Thurs.) after $11,000 for 10th week. "Counterfeit Traitor" (Par) opens the night of April 17, with regular run starting April 18.

Embassy (Guild Enterprises) (500; $1.50-$2.50)—"La Dolce Vita" (Astor) (18th wk). The 17th stanza completed yesterday (Tues.) was big $9,500 after $10,000 for 16th week. Continues.

Palace (RKO) (1,642; $1.50-$3.50)—"Judgment at Nuremberg" (UA) (17th wk). The 16th week finished last night (Tues.) was wow $37,500 after $38,000 for 15th round. One extra morning matinee was included in both weeks.

Forum (Moss) (813; 90-$1.80)—"Satan in High Heels" (Indie) (3d wk). This round finishing tomorrow (Thurs.) looks to get good $9,500 or close after $11,000 for second week. Holds until "Five Finger Exercise" (Col) opens April 19.

Paramount (AB-PT) (3,665; $1-$2)—"State Fair (20th). Opened last night (Tues.) with a benefit preem, with regular run starting today (Wed.). In ahead, "Madison Ave." (20th) (2d wk-6 days), was thin $14,000 after $20,000 for opener.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75)—"Moon Pilot" (BV) and Easter stageshow featuring Disneyland, U.S.A. First session ending today (Wed.) is heading for a lofty $150,000 or close. Holds, natch! Last week, "Rome Adventure" (WB) with stage show (3d wk), $115,000.

Rivoli (UAT) (1,545; $1.50-$3.50)—"West Side Story" (UA) (25th wk). This week ending today (Wed.) looks like wham $40,000 after $42,000 for 24th round. Stays.

State (Loew) (1,900; $1.50-$2.50)—"All Fall Down" (MGM). Opens today (Wed.). In ahead, "Four Horsemen" (MGM) (5th wk-6 days), mild $12,000 after $14,500 for fourth full week.

Victoria (City Inv.) (1,003; 50-$2)—"Day Earth Caught Fire" (U)

(Continued on page 24)

'Brava' Blah $10,000 In Toronto; 'Lover' Mighty 22G, 3d; 'Judgment' 10G

Toronto, April 10.

Only newcomer is "La Notta Brava," which is off to a dull start in three-house Rank combo. However, some holdovers are slick. "Lover Come Back," in third stanza, is leading the city with a mighty take at Loew's. "Satan Never Sleeps" in second frame is rated big at Imperial. "Judgment at Nuremberg" looms great in eighth round at the University.

Estimates for This Week

Carlton, Danforth, Humber (Rank) (2,318; 1,328; 1,203; $1-$1.50)—"La Notta Brava" (Col). Sad $10,000. Last week, "Walk on Wild Side" (Col) (3d wk), Carlton only, $8,000.

Eglinton (FP) (919; $1.50-$2.50)—"Holiday in Spain" (Indie) (16th wk). Sturdy $6,000. Last week, $6,500.

Hollywood (FP) (1,080; $1-$1.50)—"Breakfast at Tiffany's (Par) (17th wk). Big $6,000. Last week, $6,500.

Hyland (Rank) (1,357; $1-$1.50)—"Victim" (Indie) (3d wk). Sad $4,500. Last week, $5,500.

Imperial (FP) (3,206; $1-$1.50)—"Satan Never Sleeps" (20th) (2d wk). Big $13,000 or near. Last week, $15,000.

International (Taylor) (557; $1-$1.25) — "La Belle Americaine" (IFD) (3d wk). Staunch $4,000. Last week, same.

Loew's (Loew) (1,641; $1-$1.50)—"Lover Come Back" (U) (3d wk). Still leading city, with nightly turnaways, to wham $22,000. Last week, $25,500.

Tivoli (FP) (935; $1.50-$2.50)—"El Cid" (AA) (16th wk). Consistent $7,000. Last week, ditto.

Towne (Taylor) (693; 90-$1.25)—"Light in Piazza" (MGM) (4th wk). Strong $5,000. Last week, $6,000.

University (FP) (1,383; $1.25-$2)—"Judgment at Nuremberg" (UA) (8th wk). Big $10,000. Last week, $10,500.

Uptown (Loew) (2,543; $1-$1.50—"Outsider" (U) (2d wk). Still slow $5,000 after last week's $7,500.

'Pilot' Powerful 15G, Philly; 'Lover' Big 9G, 9th; 'Bird' Boff $12,000, 3d

Philadelphia, April 10.

Despite showers which dampened weekend biz, most situations shape good currently. "Moon Pilot," lone newcomer, is soaring to a boffo total at Stanton. "Walk on Wild Side" still is torrid in second at Viking.

"Sweet Bird of Youth" continues sharp in third round at Stanley. "Lover Come Back" continues to amaze by racking up a stout total in ninth session at the Arcadia. "Children's Hour" still is nice in third at Randolph.

Estimates for This Week

Arcadia (S&S) (622; 95-$1.80)—"Lover Come Back" (U) (9th wk). Stout $9,000. Last week, $10,000.

Boyd (SW) (1,536; $2-$2.75)—"Judgment at Nuremberg" (UA) (7th wk). Good $11,500. Last week, $13,000.

Fox (Milgrim) (2,200; 95-$1.80)—"Four Horsemen" (MGM) (3d wk). Fair $8,000. Last week, $12,000.

Goldman (Goldman) (1,000; $2-$2.75)—"El Cid" (AA) (16th wk). Nice $7,500. Last week, $8,000.

Midtown (Goldman) (1,200; $2-$2.75)—"West Side Story" (UA) (22d wk). Fancy $11,000. Last week, $12,000.

Randolph (Goldman) (2,200; 95-$1.80)—"Children's Hour" (UA) (3d wk). Nice $10,000. Last week, $14,000.

Stanley (SW) (2,500; 95-$1.80)—"Sweet Bird of Youth" (MGM) (3d wk). Fast $12,000. Last week, $15,000.

Stanton (SW) (1,843; 95-$1.80)—"Moon Pilot" (BV). Boffo $15,000 or near. Last week, "Premature Burial" (AI) (2d wk), $9,500.

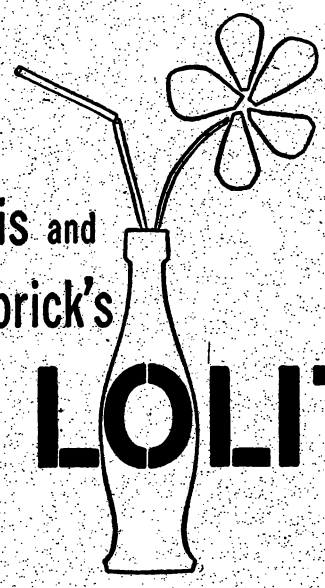
Studio (Goldberg) (383; 95-$1.80)—"Never On Sunday) (Lope) and "Cold Wind in August" (UA). Oke $3,500. Last week, "Two Women" (Embassy) (reissue), $3,000.

Trans-Lux (T-L) (500; 95-$1.80)—"Light in Piazza" (MGM) (5th wk). Fair $4,000. Last week, $4,500.

Viking (Sley) (1,000; 95-$1.80)—"Walk on Wild Side" (Col) (2d wk). Hotsy $14,000. Last week, $20,000.

World (R&B-Pathe) (499; 95-$1.80)—"Viridiana" (Indie) (2d wk). Neat $3,200. Last week, $4,000.

Metro-Goldwyn-Mayer
in association with
Seven Arts Productions
will present in June
the long awaited
James B. Harris and
Stanley Kubrick's



LOLITA

METRO-GOLDWYN-MAYER presents In association with SEVEN ARTS PRODUCTIONS JAMES B. HARRIS and STANLEY KUBRICK's **LOLITA**

Starring **JAMES MASON • SHELLEY WINTERS • PETER SELLERS** as "Quilty" And Introducing **SUE LYON** as "Lolita"

Directed by **STANLEY KUBRICK** Screenplay by **VLADIMIR NABOKOV** based on his novel "Lolita" Produced by **JAMES B. HARRIS** Music composed and conducted by Nelson Riddle Lolita Theme by Bob Harris

Original Soundtrack Recording on MGM Records

Approved by the Production Code Administration

N.Y. Minima Out In 'Impaired Vigor'; Foresee Houses Killing Matinees

Albany, April 10.

New York State exhibitors' sole hope of relief from the provisions of the Jerry bill, increasing the minimum wage scale to $1.15 hourly, effective Oct. 15, 1962, and to $1.25, effective Oct. 15, 1964, is in the measure's addition of several words in a paragraph dealing with recommendations of "the wage board" as to possible exemptions.

The present law, enacted in 1960 to fix the minimum pay in the State at $1 an hour, refers to *the employment of individuals whose earnings capacity is impaired by age or by physical or mental deficiency or injury . . .*"

Jerry act, recommended by Governor Nelson A. Rockefeller and drafted by the Governor's office, inserted "affected or" before "impaired," and "youth or" before "age." This could, if the wage board recommended, be applied to ushers and doormen in film houses, some observers theorize.

However, D. John Phillips, executive director of Metropolitan Motion Picture Theatres Assn., believed it was not sufficiently definite to insure the necessary "relief." He and other industrymen succeeded in having the Senate Rules Committee introduce, in the final week of the 1962 session, a bill exempting "motion picture theatre employees." This measure died in the Senate Labor Committee.

Governor Rockefeller is sure to sign the Jerry bill. Phillips predicted the first result would be the elimination of weekday matinees in "several hundred" theatres (New York City included), and a cut in take-home pay.

12-16 Special Scale

Detroit, April 10.

New lower price of $1 on children, 12 through 16, for any show, except road show attractions, has been established at the three United Detroit Theatres downtown houses—Michigan, Palms and Grand Circus. Prexy Woodrow R. Praught said new price is intended to bridge gap between adult and children's prices and to attract teenagers back into downtown houses.

Regular admission prices are $1.25-$1.49.

1,700 Variety Clubbers To Dublin Mayor Briscoe

Albany, April 10.

Wit and humor marked the luncheon which the Albany Variety Club tendered Dublin Lord Mayor Robert Briscoe, in the ballroom of the Sheraton Ten-Eyck Hotel. Affair was opener for Tent's annual money-raising drive for Camp Thatcher. Dublin Variety Club of which Briscoe is a member, also sponsors a program for unfortunate children. He referred to this, after Chief Barker E. David Rosen (of Stanley Warner-owned WAST-TV) told of the Albany Tent's long-time effort to provide two-week summer vacations for underprivileged boys.

More than $250,000 has been spent.

Jewish Lord Mayor of the Irish capitol interlarded his witticisms with a moving eloquence on Ireland's fight for independence, the Irish people's deep-seated belief in tolerance, and the country's industrial progress during the last five years. He revealed that 1,700 were expected to attend the international convention of Variety Clubs in Dublin, next month.

Traditional Irish hospitality would await all who visited the nation, then or at any other time, Mayor Briscoe promised. He called "tourism Ireland's second most important business."

The chief speaker, touched on the national and international scene—he predicted that the North of Ireland will join with the South (Irish Free State) to make "a bigger and stronger country," and hoped the "great, powerful United States, with other nations, will continue to protect our independence and freedom."

Fractures, Bitten Tongue Pneumonia Harass Pic Being Shot in Toronto

Toronto, April 10.

Joseph Harnell, musical director of "10 Girls Ago," was seriously injured in a collision with a truck; Bert Lahr has pneumonia and Buster Keaton bit his tongue and bled profusely in a comedy scene; but filming of the first musical in Canada will not be delayed. Shooting is being done around Lahr and production of the $500,000 satire on tv will be wrapped up within the fortnight.

Harnell is in hospital here with a broken shoulder, arm, three ribs, plus shock, after crashing with a truck on his way from the Kleinburg studios of International Films to Toronto. Mrs. Harnell, nonpro, immediately planed from New York to be at her husband's bedside. (Harnell, who had just finished the musical direction of some 10 songs, written by Sammy Fain, which will be incorporated in "10 Girls Ago," had completed his chore when injured.)

Lahr, who appears with Buster Keaton, Eddie Foy Jr., Dion Dinucchi and Jan Minor, was down with pneumonia but elected to stay in the Toronto apartment-hotel which has been taken over by the principals in this first venture of Am-Can Productions Ltd., Toronto.

Lahr's physicians felt that it would be better if he remained at the apartment-hotel instead of being hospitalized. (Mrs. Lahr is with him.) He is getting better.

Confronting a triple crisis on the day of his arrival was Phil Paladino, publicist for the film. He is member of the firm of Hoffman & Paladino, public relations, Los Angeles.

Producers of "10 Girls Ago" is Edward A. Gollin, with Harold Daniels directing the Eastman-Color-Panavision; script by Peter Farrow and Diane Lampert; chief American cameraman, Lee Garmes.

Name Stoddard Prexy

Chester L. Stoddard has been named president of New England Theatres, AB-PT subid, replacing Robert Sternberg who retired last week.

Stoddard, who's been with the chain over 36 years, moves up from division manager. His h.q. is Boston.

Villadolid

Continued from page 7

Luigi Rondi will discourse on the "Personification of Man in Neo-realist Films" and Padre Amedeo Ayfree will hold forth on "There is Place for God in Films Personifying Man."

The Villadolid Film Festival is characterized for its undiluted around-the-clock schedule of film talks and screenings. Gab panels take place in the morning followed by three distinct afternoon, evening and night screenings— averaging about 14 hours daily that delegates, guests and press put in to maintain complete participation. Villadolid is also characterized by the absence of film stars, receptions and midnight banquets. Nevertheless, films winning the Golden Labrador, the Golden Sheaf of Wheat and the City of Villadolid trophy have acquired a growing commercial importance at the box-office.

Decca Earnings

Continued from page 4

the same questions he had asked at the morning U meeting, with Rackmil declining to answer because of a threatened law suit by Sand to force Decca and U to merge. Sand tried to introduce a resolution for the merger, but was ruled out of order by Rackmil who said this was not in the province of a stockholder's rights; rather that such a proposal had to first be approved by the Securities & Exchange Commission and then placed before the stockholders. Prexy said further that Decca had no intention of merging with U.

Rackmil reported he thinks 1962 will be the biggest year in Decca history, beating the 1960 record year when Decca earned $4.30 a share. He suggested that this year's earnings might, in fact, be as much as $5 a share.

Any talk about increasing the Decca dividend, he said, would be "premature" at this point with the MCA-Decca talks going on.

Decca board was reelected.

U's Regular Pfd. Divvy

Board of directors of Universal Pictures yesterday (Tues.) declared regular quarterly dividend of $1.06¼ on the 4¼% cumulative preferred stock.

It's payable June 1 to holders of record May 15.

National Boxoffice Survey

Lenten Season Bops Biz; 'Story' First, 'Bird' 2d, 'Judgment' 3d, 'Walk' 4th, El Cid' 5th

Influence of Lent is being felt across the country currently, with a plethora of holdovers plus some milder product also hurting at the wickets. Numerous cinemas are more or less marking time awaiting the arrival of Easter week.

"West Side Story" (UA) is retaining No. 1 spot in key cities covered by VARIETY currently, making the third week in succession it has been national champ. "Sweet Bird of Youth" (MGM), really just getting started, is copping second place.

"Judgment at Nuremberg" (UA) is finishing third, a spot it has held for weeks. "Walk on Wild Side" (Col) will be fourth. It has been higher. "El Cid" (AA) is capturing fifth money.

"Lover Come Back" (U), national champ for two months, still is showing enough to cop sixth position. "Children's Hour," another from United Artists, is winding up seventh. It was higher in the two previous sessions.

"The Outsider" (U), just getting out in release, is winding up in eighth spot. "Day Earth Caught Fire," also from Universal, will be ninth although a comparative newcomer.

"All Fall Down" (MGM), also in a new category, is finishing 10th. "Black Tights" (Magna) is capturing 11th position. "Light in Piazza" (MGM) rounds out the Top 12 this week.

"Premature Burial" (AI), "Four Horsemen" (MGM), which has been higher for some weeks; "Les Liaisons" (Astor) and "Murder, She Said" (MGM) are the runnerup films.

"State Fair" (20th), one of the newcomers this week, is only passable on its opening date in L.A. which was hard hit by the Academy exercises last Monday. Pic opens this week at N.Y. Paramount. "Moon Pilot" (BV), also new, is boff in Philly and lofty at N.Y. Music Hall where it is the Easter pic.

"View From Bridge" (Cont), okay in N.Y., is rated hep in Balto and good in Frisco. "Journey To 7th Plant" (AI) is okay in Portland, Ore. "World in Pocket" (MGM) looks fine in Chi.

"Sergeants 3" (UA), dandy in Minneapolis, shapes solid in St. Louis. "Satan Never Sleeps" (20th), socko in Toronto, is not so good in a couple of other keys. "Two Women" (Embassy), fancy in Portland, is just good in Frisco.

"La Belle Americaine" (Cont), fine in Frisco and Toronto, looms hotsy in Washington and fast in Chi. "Purple Noon" (Times), good in St. Loo, shapes socko in Chi.

(*Complete Boxoffice Reports on Pages 10-11*)

USSR Director Piriev Comments

Buenos Aires, April 10.

"If you don't have any fish, a crab is a fish."

Like another, somewhat more famous Russian, film director Ivan Piriev is given to illustrating his points with proverbs. The above is the way Piriev, head of the Russ delegation to the film fest at Mar Del Plata recently described American novelist Mitchell Wilson's novel, "Journey to A Far Meridian," as the basis for the first Yank-Soviet film coproduction.

It is Piriev's opinion that the novel is going to be difficult to do in terms of cinema, which requires that ideas be translated into visual action. This may be difficult in "Meridian," he thinks, but because coproduction between the Soviets and norteamericanos is so important, Piriev is glad a project has been launched.

Asked to comment on the "bored, worldweary" attitude expressed today in so many French and Italian pix, and particularly evident in the pix shown here by new young Argentine directors, Piriev said he felt such film making leads to a "moral dead end," but he believes it's just a passing phase. In contrast he thinks that most America and Soviet films are quite alike in their "positive, romantic" approach to problems. They look "up and out, not down and in."

State Senate Kills 'Classification'

For Third Time Assembly Bill Fails — Film Industry Gratified

Albany, April 10.

Film classification for New York State school children is dead, by legisltive enactment, for 1962. The Senate killed in committee the Marano bill from the Assembly providing for such "tagging"—eight days after lower house had adopted the measure via a 112-32 vote.

James L. Herlihy and Tim Clagett of the Motion Picture Assn. of America, who had guided the fight here against the proposal, expressed satisfaction on the Senate's non-assent.

The action marked the third consecutive year that it snuffed out a classification measure, following overwhelming approval by the Assembly.

Assemblyman Luigi R. Marano, Brooklyn Republican and chairman of the Joint Legislative Committee (which recommended the "classification" and three other bills), was prepared for the Senate thumbdown. So was Committee Counsel James A. Fitzpatrick, of Plattsburgh, a former chairman.

Seek Voluntary Grading

Dallas, April 10.

A voluntary program for theatre owners to keep children from attending "adult" films is underway here in the city. No censorship of films is intended, but an appeal to the theatre owner to bar youngsters from unsuitable films is the aim, the sponsoring group agreed. Members include lawyers, football players, housewives, civic leaders, businessmen and others. Cochairmen are Herschel Forrester, former Southern Methodist U. football star, and H. Thomas Byrne, real estate man.

"We are not looking for censorship—that's out," said Byrne. "We would like a voluntary classification system within the film industry. We realize there are adult films—but we would like adults only to attend them."

The group was asked to write individual letters to the theatre chains and independent operators asking for the strict scrutiny of youngsters attempting to see "adult" films.

Those attending a meeting were asked to enlist the support of any clubs or civic organizations to which they may belong.

"We would like to work with the film industry—we are not taking a hammer and hitting them on the head," Byrne asserted. "We are merely asking for their cooperation."

In addition, the group hopes to achieve wide support in asking for more "family type" films for the city's screens, he added.

Nick Ray

Continued from page 7

with a "This is the last time" vow. Ray takes the position that our films have seldom been selected with a specific festival in mind. Very often film entries served extra-festival purposes, such as requirements of a major producer, the nature of certain markets, or they just happened to be drawn from a Motion Picture Association of America formula hat.

On the other hand, the film director has seen inter-festival politics at close range. The log-rolling tactics among film producing countries often develops on the lowest trading levels—mainly at the expense of the American film industry. Festival pressures are intense since the market stakes in acquiring a Golden Palm, a Golden Bear or a Golden Lion represent huge sums of money.

It is for this reason that Ray welcomed Stevens' intervention with Hollywood guilds and the consequent organization of an inter-guild commission to select with USIS filmites the best product available for the competitive trials that begin next month at Cannes. He strongly urged that leading film critics be given the opportunity to make their voices heard before selections become final.

"Whatever the outcome at Cannes, Berlin or Venice," Ray said, "we should go ahead now with plans for a Washington, D. C. film fest. With the help of government funds and USIS brainpower, and in co-operation with industry, film guilds and critics, we can reverse the decline of our films as a major goodwill influence upon the world.

"The Washington festival should be above all a model of democratic jury deliberation sans corridor button-holing and industry power pressures. At the same time, the fest should be a demonstration of American hospitality, political maturity and the American ability to provide sparkling brilliance to a natural dramatic showcase.

"If Washington Congressmen are fully informed that foreign government coin is the principal source of festival funds at the major film gatherings and that these events are covered by national and foreign press that averages between 400 and 600 of the world's top-flight film critics and commentators, the problem of convincing Congress to appropriate approximately $150,000 for a magnum display of film showmanship in Washington will not look as foreboding as many might think," Ray said. "The amount involved would not even make a dent in our government's billion-dollar fiscal budget.

"I firmly believe that now, when Ed Murrow and George Stevens Jr. are developing a more positive and meaningful face of America to the world," Ray concluded, "a Washington Film Festival would provide them with a supplementary avenue of global communication to help them in the good flight."

Youngstein

Continued from page 3

ground at the boxoffice. Naturally, the well-put "adult" story scores fine, but the public is apparently rebelling at sex and/or brutality for the sake of ditto.

Spotlighted is the mammoth successes which Walt Disney has turned out of late. A rival producer said he was pleased to call attention to the "clean" nature of the Disney fare.

CALIGARI CROCKS THE COGNOSCENTI!

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March 9, 1962

Dear Mr. Skouras:

When I first heard of it, I hated the idea of a re-make of CALIGARI. Re-makes usually lack the vitality of originals, and this particular old master seemed specially impossible to resurrect today! I don't think I have ever been so surprised in my life as I was at Monday's screening. Your CALIGARI is entirely true to the basic idea and spirit of the old picture, but it is in itself an independent work of art, and one of the most strikingly original uses of the medium that I have seen in a lifetime of looking at movies. In writing, direction, performance, and most especially in lighting and the use of the space provided by CinemaScope, it is as stunning and as stylish as can be imagined. Best of all, everything in it works, rings true, and contributed to the vast surprise of the ending. Not to go on and on, it is a brilliant job and one on which I heartily congratulate you and your associates.

I hope it makes you millions. I can't wait to see it a second time so as to examine in detail how artfully I was fooled and mystified. Vive le cinema.

With all good wishes,

Sincerely yours,

Richard Griffith

Richard Griffith
Curator

Mr. Spyros Skouras
20th Century-Fox Film Corp.
444 West 56th Street
New York 19, N. Y.

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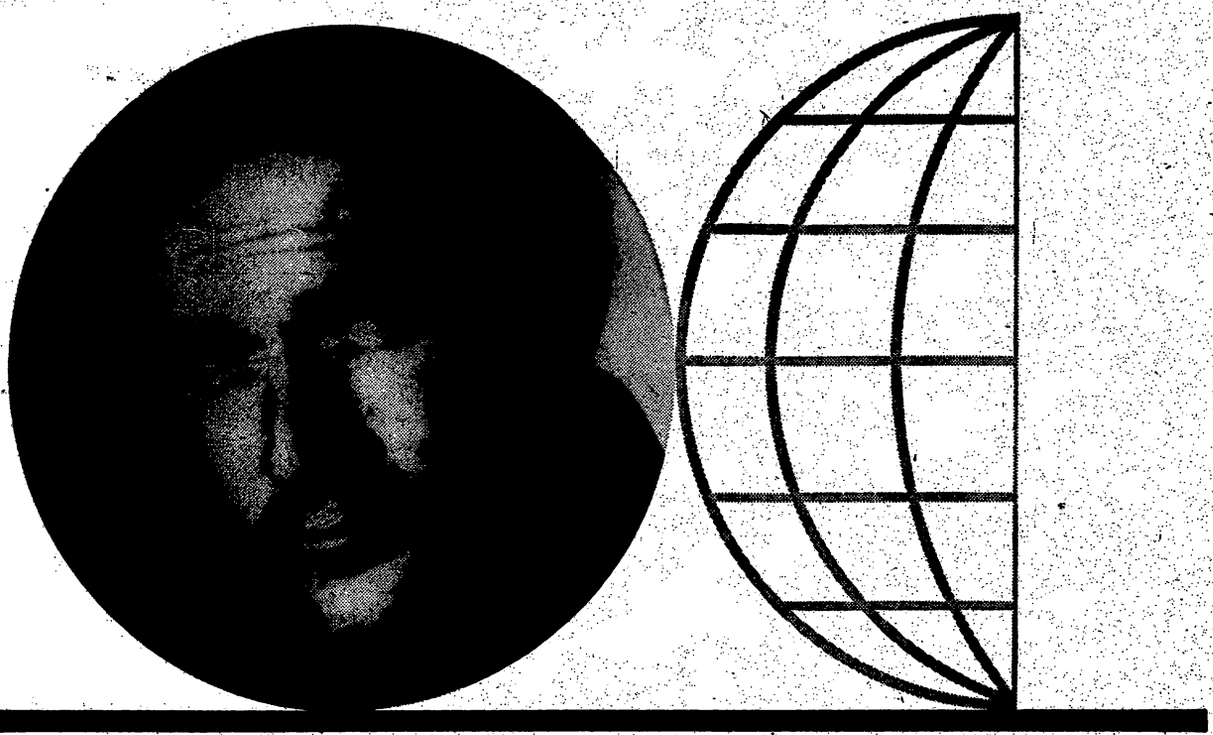

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STAR-BRIGHT LIGHTS GO OUT

'Invasion of Privacy' Case Before Court

Life Mag Sued on 'Reenactment' of Hill Family Ordeal; Issue Pertains to All Media Exploitation of News

Currently in trial at N.Y. Supreme Court is the suit of James J. Hill and his family against Life Magazine. This case contains unusual invasion-of-privacy angles, dating back to 1952.

The Hills were captured by a bunch of penitentiary-fleeing hoodlums and held at gunpoint in their own home outside Philadelphia. This, of course, was widely covered in the daily press but later, after they had vacated their home, Life sent cameramen and actors into the premises to "reenact" the ordeal of the Hills.

Mudge, Stern, Baldwin & Todd, as attorneys for the Hills, contend that this was commercial exploitation of a private experience and an invasion of privacy. It resulted to force the family to re-live their suffering and endure new indignities from cranks, etc. To establish that the Hills had refused offers to sell their story, a former New York freelance writer, Frank Rasky, now editor of Liberty Magazine in Canada, has been testifying for the plaintiffs that he had been refused when he approached the Hills for the story, offering to divide his literary fees, 50-50.

"Invasion of privacy" is a broad issue at law which has never been spelled out in full detail by the courts. Pending in Chicago right now is an action of the Al Capone Estate and family against Allied Artists for alleged invasion of privacy, though Capone was a notorious figure when alive.

The Broadway stage play, later a feature film, "Desperate Hours," by Joseph Hayes, was involved in the Life feature. Players from that company made the posed-reenactment photographs in the Hills' ex-residence. The dramatist has heretofore asserted that his play was not based on the real-life episode. At least one other Broadway play, "Kind Lady" had the same basic plot—the owner of a home held captive by criminals.

Life Magazine, when queried as to its general defense, or the disclaimer filed in answer to the original summons, took the position that with the trial now in progress it preferred to remain mum.

UNITED ARTISTS CHAIN, NOW 18, BUILDING TWO

Hollywood, April 10.

United Artists Theatres, with 18 houses now in the circuit, will build two more this year, both hardtops in the east, according to exec veepee Salah Hassanein. One of the new projects will be 1,000 seats to cost $450,000, the other to seat 1,500 and cost $750,000.

Here for the two-a-day premiere of Magna's "Black Tights" at UA's Four Star, Hassanein revealed policy on four-seg ballet colorfilm hasn't been determined. At the Plaza, N.Y., and Colony, Miami Beach, pic is showing once in afternoon, twice in evenings at advance but no roadshow prices as here. After a few weeks, selling and playing plans will be determined.

UA theatres in metropolitan New York are doing better than last year. Houses in Texas and southwest are not doing as good. However, theatre exec pointed out "it all depends on the product and distributor you are dealing with."

On the whole, he said, "I think business is better than last year." He planes east today. UA Theatre prexy George Skouras didn't make the trip, having been delayed in New York on other biz.

UA circuit has units in Pittsburgh, Buffalo, Detroit, Louisville in addition to New York and Los Angeles.

Summon Roy Evans Back

Roy Evans, located in New York past three months as division manager for the Skouras circuit, is back on the Coast with parent United Artists Theatres as assistant to general manager Fred Kunkel in the buying-booking sphere.

Webb Succeeds Schnee

Hollywood, April 10.

James Webb succeeds Charles Schnee as prexy of Writers Guild of America West, and Allen Rivkin has been upped to replace Webb as prexy of Guild's Screen Branch.

Schnee resigned last week "due to the press of personal affairs."

English Patron: You Think Yank Houses Surly?

Wimbledon, England.

Editor, VARIETY:

It surely cannot be any wonder that people are no longer going to the cinema in former numbers, but watching tv in the comfort of their own homes. I hope that exhibitors have noted the remarks that have been made re projection, colour & sound quality. One has become used to the jumping up & down, noise, sweet eating, rudeness of usherettes etc. but I have personally had experience of other annoyances in West End cinemas that simply make me think twice about visiting the particular cinema again. We expect and get strict adherence to times programmes etc. no breakdowns on tv but why should:

(1) The Cameo Royal advertise a starting time in a newspaper and yet when I arrive at the cinema to see "Fire on the Plain" it transpires that they are opening an hour later on Saturdays.

(2) The Odeon, Marblearch showing "One, Two, Three" has a break in the projection of the featurette lasting two or three minutes and the house lights are not turned on for a couple of minutes.

(3) The Odeon Kensington advertises the "Guns of Navarone" as starring at 4:20 yet outside the actual cinema it is changed to 4:40. (Weekdays).

(4) At the Paris Pullman cinema during the first days's showing, the French film "Les Jeux de L'Amour" was shown in the order of 1st reel & then last reel, (Surely the shortest feature showing on record). The missing second reel was shown at the end. No wonder the lady next to me thought "All these French films were mad." I was able to explain to her what happened, but when I went and told the front of the house man he just would not believe me, and did not even go and look, despite the fact that I said I had seen the film before.

These are instances of small and large things that have detracted from my enjoyment of films in the recent month or so. It applies to big and small houses. I think if more people complained more often instead of just sitting, literally in many cases in the dark, the exhibitor might take some notice. But perhaps people just go home to watch t.v.

P. C. J. Cargin.

Nathanson Ex-Embassy; Harold Rand Succeeding

Mort Nathanson, after a short tenure, has left Embassy Pictures as publicity director and was replaced by Harold Rand, latterly partnered in his own p.r. setup, but before at with Paramount, Buena Vista and 20th-Fox. Nathanson, with no new affiliation as yet, previously was with United Artists heading up foreign pubrel.

Rand will retain his equity in his indie shop, Blank-Rand Associates.

FAN MAGS STUCK WITH SOUR SEX

By DORA ALBERT

Hollywood, April 10.

Fan magazines go to press about two months before they are available on the newsstands. Since they report on the personal lives of emotionally volatile stars, the best-informed fan editors must ask themselves as they go to press, "Will this story be true two months from now?"

Newspapers can print a denial from Eddie Fisher one day that there is any marriage problem in his household, and the next day report that Elizabeth Taylor and Richard Burton danced till the wee hours of the night at a night club in Rome. But the fan mags need the equivalent of a crystal ball to write accurately about the stars' personal lives. In so far as they possibly can do so, the West Coast editors, staff writers and freelance writers try to act as the eyes and ears of the East Coast editors.

But what does a fan writer do if two people swear they are madly in love with each other—if all their friends say the same thing—if the writer reports what they say, and if two months later, when the story's on the newsstands the loving couple has separated, and each is making unloving statements about the other?

Kardell & Donahue

Fan editors were caught with the wrong headlines when they chronicled the Lili Kardell-Troy Donahue romance. One magazine even ran an interview with Lili pleading, "Please stop trying to break us up!" She complained about the anonymous people who would come to her with tales about Troy, and to Troy with tales about her, in what she said was an unkind effort to break up their romance. But by the time these stories reached print, the romance had exploded in the newspapers, with sensational headlines. As everyone who read the newspapers remembers, the romance did not end peacefully.

Deadlines on the Janet Leigh-Tony Curtis breakup worked out somewhat better. There were rumors of trouble before the actual breakup. Janet on her return from a trip to Argentina, with Tony, told one movie magazine, "How We Fell In Love Again." The idea was that the trip had rekindled their love. Maybe it had—for a short time. The magazine was just barely off the stands when they broke up.

Before Glenn Ford and Connie Stevens dated, Elvis Presley and Connie Stevens were being chronicled as a twosome. One magazine pleaded with Elvis not to break Connie Stevens' heart. It was an interesting story, difficult to get, and timely when it was written. By the time it was printed, it was obvious that the romance was over. On her dates with Glenn Ford, Miss S. didn't look like a girl whose heart had been broken.

The Hollywood writers who write for the fan books are often the best-informed writers on the Hollywood scene. Among them are some of the top Hollywood syndicate writers, who are presumably thoroughly in the know.

Even Skolsky

When Juliet Prowse and Frank Sinatra announced that they were engaged and planned to get married—with Frank Sinatra giving interesting quotations about why he loved his Juliet who could blame the fan books for taking them at their word? The result was a rash of coverlines about "The Girl Who Made Sinatra Say 'Yes'," "Why Sinatra Must Marry Juliet Prowse," and so on.

Sidney Skolsky, whose Hollywood columns are nationally known, authored, "Why Sinatra Must Marry Juliet Prowse" for Photoplay. He printed an odd explanation in his column: that he still felt that Juliet *should* marry Frank Sinatra; that she would regret her decision not to do so.

Whether it was the result of luck, a hunch on Walter Winchell's part, or a happy afterthought, he had what turned out to be the best headline (in TV Radio Mirror) on the Sinatra-Juliet Prowse engagement that later failed. Winchell's headline: "Wedding Bells Go Ring A-Ding—Maybe."

Those who criticize fan editors for unfortunate timing would rarely be right as often as the editors are if they had to guess what the emotions of the stars would be two months ahead of time. Newspaper columnists are usually quick to point out unfortunate timing of picture magazine and radio and tv magazines, but when given the opportunity to write for these magazines, often grab it gladly for the loot. Their magazine columns and articles, when written two months ahead, are as subject to human error as those of other Hollywood writers.

Why don't the national consumer, as distinct from fan, magazines fall into pitfalls as often? Usually their articles are not as sharply angled, and deal less with the private emotions of screen celebrities. When they write about happy marriages among our Hollywood couples, they take their chances the same as any movie magazine would. Years ago, one national magazine quit running Hollywood articles for almost a decade because its touching story about Jennifer Jones' happy marriage to Robert Walker appeared about the time of publication that Jennifer intended to get a divorce.

The problem lies not with the quality of writing or reportage, but with the fact that after a reporter has learned everything he could about a particular situation involving emotional human beings, the situation is apt to change.

"Cleopatra In Mink," by Cy Rice, a new paperback, came out recently, to the tune of headlines about a possible splitup between Elizabeth and Eddie and a possible new romance for Elizabeth.

On page 150 Cy Rice writes: "Instead of booming scandals, wild extravagances and open quarrels that might be fuel for the engines of gossip, Eddie and Liz have been leading a normal life, filled with devotion for each other." Text continues in this vein, with information about Eddie mixing Liz's favorite drink, Eddie reading to her at night, and the two of them nibbling from the same tray of snacks. Rice also reveals the inscription on the watch Elizabeth gave Eddie, which he says expresses her ambitions best: "I love you and need you with my life for the rest of time."

It goes to show—whether you write for a fan book, a national magazine, or for a paperback concern, whatever you write for today's deadline may be false in a couple of months. Knowing what the editors are up against, the industry should be pleased that the editors and writers, working against odds, are more often right than wrong.

Chicago's New Film 'Appeals Board'

Children's Writer, Ditto Psychiatrist, Lawyer, Poetry Editor, Catholic Social Work Dean Appointed

Chicago, April 10.

A writer of plays and books for children, a child psychiatrist, an attorney, the editor of a poetry magazine, and the dean of the school of social work of a Catholic university were appointed to the new Motion Picture Appeal Board of Chicago by Mayor Richard J. Daley last Wednesday (28). The Board will pass on pictures denied permits for Chi showings by the Film Review Section (formerly the Chicago Police Censor Board.)

Although a provision for the Appeal Board was part of a new Chicago motion picture censorship passed by the City Council Dec. 27 of last year, Mayor Daley had asked for time to consult with religious, labor and educational groups. Named to the board were: Mrs. Martha King, public relations consultant for the Art Institute of Chicago and author of children's books and plays; Dr. Ner Littner, medical director of the child therapy program of the Institute for Psychoanalysis; Thomas R. Mulroy, attorney and vice president of the Chicago Crime Commission; Henry Rago, editor of Poetry Magazine since 1955; and Dean Matthew H. Schoenbaum, dean of the School of Social Work of Loyola Univ. They'll be paid $50 for each working day.

The mayor made no comment on the Film Review Section, which will apparently remain the same as it was under its own title. It is composed of five women (there is one vacancy), all of whom are widows of politicos or policemen. All films to be shown in Chicago must first be submitted to the Review Section, and at least three of the members must see the picture in its entirety. The fee for the permit is $3 per thousand lineal feet.

The Film Review Section may give or deny a permit entirely or may limit the picture to persons 17 years or older. Distributors or exhibitors denied permits are permitted to bring witnesses and documentary evidence before the Motion Picture Appeal Board. The Film Review Section will deny a permit of any kind to a film it considers "... obscene, or portrays depravity, criminality, or lack of virtue of a class of citizens of any race, color, creed or religion and exposes them to contempt, derision or obloquy, or tends to produce a breach of the peace or riots, or purports to represent any hanging, lynching or burning of a human being . . ."

The criteria for the adults only classification is ". . . if the picture, considered as a whole, has the dominant effect of substantially arousing sexual desires in any person less than 17 years of age, or if the picture is indecent, or is contrary to contemporary community standards in the description or representation of undity or sex . . ."

Aside from a reduction in the "adults only" age limit and the creation of the Appeal Board, the new ordinance is basically the same as Chi's previous code, which was abandoned in 1959 after a long series of court defeats, including decisions on "Desire Under The Elms" (which knocked out the "adults only" tag) and "The Lovers" and "The Miracle," both of which went to the U.S. Supreme Court. Chicago has had motion picture censorship since Nov. 4, 1907—probably longer than in any other city in the country.

Even opponents of film censorship for Chicago generally agree that the mayor's selections for the appeal board are firstrate. However, a few of the dissenters maintain that the new ordinance is so worded that the choice of the board members is entirely up to the mayor, thus leaving room for political considerations.

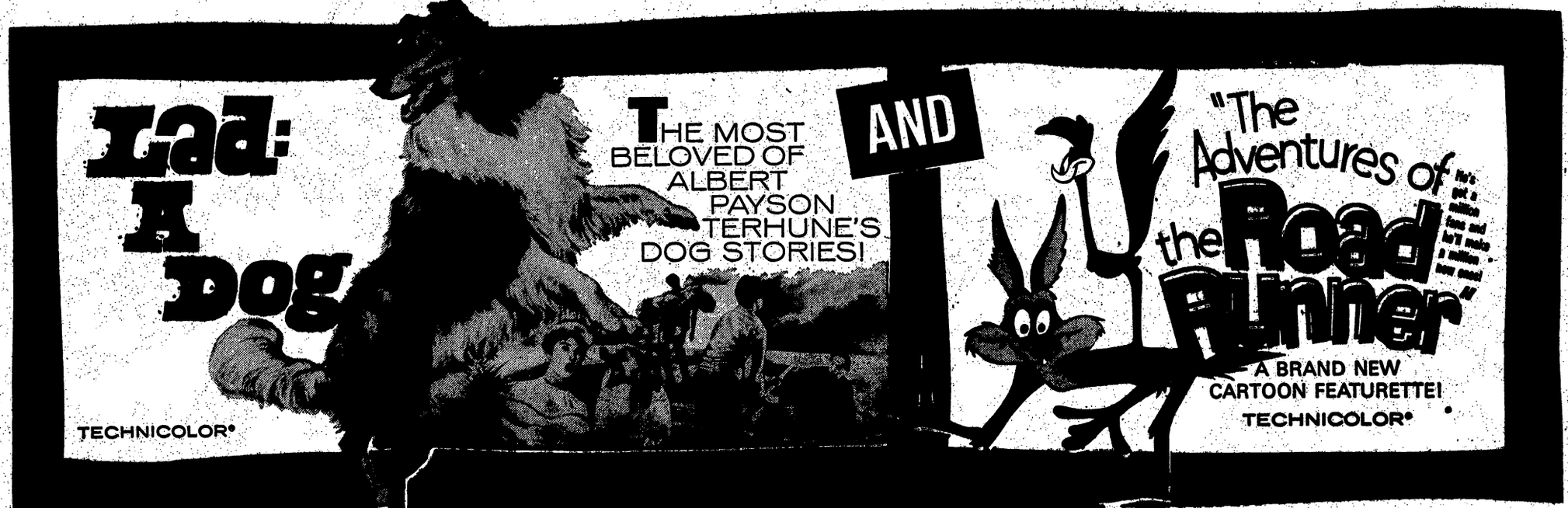
Halifax: Obliging Burg

Ottawa, April 10.

How to get the ruins you need for feature film on the 1917 Halifax explosion without building a set: Tear down some buildings just before you shoot—or, better still, get the city to tear them down for you.

Halifax authorities are going to perform this service for Harry Horner when he gets ready to roll camera on "Barometer Rising," based on Montreal novelist Hugh MacLennan's novel, for Crawley Films Ltd. of Ottawa. A flock of buildings on several Halifax streets are due for demolition, but the bulldozers are being held up till just before Horner starts to shoot, so he'll have fresh ruins to work with.

Hey, Mr. Exhibitor! Meet Bugs Bunny's pal, "Road Runner." He's got news for you (and he'd tell you himself except, as millions of kids know, all he says is Beep! Beep!) HE'S GETTING BEHIND ONE OF THE GREATEST 2-FOR-1 FAMILY SHOWS THAT EVER PACKED A THEATRE!—FOR MEMORIAL DAY FROM WARNER BROS.!



GIANT NATIONAL AND LOCAL LEVEL TV RADIO CAMPAIGN with special Bugs Bunny and Road Runner spots selling the combination show to families everywhere.

Special Combination Trailers with Bugs and his buddy once again doing a bang-up job. They cut some mighty fancy capers and they really get the message across.

NATIONAL "WIN A DOG LIKE LAD" CONTEST!

50 pedigreed collies to be given away. Plus hundreds of other vainthing prizes! Watch for your Warner Pressbook for all the fabulous details!

Inside Stuff—Pictures

Shochiku, which has long financed the fading b.o. fortunes of Bunraku, Japan's classic puppet drama, will give up its management with the assurance that a government foundation is to be set up to preserve the traditional form. There is little doubt that the fading film fortunes of Scochiku, which used to bear Bunraku losses, prompted the "agonizing decision" by board chairman Takejiro Ohtani, who has long fought to keep alive the puppet art and Kabuki despite their declining public.

Although Bunraku has global fame, it has not been paying off at home. It has taken about $275,000 annually to keep it alive. Patronage brings in only half that figure.

Minneapolis Federal Reserve bank's just-issued monthly report points out how the severest winter within memory, marked by subzero temperatures and heavy snowfall, has caused this area's economy generally to suffer substantial damage. At the same time, however, the entertainment business, including sport events, had little or nothing to grumble about as far as patronage is concerned, according to a survey. While the bank report tells, for instance, of Upper Midwest January and February department store sales dropping below those of 1961's corresponding months and of last November and December's, amusements for the most part actually thrived during the same period.

Kill City's 'Prior Restraint'

Continued from page 5

Constitution, and we cheerfully obey."

Justic Candler, in his dissenting opinion, held that "freedom of speech is not an absolute right under the state or United States Constitutions." He added that freedom of speech does not preclude a municipality from protecting its people against the dangers resulting from public display of obscene or licentious pictures which might adversely affect the peace, good health, morals and good order . . ." In such a case, Justice Candler thought prior restraint is permissible."

Features involved in the court action were a French film, "Wasted Lives," into which has been inserted "The Birth of Twins," although the legal questions did not revolve around whether they were obscene according to the law. As a matter of fact, names of the two films were not even mentioned in the court's decision.

Big issue for the court to decide was one of "prior restraint" of motion pictures and whether or not it violated constitutional guarantees of freedom of speech and the press.

Plaintiff in the court action, K. Gordon Murray Productions Inc., a motion picture film distributing firm, sought in Fulton Superior Court to enjoin the Atlanta Board of Censors from preventing the showing of the films and to have declared unconstitutional the city's censorship laws.

Fulton Judge Ralph Pharr upheld demurrers filed by the city in December and attorneys for the distributing firm proceeded with its appeal to the higher court.

Murray outfit argued the ordinance failed to set up any standards for censorship, "but permits the Board of Censors to arbitrarily ban or permit the showing of any film for any reasons."

Moreover, the company charged, the ordinance allowed the board to act as "judge and prosecutor," and did not establish any "safeguards" to prevent the board from acting arbitrarily.

Court decision, referring to the Georgia Constitution and previous court rulings, said that nowhere "is the constitutionally protected speech or press held subject to curtailment, restraint or abridgment."

However, abuses of these freedoms may be "subject to restraint and that is justifiable because they enjoy no protection under the constitution," the court held.

"This means that no interference, no matter for how short a time nor the smallness of degree, can be tolerated.

High court apparently meant that motion pictures come under the same purview of the constitution as speech and press, and their showing cannot be deemed an abuse of the freedom in advance, and that their showing is not subject to prior restraint.

Court said it was confronted with the "solemn and even awesome duty of deciding whether or not government can constitutionally invade the protected right for one second in any conceivable manner as a means of suppressing such speech or press as an 'abuse of that liberty, and hence is unprotected and has no immunity.'

"This question, the court continued, "strikes at the very heart of our liberties."

Justice Duckworth wrote that "no informed American would wish to have a controlled press where an agent of the government is permitted to look over the shoulder of the publisher and dictate what shall be printed."

Such "intrusion, even for the shortest time and in the most superficial manner would be an invasion of his constitutionally protected liberty," he said.

High court said its ruling does not shield any abuse of the freedom of speech or press, and that authorities may take action against such abuses so long as they do not violate the Constitution is doing so.

"This does not mean the house may be burned to get the rats out of it," the decision added.

The decision concluded by suggesting to the Georgia General Assembly that it devise" a law in keeping with the Constitution which would "at the same time afford a large degree of protection against obscene pictures."

Wife of a local alderman, Mrs. Christine Smith Gilliam has been City of Atlanta's censor for some 15 years. She has been responsible to city's Library Board.

H'wood Job Mart

Continued from page 3

no pictures to take up the slack. The momentum of runaway production is catching up, and is beginning to hurt as it hasn't before. There is no place for our people to go today when a series ends. We have even had members wanting to go abroad to look for work," said Lehners.

Lehners revealed also that the union will no longer take into its membership grads of UCLA and USC, a practice it has followed gradually since 1950. He said about 60 such grads now in the union are on layoff. Lehners pointed out originally they were taken in to meet the demand for editors, but now that the union has more than enough people available, it will not take in more such grads. He estimated about 277 film editors are currently out of work.

Almost 30% of IATSE cameramen's local 659 are jobless today, business agent Herb Aller revealed. He said the figure is higher than ever before, and attributed it mainly to the dearth of theatrical films.

As for the guilds, the picture wasn't much better. A Screen Actors Guild source said that while "employment is always bad at this time of the year, it seems to be worse than usual now." Runaway production, the leveling off of tv production and the switch to hour shows were given as the principal reasons.

Writers Guild of America West reported a drop in the number of working screenwriters, but a hike in tv scripters who are employed. WGAW files shows there were 82 writers working on film in February of this year, as compared to 127 for the same month last year; 350 tv writers toiling in February, 1962, as against 309 for the same month in 1961.

A Directors Guild of America spokesman termed the employment situation for directors "a little bit worse than usual," citing fewer pix and the trend to hour teleseries as the main reasons.

Ben Sack Will Have Six Hub Stands; Glass-Walled Commonwealth All-New

Boston, April 10.

Ben Sack, the Boston exhibitor noted for his penchant of refurbishing and beautifying his houses, is swinging into a $2,000,000 theatre building and acquisition deal, which will add three brand new show case houses to his holdings. This includes the building of a new theatre, the taking over and refurbishing and restyling of two other theatres including the Metropolitan. It comprises:

(1.) The building of a revolutionary new type 1,200-seat theatre completely walled with glass on one side, with electronically controlled curtains coming together to screen the glass when the 70m projection goes on. With 800 orchestra seats, and 400 mezzanine seats, including rocking chair seats, the theatre, to be called the "Commonwealth," will be built at the corner of Beacon St. and Commonwealth Ave. at Kenmore Square.

Ground for the new theatre will be broken in three weeks and Sack expects to open the glass house in September.

(2.) Taking over of the Metropolitan Theatre, recently sold by ABC-Paramount Corp. to the New England Hospital Center, which he will completely refurbish at $500,000 and rename "Boston's Music Hall." With all new seats, an 80-ft. screen, interior and exterior face lifting, greenery and a spouting fountain in the marble lobby, the Sack inspired "Music Hall" is set to open on Friday, July 13. The showman chose the date for opening on a Friday 13th to indicate, he said, "that pictures are great any day in the week, no matter what."

(3.) The restyling and refurbishing of the Strand on Huntington Ave., which will be called the Capri, and which will open June 28. This house will carry on for Sack's present Capri, which is in the path of a new toll road extension into downtown Boston and will be torn down.

Sack, whose theatres here, the Beacon Hill, Gary, Saxon and Capri, have played seven Academy Awards in six years, leaves for the coast to screen new product for his theatres on April 16, and will call a press conference on his return to detail his plans.

With the completion of his projected plan, Sack will have six theatres in Boston. He only recently completed a $50,000 refurbishing job on the Beacon Hill. He converted his other three theatres from former legit houses. Saxon, was former Majestic; the Gary former Plymouth; and the Capri, former Copley.

With the acquisition of the Metropolitan, he will be operating the biggest capacity film house in the city. Theatre is now occupied by the Metropolitan Opera for one week. Sack's staff moves into the Metropolitan on June 1, and present offices of New England Theatres there, will serve as Sack Theatres general offices.

'LISA & DAVID' ROLLING IN PHILLY FOR VISION

Vision Associates, the industrial filmery, is embarked on its initial theatrical production, "Lisa and David," currently shooting in Philadelphia. Associated in the venture is producer Paul M. Heller, likewise in industrials, but diversified as an art director on theatrical product.

Film's cast is headed by Howard Da Silva, Janet Margolin and Kier Dullea. Frank Perry, a moveover from tv, is directing. His wife, Eleanor, did the screenplay. Film is based on the novel by Dr. Theodore I. Rubin, and concerns a romance in which both young parties are emotionally disturbed.

In Former Girls' School

Philadelphia, April 10.

"Lisa and David" film company has moved into the Clothier estate (formerly a girls private school) in suburban Wynnewood for six weeks lensing of the Theodore Isaac Rubin book. Semidocumentary in character, story is set in a school for mentally retarded children.

Eleanor Perry has done script and her husband Frank, formerly with the Theatre Guild, is directing.

Arab Students in Texas Picket 'Exodus' Showing

Kingsville, Tex., April 10.

Otto Preminger's film "Exodus" was picketed in this south Texas ranch capital Sunday by a group from the Arab Student Organization at Texas A & I College.

Four members of the group paraded before the Texas Theatre carrying placards. One sign read: "Exodus is a distortion of the truth."

A spokesman for the students, Faysal M. Zedon of Saudi Arabia said there are two sides to every question, and that the Arab students will continue peaceful picketing as long as the film runs at the local theatre.

Two members of the college staff, including Dean J. E. Turner, visited the picketing scene and suggested that the students return to campus, but they continued to parade outside the theatre.

Bill Lanoue, manager of the Texas Theatre said he didn't have any objection to the pickets as long as they did not interfere with the atre patrons.

Sam Katzman's Four More For Columbia Release

Hollywood, April 10.

Sam Katzman is dickering a new four-feature pact with Columbia Pictures to begin on completion of current four films deal expiring with "Cypress Gardens." Title may be changed to "Follow the Boys" if there is no protest at the MPAA in New York.

Indie producer today begins shooting "Broken Lariat" at Chatsworth on a 12-day lensing sked with a $300,000 budget. Cast for pic are James Philbrook, Nancy Kovack, Guy Mitchell, Duane Eddy, Nesta Paiva, Hugh Sanders, Bob Strele, Marshall Reed, Terry Frost, Ilse Berkert and Hans Widemeyer with Oscar Rudolph directing.

"Gardens" should go before cameras in three weeks, producer estimated. Exteriors will be Kodaked at Miami and Cypress Gardens with interiors at Col studio here.

Honor Karl Hoblitzelle

Dallas, April 10.

An open house honoring philanthropist Karl Hoblitzelle, head of the Interstate Theatre Circuit, was held Sunday (1) at the Hexter Memorial Lighthouse for the Blind.

"The Hexter Lighthouse building is the result of the generosity of the Hoblitzelle Foundation, whose part was so ably represented from planning to completion by Judge Sarah T. Hughes," Mrs. Ruby L. Carroll, supervisor of the United Fund member agency, declared.

RESORT TO VIOLENCE

Crude Fire-Bombs Thrown At Durwood Exec's Home

Kansas City, April 10.

Newest incident in a year-long series of police-defying vandal attacks and threats against officials of the Durwood Theatres Inc., occurred here last Tuesday (3). Two crude bottle-type fire bombs were thrown at the home of Gene Cramm, supervisor of maintenance and construction for the circuit, operators of five downtown first-run theatres here.

Incident took place in the early morning hours, while the family's six sons slept and the parents had not arrived home. Cramm and his wife having stopped to eat at a restaurant after his night's work.

One fire bomb, evidently thrown from a passing car, according to police, shattered on the porch, burning an area around a front window, before burning itself out. A second bomb landed in shrubbery and was found intact.

Cramm said he has been personally threatened a number of times, and his wife has received several abusive phone calls. During the past year a stick of dynamite was found in the yard of Stanley Durwood, theatre general manager, and extensive damage has been caused to screens at the Capri and Empire, the slashing of seats at the Roxy and the dousing of a Cinerama film with varnish and oil at the Empire.

The circuit's theatres here, except the Capri, are being picketed by union stagehands and operators over contract differences which have been in a stage of negotiation for more than a year. Police pinned one man with a sentence for discharging a stink bomb in the Roxy.

ERNIE KOVACS' FUNNY 'HOW TO TALK AT GIN'

The late funnyman Ernie Kovacs is at his funniest because he's taken the observations, small-talk cliches, "the little woman's" glance-and-daggers behaviorisms, the "coffeehouse" grinders' overtly familiar ad libs and all the rest of it and put 'em between covers. He calls it "How To Talk At Gin" (Doubleday; $2.95) and it is self-illustrated "by the author in a burst of overconfidence."

Not only is this an ideal gift book for anybody who's been exposed to a "schneider" or blitz at ginrummy, but it'll make any gin player henceforth most self-conscious and inhibited, and perhaps it is better thus. Kovacs has captured all the corny cliches in this bright little book. He's missed nothing and nobody. The satire is pungent but the wit is warm as he views the ginrummy campaigners (presumably Hollywood brand, but the symptoms are universal) with compassion.

A suffix of "bad" ginrummy players (including Oswald Jacoby, the bridge expert) reads like the who's who of Hollywood. Under "good" players Kovacs only lists himself. *Abel.*

Rosener's New (4th) Arter Opens With British Pic

San Francisco, April 10.

Music Hall, first new film theatre built in Frisco in more than a decade, will open April 19 with Peter Sellers' British-made "Only Two Can Play," bringing number of Frisco's first-run arties to eight.

The $250,000, 364-seat house, operated by Herbert Rosener, is near downtown Frisco and is only a block away from Rosener's 400-seat Larkin. Gale Santacono, of Frisco, is the architect, and Pearl Stimmel and Norman Swanson will be the co-managers.

Music Hall brings Rosener's chain of Frisco arties to four—he already operates the first-run Clay, Stagedoor (with Irving Ackerman) and Larkin. Other first-run arthouses are Irving M. Levin's Vogue and Metro, Maury Schwarz's Bridge and Lou Sher's Presidio. City, in addition, has nearly a half dozen moveover or subsequent-run arties.

Oldies in Germany

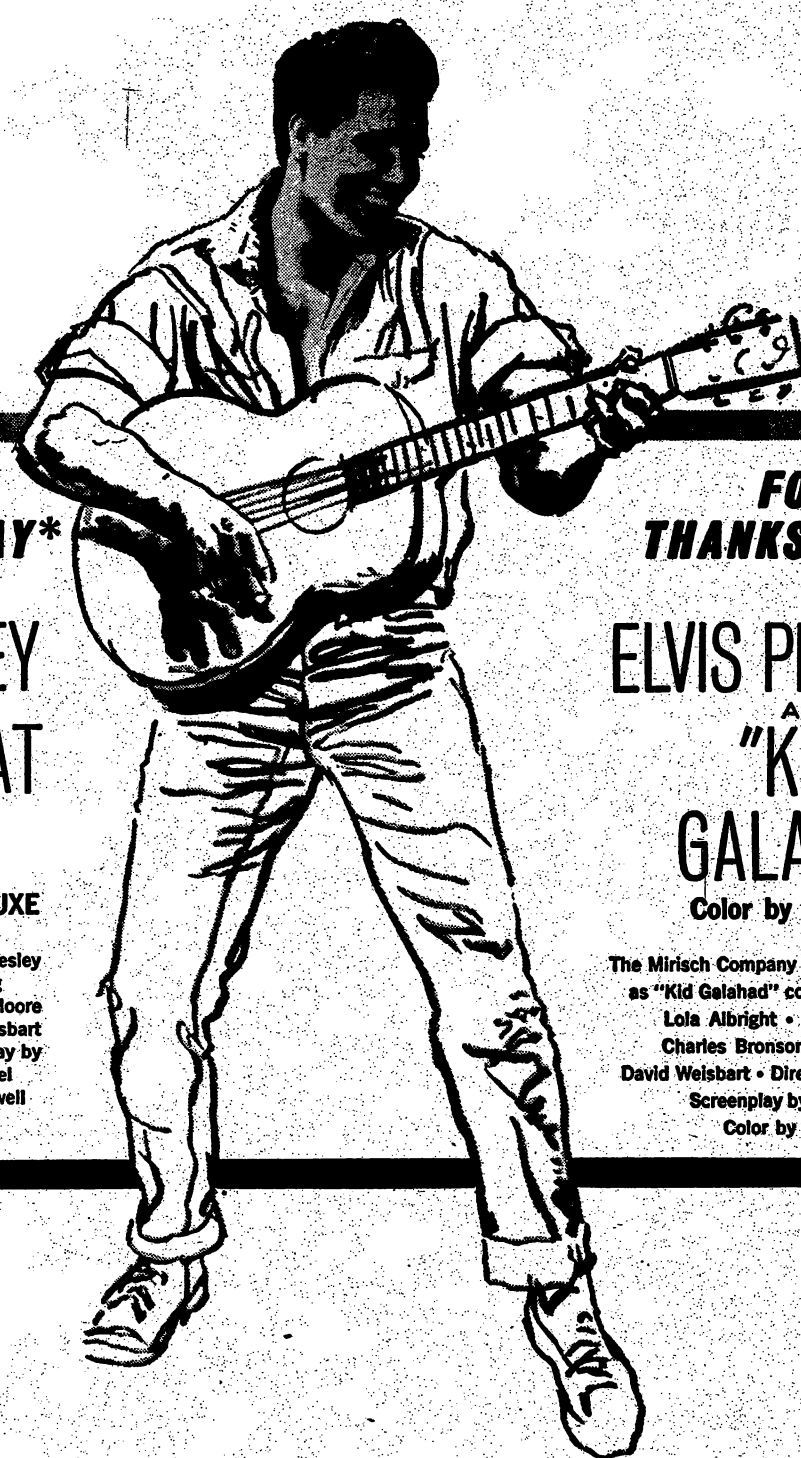
Continued from page 3

exceptional business. "Strawberries" ran for 16 weeks in Hamburg, 14 in Munich, and nearly eight weeks in Stuttgart. It's now predicted that "Citizen Kane" may be a sleeper in West Germany. Reviews of the pic have been excellent, and it stands an exceptionally good chance because of being seen for the first time here. Another factor, too, is helping in the use of re-runs here. Everyone in the West German industry is becoming extremely cost-conscious as boxoffice receipts tend downward.

If a distrib brings in an American or other foreign production which has never before played in German cinemas, he has large costs for synchronization and advertising. But if he offers a rerun instead, he already has his prints dubbed Deutsche, and can use the first-time-around ad material.

Bill Samuel named city manager at Denison, Tex., bo Texas Consolidated Theatres,.

Your Holiday Entertainment Comes from The Mirisch Co. and UA!



FOR DECORATION DAY*

ELVIS PRESLEY IN "FOLLOW THAT DREAM"

PANAVISION® Color by DE LUXE

The Mirisch Company presents Elvis Presley in "Follow That Dream" co-starring Arthur O'Connell • Anne Helm • Joanna Moore Jack Kruschen • Produced by David Weisbart Directed by Gordon Douglas • Screenplay by Charles Lederer • Based on the novel "Pioneer, Go Home!" by Richard Powell Color by De Luxe • Panavision

FOR THANKSGIVING

ELVIS PRESLEY AS "KID GALAHAD"

Color by DE LUXE

The Mirisch Company presents Elvis Presley as "Kid Galahad" co-starring Gig Young Lola Albright • Joan Blackman Charles Bronson • Produced by David Weisbart • Directed by Phil Karlson Screenplay by William Fay Color by De Luxe

**Special Pre-release engagements set for Easter.*
And, of course, now booking all thru summer—including July 4th.

UA

College Boy Film Critics

Cambridge, Mass., April 10.

College boy critics usually have their innings come spring each year, and notably the editors of the Harvard Lampoon. The usual 10 worst films in Lampooniana with worst actor, worst actress, worst support, etc., designations have this year been supplemented by a number of special awards at Harvard. Quoting some of them:

THE TIN PAN

Presented to the most nauseating movie song of the year: "Pocketful of Miracles."

THE MERINO AWARD

To that motion picture personality who, in the opinion of the officers, editors and staff of the Harvard Lampoon has, during the past year, done the most to enhance the fame and glory of the merino, awarded last year to Maureen O'Hara, this year goes to . . .

Rita Moreno

. . . for saving "West Side Story" from Richard Beymer and Natalie Wood.

THE ONCE-WAS-ENOUGH AWARD

"The Second Time Around."

THE WILDE OSCAR

Conferred upon that actor who is willing to flout convention and reputation in the pursuit of artistic fulfillment: Mickey Rooney as Mr. Yunioshi in "Breakfast at Tiffany's."

THE ARRESTED DEVELOPMENT OBLATION

To that adult actor who, during the course of the year, displays the lowest level of maturity: Jerry Lewis in "Errand Boy."

THE CELLOPHANE FIG-LEAF

This trophy, awarded annually for false modesty, is this year given to Warren Beatty, most of whose publicity has been based on his constant statements that he wants no publicity from the fact that he is Shirley MacLaine's younger brother.

THE LUCE LAUREL

Awarded in 1960 to Shirley MacLaine for gracing, if not monopolizing the pages of Life magazine, this year goes to . . . Shirley MacLaine . . . for gracing, if not monopolizing the pages of Life magazine.

Film Art Eggheads: Rear View

'International Encounter of Theoreticians' It's Called —Yank Tells 'Em, 'You're Old Hat'

By HANS EHRMANN

Mar del Plata, April 10.

The "International Encounter of Theoreticians," held in conjunction with the recent film fest at the City Council's meeting hall, was by no means an impressive affair.

Audibility was as bad as visibility. Simultaneous translation was beamed at participants' earphones, but never a thought was given by the Argentinean hosts to the 200 spectators, whose understanding of the proceedings was hampered by the lack of audible translation, poor accoustics and—in some cases—by the so-called theoreticians' poor diction or low delivery. They sat with their backs to the public.

Mar del Plata holds these "Encounters" to stimulate interest and analyze the more serious aspects of the cinema, but the attempt was quite unsuccessful on this occasion. Arthur Knight (Saturday Review), Jonas Mekas (Film Culture) and director Delmer Daves were the U. S. participants. Guido Aristarco (Cinema Nuovo), Thomasso Chiaretti (Il Paese) and director Carlo Lizzani were Italians. The French were represented by Marcel Martin (Cinema 62), Bernard Chardere (Premier Plan), Louis Marcorelles (France Observateur and Cahiers de Cinema) and Henri Langlois (director of the Cinematheque Francaise). Marton Horvath and Peter Baker (Films and Filming) provided local color for Hungary and Britain. The audience was also able to admire the rear view of 15 or so Argentines and Uruguayans.

Proceedings began 32 minutes late. A further 15 minutes were wasted in the election of a president (Rodriguez Monegal, Uruguay) and secretary (Marcel Martin, France). Next came a seven-minute tribute to deceased critic Bela Balasz by fellow Hungarian Horvath.

After this began a discussion on the "mission and ideology of criticism" which never really got airborne. It became a series of more or less disconnected statements by participants. The usual stuff about objectivity and non-objectivity, whether criticism should be "engage" or not and finally an inoffensive little bout between Roman Catholics and Marxists. The atmosphere was so staid and peaceful that not even Jonas Mekas made it explode when he stated that the esthetics of cinema were changing and that critics and theoreticians held on to their old and static concepts, becoming enemies of the new cinema.

The theoreticians justified their name by forgetting all about the audience. Director Daves brought this up when he said: "To me it appears ridiculous to talk for two hours about films without even naming the audience."

The results of this first meeting can best be measured by the attendance at the second: less than half the initial participants and less than one third of the previous spectators bothered to turn up.

Aim of Loew's

Continued from page 7

industries but we are interested only in romance-type cities—New York, San Francisco, Miami Beach, New Orleans, Los Angeles to a degree—and are not interested in cities like Cleveland, Cincinnati and Indianapolis";

(6) "We have the feeling that film product in 1962-63 will be better."

Tisch detailed "the theory we're following" in the hotel business this way: "We think people don't want old hotels today, they want them new." In the case of the Summit, he admitted, "we started out by reaching the wrong market, a society-type market . . . but we changed the market after we saw our mistake and have now made the Summit a first-class commercial hotel for businessmen and this is working."

Eventually, when the Tisch construction program, as now envisioned ,is finished, Loew's will have 100 theatres and six hotels in 56 cities.

"By that time," said Tisch, "we should have an annual gross of between $90,000,000 and $100,000,000."

Reason for the Tisch interest in the "romance-type" cities is that both Preston R. and brother Laurence feel these "perimeter cities" are where the traveling public will be going for many years to come—and both feel there is a rising trend of travel, due to longer vacations and higher incomes.

After four days in Frisco, Preston R. Tisch went on to Las Vegas to review shows in preparation for openings of both Loew's New York and Puerto Rico hotels.

Seal for 'Chapman'

Hollywood, April 10.

"The Chapman Report," produced by Richard Zanuck from Irving Wallace's bestseller, has been handed a Production Code seal. Move backs Zanuck's assertion at various times in past that there would be "no serious problems" in getting a seal for the psychographic story of women's sex habits.

Film, originally slated as a 20th-Fox release until firm's board in N.Y. frowned on project after a number of sets had been constructed, will be distributed through Warner Bros.

H'wood Scribes

Continued from page 5

time spotting new men in the wrong pressrooms.

The same officious treatment continued at the post-Academy Awards party at the Beverly Hilton Hotel. Although the party and awards are supposed to be for Academy members, each year it seems there are more and more attendees who have less and less to do with the business. Priceless sample of treatment given a legit member is Jack Diamond's tale of trying to reach the men's room. The U-I publicity director was stopped at a staircase leading down to the room by a cop who said no one was permitted through his post. How then to the salle de bain? Via elevator he was told. Diamond had to go up and down the building several times unable to reach his destination until finally he held the lower level button and made it safely.

Steve Broidy introduced Acad prexy Wendell Corey as the "Calvin Coolidge of the academy." Corey, in turn, called Broidy the "Warren G. Harding of Allied Artists" at the hotel party which consisted solely on dancing to bands batoned by Manny Harmon, Bernie Richards and a Twist session by Donnie Brooks who bicycled over from Frank Sennes' Crazy Horse. It was strictly secondrate stuff for what should have been a firstrate affair, with little imagination in either the auditorium or the late show.

Even Bob Hope was below par this trip.

Stanley Kramer, obviously disappointed at the "Judgment at Nuremberg" showing, didn't show backstage at Santa Monica to chat with his pals in the press. He appeared at the party but was not in the mood shared by the "West Side" Mirisch men.

Someone at the Academy had a foggy crystal ball—gave Natalie Wood and Warren Beatty the same party table which last year was occupied by—Elizabeth Taylor and Eddie Fisher.

'West Side Story'

Continued from page 5

roff for costume designs, best scoring via Johnny Green, Saul Chaplin, Sid Ramin and Irwin Kostal, and, for best achievement in sound, Fred Hymes and Gordon E. Sawyer.

Special awards: Stanley Kramer, the Irving G. Thalberg Memorial for "consistent high quality" in production's over the past five years; George Seaton, the Jean Hersholt Humanitarian; Jerome Robbins, for achievements in choreography; Fred L. Metzler, for his service to the Academy, and Bill Hendricks, Warners p.r. director, for his work on "A Force in Readiness," Marine Corps film.

Accepted Bids with Set Openings Forcing Boff Films Out of Minn.

Minneapolis, April 10.

Some releases are being "cheated" out of the length of run that their grosses entitled them to here. Film companies don't like this, of course, but theres' nothing they can do about it. In fact, the companies themselves are to blame for the situation, local exhibitors point out.

The reason why smash screen attractions at times depart while they're still doing boff business is because they must make way for a successor awarded on a competitive bid which stipulated when it was to open.

It's impossible to foresee or even conceive of pictures holding up to the extent that more of them have been doing during the past year here. The competitive bids guarantee a minimum number of weeks' run as well as the opening date.

Latest picture to suffer thusly because of the necessity of bowing out of its loop firstrun while still in the big boxoffice money and undoubtedly capable of staying on much longer with plenty of profit for concerned was "Lover Come Back" (U). It ran seven weeks, which was several stanzas more than the winning competitive bid obligated the theatre to hold it. And the gross of around $12,000 for the final week, ending last Thursday (5), was tremendous.

However, at the Minnesota Amusement Co. local loop firstrun State theatre "Lover" nevertheless had to make way for "The Day the Earth Caught Fire" (U) last Friday (6). This was because that house had contracted to show the latter ahead of "State Fair" (20th) which, complying with the victorious competitive bid's terms, must open next Friday (13).

LEO ABRAMS SALES MGR. FOR INTERWORLD PIX

Leo Abrams, ex-Buena Vista, has been named to the new post of sales manager at Interworld Films, N.Y.

Company has two new French imports, both dubbed for this side, "Maxime," with Charles Boyer, and "Lovers on a Tightrope."

Knoxville Indie Now Bids for Pix

Knoxville, Tenn., April 10.

A fair system of competitive bidding for motion pictures is now being extended to Walter L. Morris, owner of New Amusement Inc., owner of the Pike and Tower Theatres, the two major indie firstruns here.

Morris successfuly sued the circuits and majors in Federal district court here last year under the antitrust laws and was awarded $75,000. Both sides have appealed to the Sixth District Court of Appeals in Cincinnati. Prior to docketing of the case by the Federal jurists in Cincinnati an "out of court settlement" was made. There was an undisclosed cash settlement and guarantee that Morris could have an even break in competitive bidding for product, as required by the U.S. Supreme Court consent decree handed down in the Paramount Case.

The Morris lawsuit was against Wilby-Kincey, the Rivera Theatre and the major distributors. W-K operates the Tennessee, Bijou and Park here.

PASS IN SASKATCHEWAN

'Victim' Wins on Appeal—'Dolce Vita' Cuts

Regina, Sask., April 10.

"Victim" (Allied) and "La Dolce Vita" (Astor) have been given the OK for Saskatchewan. Category is "restricted adult." British film with Dirk Bogarde and Sylvia Sim was banned by William E. Murray, provincial censor, but approved by an appeal board.

Italian film with Lex Barker and Anita Ekberg was in doubt for a while until the distrib, Astral Films Ltd. of Winnipeg, agreed to "suggestions" made by Murray.

Both movies have also been approved in the neighboring province of Alberta.

Argentine Writers' Own Prizes

Mar del Plata, April 10.

Argentina's Assn. of Film Writers revealed its annual awards at a $25 a plate dinner at the Hotel Hermitage, coincident with recent festival. To soften the pain in the wallet a "Falcon" was raffled on this occasion. When the automobile was won by the Association itself, on an unsold ticket to the party, evil thoughts were only allayed by the presence of a notary public.

Writers prizes were these:

Argentine Film: "Alias Gardelito"
Director: Lautaro Murua for "Alias Gardelito"
Actress: Maria Vaner in "Tres Veces Ana" (Three Times Anne)
Actor: Alberto Argibay in "Alias Gardelito"
Original screenplay: David Jose Kohon for "Tres Veces Ana"
Adaptation: Augusto Roa Bastos and Solly for "Alias Gardelito"
Black and white photography: Ricardo Aronovich for "Tres Veces Ana"

Color photography: Humberto Peruzzi for "Casi al fin del mundo" (Nearly at the End of the World)
Art Director: Oscar Lagomarsino for "La Mano en la Trampa" (The Hand in the Trap)
Music: Atilio Sampone for "La Mano en la Trampa"
Supporting actress: Maria Rosa Gallo in "La Mano en la Trampa"
Supporting actor: Jacinto Herrera in "Hijo de Hombre" (Son of Man)
Female newcomer: Virginia Lago in "Alias Gardelito"
Male newcomer: Raul Parini in "Alias Gardelito"
Short film: "Imagenes del Pasado" (Images of the Past) by Guillermo Fernandez Jurado.
Foreign film in Spanish: Benito Alazraki's "Raices" (Mexican)
Foreign film: Antonioni's "L'Avventura."

"Alias Gardelito" collected six of the 14 prizes available for Argentine features. It was subsequently viewed by some of Mar del Plata's foreign film visitors. Polish director Czestaw Petelski considered that it places Murua on an international level as a director and Francois Truffaut found it technically well made and, of all Argentine films he had seen up to date, the one most likely to be successful in Europe.

Cinerama

Continued from page 3

folowing "West" and "Grimm," rather than continuing just with Metro, although the deal with the latter company has been projected as involving four pictures in all. He revealed that actually, after "West" and "Grimm," Metro is to submit properties to C'rama for approval and in the event of no agreement by next October C'rama has the right to cancel out.

Like breaking in a new act, Youngstin showed a little caution at the start of his turn before the stock sleuths, but soon limbered up and spoke with characteristic outgoingness. He gave chapter-&-verse about the fiscal rewrite from red to black of the C'rama enterprise under president-chairman Nicolas Reisini, providing details apparently new to some listeners not close to the trade. He brush-stroked Reisini as a man of dynamic quality who has gotten the organization well off the ground in production and distribution, and other areas as well.

He said the company is going places with a new kind of C'rama consumer still camera which will have a virtually all-embracing lens and can be operated either sonically or electronically, indeed responding to only a clap of the hands. He reported this figures to retail at less than $100, and manufacturers are now being canvassed as to specific cost and delivery factors.

Youngstein related that imperfections have been found in the Itinerama process (mobile C'rama inflated-balloon-type theatres), which played France on an experimental basis last year. He said this kind of presentation should be ready for the U.S. within the next 12 months, following correction of the flaws and knowledge as to compliance with the varying fire and general safety laws in each state.

Jerome Hyams, exec v.p. of Screen Gems, had been on the bill with Youngstein but had to renege. He was elected to the Columbia (SG parent) board just two days before the Security Analysts meeting and in this capacity couldn't make any public statements because Col has a stock registration pending with the SEC.

Remind House Managers That Distribs No Longer Do Nat'l Mag Selling Job

Minneapolis, April 10.

Conclusion reached at a theatre managers' meeting here was that the failure of pictures to be presold by film companies to the public as formerly, especially in the case of small towns, places a greater burden on the showhouses themselves. It makes more local pre-selling necessary for most screen attractions so that boxoffice potentials can be realized better.

Another conclusion was that the Madison Avenue selling approach for pictures, the type adopted by film companies in many instances—may be all right for the East and, possibly, the Far West, but will not do in hinterland and especially in small towns. Something else is essential if the latter's prospective theatre patrons are to be reached in satisfactory numbers.

There was agreement that, particularly in this area, based on the experience of the Great Plains' saturation, what is termed the "shirt sleeve" selling approach should be used for pictures. This is a phrase favored by M. B. Smith of Commonwealth Theatres circuit of Kansas City. It means that in ads and other exploitation there should be employed the same sort of language to sell pictures as the theatre manage himself uses in talking to his patrons, instead of hi-faluting Madison Avenue wordage.

The managers' meeting was that of localite Eddie Ruben's Welworth circuit of 19 theatres in this territory. This was the 30th annual two-day session here. Ruben now also is the owner of television and radio stations in the area.

It was Harry Greene, Welworth circuit advertising head, who laid stress on the fact that the general public in this area for some inexplicable reason isn't as susceptible to the film companies' preselling of pictures as formerly.

"The occasion nowadays is rare when the prospective theatre patron says, "Yes, I want to see that picture—I recall the writeup it had in the national magazines'," Greene brought out.

"Since the prospective theatre patron isn't exposed to as much of the erstwhile sort of preconditioning and there remains the necessity of arousing the desire to see a picture, it devolves upon us all to do much more pre-selling on the local level. This leads to the Welworth circuit boxoffice 'Picture of the Month' development.

"In order to promote our 'Picture of the Month,' chosen as such because it's a good family entertainment fare deserving of the distinction, we're finding it's a great boxoffice help to pre-sell, starting three to four weeks in advance, via our own extra advertising, badges, theatre decoration and other exploitation that comes to mind.

"More and more, we are required to do the job which used to be done by the film companies. We must cater to the appetite and curiosity on the potential theatregoers' part. This explains why we select a picture with much entertainment value suited to the mass taste and possessing widespread appeal."

Suspend 'Hunger'

Continued from page 7

had many illusions that this picture might have been start of greater Hollywood activity here, are now pessimistic. There are fears that picture will be shelved and inside word is that script has been distorted from Luis Spota's carefully documented novel, with the inevitable interference of Film Bureau officials who want to keep close tabs on script to see if it has anything unacceptable and defamatory to Mexico.

Emilio "India" Fernandez, assistant director, with a part in film, and Saul Swimmer shrugged off the situation as "unimportant" and a common occurrence in making pictures. Both insist film will be completed, with shooting resumed in two weeks.

Chance-Taking Request To Drama Critic But Sherman Likes 'Sweet Bird' Film

Minneapolis, April 10.

Harold Field's requested Minneapolis Star drama critic John K. Sherman to review "Sweet Bird of Youth" (MGM) at his nabe Park Theatre which, on competitive bid, had won the local firstrun.

Showman figured that because Sherman had reviewed the stage play, in New York as well as here, and because of his interest in playwright Tennessee Williams, the legit critic might be susceptible to a request to cover the film. Field also had enough confidence in the picture's merits to risk a possible pan.

As things turned out, Field scored well. Sherman praised the picture and in the Star on the editorial page the review with his by-line received the same sort of handling that Broadway and touring stage attractions obtain from him. It's rare that Sherman ever condescends to review a film.

ALBERTA NIXED FIVE; CENSORS' OPINIONS

Edmonton, Alta., April 10.

Alberta's board of censors banned five films during 1961, it was reported in the legislature.

The films were "Because of Eve," "Cold Wind in August," and "Call of the Flesh," produced in the United States; the British film "Victim," and the French product, "The Joker."

"The Victim" was later approved by an appeal board after cuts were made, and "Cold Wind in August" is being appealed.

P. J. A. Fleming, chairman of the censorship board, described "The Joker" as "outrageous and incredibly foreign to our populace." He said it exploited sexual licentiousness beyond the limits of tolerance and freedom of expression imposed by Alberta standards.

"The Call of the Flesh" was termed obnoxious and was found to be obscene and pornographic. It had gone the limit in sexual daring and pornographic detail, Fleming said.

"The Victim," about homosexualism, did not confine the subject to an individual, but projected it into the strata of society, he said.

Fleming said "Cold Wind in August" was rejected because it is a "coarse, vulgar, abnormally crude picture."

"Because of Eve" was termed "a cheap thing" intended to be a documentary on venereal disease, abortion, and birth.

There were 108 deletions made from American films and 91 eliminations from British movies.

Nix Sat. Midnite Drive-In Pix; Run Into Sabbath

Hartford, April 10.

Drive-in theatre ops have been warned by the State Police to put an end to Saturday night "bonus" shows which run into the early hours of Sunday.

Warning was issued by State Police Major Carroll E. Shaw of the Public Safety Division. The major explained that motion pictures may be shown legally on Sunday between 1 p.m. and 11:30 p.m. Edict came on the heels of complaints that several ops were violating the law. Unnamed were alleged violators.

A. V. Iselin Adds Ozoners

Albany, April 10.

Alan V. Iselin of Albany has added two drive-ins to his string, these being The Trail at Sarasota, Fla., and the 9-G at Poughkeepsie, N. Y.

Bob Case, who managed Iselin's Super 50 Drive-in, on the Schenectady-Ballston Spa Road, is in charge of The Trail. George Kirkconnel, former manager of the 2,000-car Westbury, L.I. Drive-in, will have charge of the 750-car 9-G, which is slated to open Friday (13). It will be "first-run Poughkeepsie," Iselin said.

Now, Pride of Zone

The extensive blueprinting of new hardtops for New York has led to something like a derby of alleged "first" angles. Comes now what is easily the longest reach yet on this count, with a handout for sponsor Webb & Knapp realty boasting the "first theatre of any kind to be built for many years in mid-Manhattan east of Third Ave." It's sectional pride, perhaps.

New filmery, a 506-seater, is set to integrate with a two-block shopping complex serving the new Kips Bay luxury apartment development bounded by First and Second Avenues, 30th and 33d Streets. Theatre has been leased by Associated Independent Theatres, N.Y.

Wax Museum Bow For Relief Fund

Hollywood, April 10.

Movieland Wax Museum will open May 4 with a twoday premiere to benefit the Motion Picture Relief Fund. New $1,500,000 museum is located in Buena Park, 35 miles from Hollywood. More than 70 wax figures of film and television stars will be shown in scenes from their most notable performances. Parkinson said each of the likenesses cost an average of $2,500 and take a month to complete. Katherine Stubergh is making many of them, with Jim Buckley set as art director to stage the scenes.

Among personalities included are Lionel Barrymore, Wallace Beery, Charles Laughton, Clark Gable, Gary Cooper, Humphrey Bogart, William Holden, Marie Dressler, Katherine Hepburn, Vivien Leigh, Ginger Rogers and Ethel Barrymore.

'EL CID' TO DATE ON 93 DATES: OVER $6-MIL

Producer Samuel Bronston, in New York from his Madrid base for several days, states that worldwide takes by "El Cid" to date exceed $6,000,000. This is from only 93 engagements, including 29 in the U. S. Filmmaker has never said what he thinks the ultimate gross would hit, but on the basis of biz so far, the windup b.o. could be fancy. "Cid" cost about $7,000,000 to make.

On breakdown, the historical pageant has garnered a $4,000,000 gross in 64 Continental dates; the domestic figure is put at $2,500,000. Bronston said Aussie dates launch this week. Pic opens in Japanese keys later this month, and next month in W. Germany.

Bronston goes back to Spain this week to prep for start of production on his next, "55 Days at Peking," now slated to roll May 15. This is followed by another biggie, "Fall of the Roman Empire," shooting in October.

Hub Firstrun Patterns

Boston, April 10.

As anticipated, the Hub firstrun pattern is set for an unprecedented switch with two major distribs planning to launch important pix outlying.

Warners' has slotted "Rome Adventure" for a two-week run in nine hardtops and two drive-ins, commencing April 18, with admissions for the run in all situations being hiked to $1.25, parity with several downtown deluxers. Buena Vista, meanwhile, has an April 13 kickoff for "Moon Pilot" set for day-date in the normally second-run Uptown and the Cinema, adjacent Shopper's World in suburban Framingham.

The radical bookings reflect the shrinkage in suitable mainstem palaces here, owing to urban renewal momentum that has (or will) resulted in demolition of several firstrun showcases. Another factor is the preference of filmgoers for outlying cinemas, with lower prices and parking facilities as top lures.

New York Soundtrack

Continued from page 4

Athena Dallas (journalist) and **Paul Grivas** (actor), both of Hellenic ancestry.

Harold Daniels is the director on Am-Can's "Ten Girls Ago," shooting in Toronto for Universal release . . . **Barrie Chase** was in and out, commencing a bally tour for U's "Cape Fear," which the terper goes dramatic . . . **Polan Banks** will produce his new novel, "Maharajah," independently in India with director **George Marshall. Stephen Boyd** is set to star . . . Playwright **J. P. Miller** forming his own indie, Juanita Productions, and slating the **Anne Blaisdell** novel, "Nightmare," as the initialer for lensing in England come September. Scribe is winding his screenplay stint at Warner's for "The Edith Piaf Story."

A PAA clipper by the name of "My Fair Lady" is flying between West Berlin and West Germany. A "My Fair Lady Steak" or "My Fair Lady Cocktail" may be ordered in W-Berlin hotel restaurants. There's nowadays also a ladies' hairdo called "My Fair Lady." Latest addition to Berlin's MFL trend is a "My Fair Lady Bar" which just opened in downtown West Berlin. All because of the huge "My Fair Lady" musical success in the divided city. Of pertinence, all this, to **Jack L. Warner**, who'll make the film version of the **Bernard Shaw** story as adapted by **Loewe** and **Lerner**.

Universal, adding to its future file of "important" productions, bought "The Art of Love," original comedy by **Richard A. Simmons** and **William Sackheim**. For a price teasingly described as "one of the highest ever paid" by U.

Felix J. Bilgrey, attorney for Times Film and IFIDA, was on **Long John's** allnight radio show, via WOR, last Saturday (7) night. He appeared as an attorney talking against motion picture film censorship. Stint only lasted from midnight until 6 a.m. Sunday.

Milton R. Rackmil, honor guest at a show biz executive luncheon, in support of the United Jewish Appeal, May 24, at Essex House. **Laurence A. Tisch**, is chairman of UJA's motion picture and amusement division.

Col Pictures' international topper **Mo Rothman** off to Tokyo and Hong Kong on a two-week quickie business checkup after returning only 10 days ago from a ditto to England and the Continent.

Leon Chafir in from London on Western Hemisphere distribution deals.

Lawyer Attacks Steps Against House Manager As Wrong in Method

Dayton, O., April 10.

Recent Montgomery grand jury indictments against the Far Hills Theare Inc., of nearby Oakwood, O., and its manager, 31-year-old Edward Eads, were attacked as "insufficient and vague" and "founded upon incompetent evidence obtained illegally and without facts," according to Harry Wright, counsel for Eads, who is seeking to have the indictments dismissed. A hearing on this motion is scheduled for April 6 by Common Pleas Judge Carl D. Kessler.

Eads, accused of exhibiting an alleged obscene feature, "The Immoral Mr. Teas," has been in legal hot water for several months because of the organized and relentless complaints of Far Hills "citizens" about the house's policy. Wright, in seeking the dismissal of current indictments, claimed that the corporation was not properly summoned, and for that reason the indictment against it should be dismissed. He also sought authority to inspect the grand jury proceedings on grounds they were based on "incompetent, improper, and legally insufficient evidence."

Eads had been charged in Oakwood municipal court in connection with "Twilight Girls," "Fast Set," "Sins of Youth," and "Love is My Profession," as well as "The Immoral Mr. Teas." He had previously been sentenced to six months in the workhouse and fined $2,500 in connection with showing "The Sins of Youth," but the sentence was held in abeyance pending an appeal. While other of the cases were pending, a decision of the Ohio Supreme Court in a case involving Allen Warth, Dayton theatre manager, resulted in dismissal of all the municipal court charges against Eads. The Ohio Supreme Court freed Warth because he had been prosecuted under a section of the obscenity law which had been declared unconstitutional, because it merely charged possession, but did not charge "knowledge" of obscenity. Eads had likewise been charged in Oakwood with mere possession, but not "knowledge." As a result, Oakwood officials were stymied.

FT. LEE FILM STORAGE

Metropolitan Film Storage & Service, newly formed by a group of Ft. Lee, N. J., businessmen, has bought the four-acre plant there formerly operated for film storage by Consolidated Film Industries. Jim Stone, ex-chief engineer for CFI, is plant manager and v.p. for the new company.

The plant is the old Universal studio where Mary Pickford, Charlie Chaplin, Pearl White and others filmed one-reelers in the early silent era. Lot was last used for production in the 20s.

Fourre-Cormeray & Gronich in For Franco-U.S. Talks

Motion Picture Export Assn.'s Continental topper S. Frederick Gronich is in New York for a couple of weeks simultaneously with Michel Fourre-Cormeray, the director general of the Centre National Cinematographie, in connection with the negotiations on a new Franco-American film treaty. The present 30-month agreement expires this year. This was set up at the time of Fourre-Cormeray's succession to Jacques Flaud as boss of the National Film Centre of France.

Powwows will continue in New York and Washington. Gronich will take the French official to the capital tomorrow (Thurs.) for a day, his health permitting. Gronich, who arrived in New York last week in advance of the French filmster, has been bedded with flu since but expects to be okay in time. Fourre-Cormeray arrived with his wife, former premier ballerina Syrene Adjimova, this past Sunday (8) from Mexico where he had gone following a visit to the Argentine film festival at Mar del Plata and to Brazil.

Eric Johnston and other MPEA execs will sit in on the preliminary powwows on the new pact. No hitches in a renewal are anticipated.

LEVY'S WEST HEM RIGHTS GO TO ALLIED ARTISTS

Hollywood, April 10.

Allied Artists has closed deal with producer Raoul Levy's Hax Productions for release in Western Hemisphere of "Travels of Marco Polo," which Levy will produce in association with Seven Arts Productions. Anthony Quinn will star as Kublai Khan and Alain Delon is set for title role.

Pic, directed by Christian Jacque, will be filmed in many countries in Europe and Asia, including Italy, France, Yugoslavia, Spain, Nepal and other Oriental locations.

Ellis Kadison Original In Make-Ready at 20th

Hollywood, April 10.

Ellis Kadison, who produced 20th-Fox TV's "Follow the Sun" series this season, has been assigned by 20th-Fox to be producer-writer of a feature film based on his original story. The property is tentatively titled "Comedy."

Tony Wilson, the other producer of the hour-long "Sun," which was cancelled by ABC-TV, has exited 20th-Fox TV.

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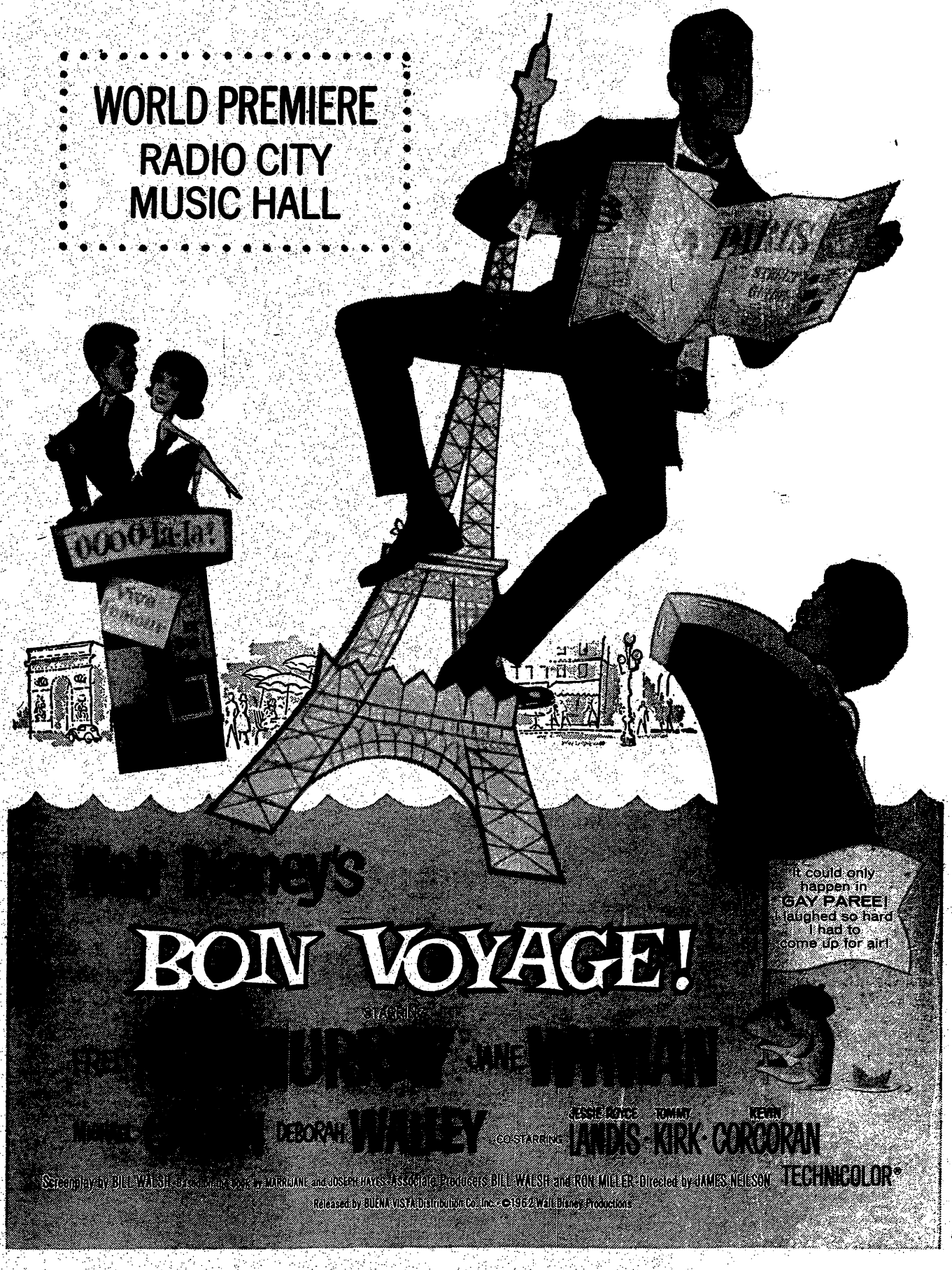

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Picture Grosses

'OUTSIDER' FAST 14G, DENVER; 'BIRD' 12G, 2D

Denver, April 10.

"Judgment at Nuremberg" shapes standout here in current round, with a socko take opening week at the Aladdin. "Sweet Bird of Youth" still is sharp in second at the Centre. "Outsider" is rated potent in first stanza at the Denver while "All Fall Down" looks stout in opener at Paramount. "El Cid" shapes trim in ninth round at Denham.

Estimates for This Week

Aladdin (Fox) (900; $1.25-$1.45) —"Judgment at Nuremberg" (UA). Socko $11,000. Last week, "King of Kings" (MGM) (3d wk), $3,400, first regular-price run.

Capri Art (Art Theatre Guild) (238; $1.25)—"Never Take Candy From a Stranger" (Indie). Oke $900. Last week, "Twilight Girls" (2d wk), $1,000.

Centre (Fox) (1,270; $1.25-$1.45) —"Sweet Bird of Youth" (MGM) (2d wk). Sharp $12,000 or near. Last week, $14,000.

Cooper (Cooper) (814; $1.25-$2.65)—"Seven Wonders of World" (Cinerama) (25th wk). Steady $12,000 or close. Last week, $13,000.

Crest (Wolfberg) (750; $1.23) — "Splendor in Grass" (WB) (reissue). Dandy $3,500.

Denham (Indie) (800; $1.25-$2.50)—"El Cid" (AA) (9th wk). Trim $8,500. Last week, $9,000.

Denver (Fox) (2,432; $1.25) — "The Outsider" (U) and "Six Black Horses" (U). Potent $14,000. Last week, "Knights, Round Table" (MGM) and "Ivanhoe" (MGM) (reissues), $12,000.

Esquire (Fox) (600; $1.25) — "Lover Come Back" (U) (m.o.) (2d wk). Sturdy $3,000. Last week, $4,300.

Orpheum (RKO) (2,690; $1.25-$1.45)—"Walk on Wild Side" (Col) and "Cash on Demand" (Col) (3d wk). Mild $6,000. Last week, $8,000.

Paramount (Wolfberg) (2,100; 90-$1.25)—"All Fall Down" (MGM). Stout $11,000 or over. Last week "Four Horsemen" (MGM) (2d wk), $12,500.

Towne (Indie) (600; $1.25-$1.45) —"Children's Hour" (UA) (5th wk). Skimpy $2,000. Last week, $3,000.

Vogue (Art Theatre Guild) (450; $1.25)—"Five-Day Lover" (Indie). Good $1,200. Last week, "Odd Obsession" (Indie), $1,100.

BALTIMORE

(Continued from Page 10)

$1.50)—"Guns of Navarone" (Col) (reissue3. Oke $1,600. Last week, "Here To Eternity" (UA) (reissue), $1,500.

Charles (Fruchtman) (500; 90-$1.80) — "Satan Never Sleeps" (20th) (4th wk). Thin $2,500. Last week, $3,000.

Cinema (Schwaber) (460; 90-$1.50)—"Five-Day Lover" (Kings) (3d wk). Slow $1,300. Last week, $1,500.

Hippodrome (Rappaport) (2,200; 90-$1.50)—"Sweet Bird of Youth" (MGM) (2d wk). Good $7,000. Last week, $11,000.

Five West (Schwaber) (435; 90-$1.50) — "Summer and Smoke" (Par) (6th wk). Slow $1,200. Last week, same.

Little (Rappaport) (300; 90-$1.50) — "Light in Piazza" (MGM) (3d wk). Oke $2,000. Last week, $2,700.

Mayfair (Fruchtman) (700; $1.75-$2.50)—"West Side Story" (UA) (8th wk). Nice $5,800. Last week, $6,400.

New (Fruchtman) (1,600; 90-$1.50)—"Splendor in Grass" (WB) and "Fanny" (WB) (reissues). Fair $3,000. Last week, "Sergeants 3" (UA) (4th wk), $4,000.

Playhouse (Schwaber) (355; 90-$1.50)—"View From Bridge" (Cont) (2d wk). Pleasing, $2,300. Last week, $3,000.

Rex (Freedman) (500; $1.50) — "Rules of Game" (Indie) (reissue). Nice $2,000. Last week, "Nature Camp" (Indie) (3d wk), $1,500.

Stanton (Fruchtman) (2,800; 90-$1.50)—"Lover Come Back" (U) (7th wk). Holds at fair $4,800. Last week, $5,000.

Town (Rappaport) (1,125; $1.50-$2.50)—"El Cid" (AA) (5th wk). Warm $6,500. Last week, $7,000.

'Bird' Bright $11,000 St. Loo; 'Walk' Good 9G

St. Louis, April 10.

City is virtually 100% holdover this stanza but many of the holdovers are shaping up well. "Sweet Bird of Youth" looms solid in third round at State while "Walk on Wild Side" is rated good in same session at Ambassador. "Sergeants 3" looks stout in fourth at Esquire. "Lover Come Back" shapes okay in second week of subsequent-run at the St. Louis. "West Side Story" still is fine in sixth at Loew's Mid-City.

Estimates for This Week

Ambassador (Arthur) (2,970; 90-$1.25)—"Walk on Wild Side" (Col) (3d wk). Good $9,000. Last week, $12,500.

Apollo-Art (Grace) (700-$1.25)—"La Dolce Vita" (Astor). Fine $2,000. Last week, "Neapolitan Carousel" (Indie), $1,900.

Esquire (Schuchart-Levin) (1,800; 90-$1.25)—"Sergeants 3" (UA) (4th wk). Solid $8,500. Last week, $12,000.

Fox (Arthur) (5,000; 90-$1.25)—"Hustler" (20th) and "Guns of Navarone" (Col) (reissues). Okay $10,000. Last week, "Satan Never Sleeps" (20th), $11,000.

Loew's Mid-City (Loew) (1,160; $1.25-$2.50) — "West Side Story" (UA) (6th wk). Fine $10,000 or near. Last week, $12,000.

State (Loew) (3,600; 60-90) — "Sweet Bird of Youth" (MGM) (3d wk). Neat $11,000 or near. Last week, $12,500.

Pageant (Arthur) (1,000; 90-$1.25) — "Purple Noon" (Times) (4th wk). Good $1,400. Last week, $1,600.

St. Louis (Arthur) (3,800; 75-90) —"Lover Come Back" (U) (subrun) (2d wk). Okay $7,500. Last week, $8,000.

Shady Oak (Arthur) (760; 90-$1.25)—"Murder, She Said" (MGM) (2d wk). Good $2,500. Last week, $3,500.

PORTLAND, ORE.

(Continued from page 11)

sue). Slim $1,500. Last week, "Frantic" (Indie) and "Web of Passion" (Indie) (2d wk), $900.

Fox (Evergreen) (1,600; $1-$1.49) —"Walk on Wild Side" (Col) and "Weekend With Lulu" (Col) (2d wk). So-so $6,000. Last week, $6,300.

Guild (Rosener) (400; $1-$1.50)—"Sweet Bird of Youth" (MGM). Loud $4,500. Last week, "Light in Piazza" (MGM) and "Miller's Beautiful Wife" (Indie) (7th wk), $2,300.

Hollywood (Evergreen) (1,180; $1.49-$2) — "This Is Cinerama) (20th wk). Big $9,500. Last week, $6,700.

Irvington (Smith) (600; $1.25) — "Children's Hour" (UA) and "Roman Spring" (WB) (reissue). Hefty $6,500. Last week, "Summer and Smoke" (Par) and "Two Women" (Indie) (6th wk), $4,400.

Music Box (Hamrick) (640; $150-$3)—"West Side Story" (UA) (4th wk). Fast $8,000. Last week, $8,500.

Orpheum (Evergreen) (1,536; $1-$1.49) — "Journey to Seventh Planet" (AI) and "Beware of Children" (AI). Okay $6,000 or near. Last week, "Four Horsemen" (MGM) and "Desert Warrior" (MGM) (2d wk), $3,800.

Paramount (Port-Par) (3,006; $1-$1.50)—"Outsider" (U) and "Blast of Silence" (U). Sad $4,000. Last week, "Ivanhoe" (MGM) and "Knights Round Table" (MGM) (reissues), $3,400.

WASHINGTON

(Continued from Page 10)

$1.80)—"Odd Obsession" (Indie) (2d wk). Fair $3,500. Last week, $4,400.

Plaza (T-L) (278; $1.49-$1.80)—"Male and Female" (Indie) (3d wk). Hot $4,500. Last week, $5,300.

Town (King) (800; $1.25-$1.80)—"Lover Come Back" (U) (7th wk). Boff $10,000. Last week, $11,000.

Trans-Lux (T-L) (600; $1.49-$1.80)—"Walk on Wild Side" (Col) (7th wk). Okay $4,700. Last week, $5,500.

Uptown (SW) (1,300; $1.49-$2)—"West Side Story" (UA) (21st wk). Sock $11,000. Last week, $10,500.

Warner (SW) (1,240; $1.25-$1.60) —"Judgment at Nuremberg" (UA) (22d wk). Big $11,000. Last week, $12,000.

BROADWAY

(Continued from page 11)

(4th wk). This round finishing today (Wed.) looks like fair $13,000 or near after $16,000 for third week. Stays until "Cape Fear" (U) opens April 18, daydating with Trans-Lux 85th St.

Warner (SW) (1,813; $1.50-$3.50) —"El Cid" (AA) (17th wk). This session ending today (Wed.) is heading for lusty $17,000 after $18,500 for 16th week.

First-Run Arties

Fine Arts (Davis) (468; $1.80-$2) —"Only Two Can Play" (Col) (4th wk). Third frame completed yesterday (Tues.) was boff $22,000 after $24,000 for second.

Beekman (Rugoff Th.) (590; $1.20-$1.75) — "Through a Glass Darkly" (Janus) (5th wk). Fourth round finished Monday (9) was dandy $11,000 after $13,000 for third week.

Carnegie Hall Cinema (F&A) (300; $1.50-$2)—"Last Year at Marienbad" (Astor) (5th wk). This stanza ending today (Wed.) looks like great $12,000 after $13,400 in fourth.

Fifth Ave. Cinema (Rugoff Th.) (250; $1.25-$1.80) — "Testament of Orpheus" (Films Around World). Opened Monday (9). In ahead, "Victim" (Indie) (m.o.) (7th wk-5 days), fair $3,200 after $4,000 in sixth full week.

Normandie (T-L) (592; $1.25-$1.80)—"Les Liaisons" (Astor) (9th wk). Eighth stanza finished Monday (9) was big $6,500 after $7,400 for seventh week. "Doctor In Love" (Gov) opens April 26.

Little Carnegie (L. Carnegie) (520; $1.25-$2) — "The Night" (Lope) (8th wk). Seventh session completed Sunday (8) was very good $8,000 after $9,000 for sixth week.

Guild (Guild) (450; $1-$1.75)—"Belle Antonio" (Embassy) (2d wk). Initial week ended Sunday (8) hit good $10,500.

Murray Hill (Rugoff Th.) (565; 95-$1.80) — "All Fall Down" (MGM). Opens today (Wed.), daydating with State. Last week, "Walk on Wild Side" (Col) (7th wk), good $5,000.

Paris (Pathe Cinema) (568; 90-$1.80) — "Viridiana" (Indie) (4th wk). Third week finished Sunday (8) was fine $10,000 after $11,000 in second.

Plaza (Lopert) (525; $1.50-$2)—"Black Tights" (Magna) (8th wk). Seventh round ended Monday (9) was slick $8,000 or close after $8,500 for sixth week.

68th St. Playhouse (Leo Brecher) (370; $1.50-$2)—"Murder, She Said" (MGM) (m.o.) (5th wk). Fourth stanza finished Sunday (8) was smash $7,200 after $8,700 for third.

Sutton (Rugoff Th.) (561; 95-$1.80)—"Sweet Bird of Youth" (MGM) (3d wk). First hold-over stanza ended yesterday (Tues.) was sockeroo $18,000 or close after $22,000 for opener.

72d St. Playhouse (Baker) (440; $1.50-$2)—"Forever My Love" (Par) (3d wk). Second round finished Monday (9) was nice $9,000 after $12,500 for opener, best here in months.

Trans-Lux 52d St. (T-L) (540; $1-$1.50)—"Children's Hour" (UA) (5th wk). Fourth frame ended yesterday (Tues.) was solid $8,000 after $9,000 in third week.

Trans-Lux 85th St. (T-L) (550; $1.25-$2)—"Day Earth Caught Fire" (U) (4th wk). This session winding today (Wed.) looks like okay $5,300 after $7,000 for third week. "Cape Fear" (U) replaces on April 18, daydating with Victoria.

World (Perfecto) (390; 90-$1.50) —"Many Ways To Sin" (Indie). Initial week ending tomorrow (Thurs.) is heading for wow $18,000 or over. Holds. In ahead, "Wild For Kicks" (Times) (24th wk), was $6,000, longest playdate here under current policy. "Sin" got away strongly with an unusually big weekend.

SAN FRANCISCO

(Continued from page 11)

17th wk). Excellent $15,500. Last week, $15,000.

Vogue (S. F. Theatres) (364; $1.50)—"Bridge" (Indie) (4th wk). Okay $3,500. Last week, $4,000.

Stagedoor (A-R) (440; $1.50)—"Sweet Bird of Youth" (MGM) (2d wk). Great $11,000 or over. First week, $12,500.

Larkin (A-R) (400; $1.25-$1.49)—"Les Liaisons" (Astor) (8th wk). Good $1,600. Last week, $2,000.

Clay (A-R) (400; $1.25-$1.49)—"La Belle Americaine" (Cont) (3d wk). Fine $1,600. Last week, $1,900.

Presidio (Art Theatre Guild) (774; $1.25)—"View from Bridge" (Cont) (7th wk). Good $1,900. Last week, $2,000.

Alexandria (United California) (1,610; $1.49-$3)—"El Cid" (AA) (16th wk). Okay $9,000. Last week, $9,500.

Metro (United California) (1,000; $1.50-$1.80)—"Two Women" (Janus) (15th wk). Good $2,200. Last week, $2,000.

Esquire (No. Coast) (846; 90-$1.25) — "Children's Hour" (UA) (4th wk) and "By Love Possessed" (Indie) (2d wk). Okay $5,500. Last week, $6,700.

Coronet (United California) (1,250; $2.20-$2.75) — "Judgment at Nuremberg" (UA) (6th wk). Good $12,500. Last week, $13,000.

U's 'Lover Come Back' Wins German 'Predicate'

Universal's Rock Hudson-Doris Day starrer, "Lover Come Back," has been issued one of the few (for a foreign comedy) "predicate certificates" by German authorities, entitling the film to a reduction of 16% in entertainment taxes, U veep and foreign general manager America Aboaf announces.

Not only does the lowered tax allow both exhib and distrib to share in larger net revenue, but such a commendation is a strong plus factor in further promoting the film with groups and individuals who follow these recommendations.

CHICAGO

(Continued from page 11)

"Most Wanted Man" (Russell) and "Five S'nners" (Russell). So-so $3,800. Last week, "Call Me Bad" (Indie) and "King In Shadow" (Indie), $4,000.

Oriental (Indie) (3,400; 90-$1.80) —"World In My Pocket" (MGM) (2d wk). Light $13,000. Last week, $19,000.

Roosevelt (B&K) (1,400; 90-$1.80)—"Walk On Wild Side" (Col) (7th wk). Nifty $15,000. Last week, $16,000.

State-Lake (B&K) (2,400; 90-$1.80)—"Four Horsemen" (MGM) (3d wk). Fair $14,000. Last week, $15,500.

Surf (H&E Balaban) (685; $1.50-$1.80)—"Purple Noon" (Times). Sock $7,500. Last week, "Doctor In Love" (Indie) (5th wk), $3,900.

Todd (Todd) (1,089; $2.20-$3.50) —"West Side Story" (UA) (6th wk). Mighty $23,000. Last week, underquoted, was $23,000.

Town (Teitel) (640; $1.25-$1.80) —"Mary Had A Little" (UA) (3d wk). Modest $2,500. Last week, $4,500.

United Artists (B&K) (1,700; 90-$1.80)—"All Fall Down" (MGM) (2d wk). Tepid $14,000 or near. Last week, $20,000.

Woods (Essaness) (1,200; 90-$1.80)—"Children's Hour" (UA) (6th wk). Sturdy $13,000. Last week, $15,000.

World (Teitel) (606; 90-$1.25)—"Black Tights" (Magna). Boffo $9,500. Last week, "La Dolce Vita" (Astor) (reissue) (2d wk), $3,700.

MINNEAPOLIS

(Continued from Page 10)

$1.25)—"The Head" (T-L). Here for a single week. Dull $7,000. Last week, "Satan Never Sleeps" (20th) (2d wk), $5,000.

Park (Field) (1,000; $1.50) — "Sweet Bird of Youth" (MGM). Wow $15,000. Last week, "Ivanhoe" (MGM) and "Knights Round Table" (MGM) (reissues), $4,500 in eight days.

State (Par) (2,200; $1-$1.25) — "Day Earth Caught Fire" (U). Highly regarded, but set for only one stanza because of previous booking. Bangup $9,000 or better. Last week, "Lover Come Back" (U) (7th wk), $9,000 at $1.25-$1.50 scale.

Suburban World (Mann) (800; $1.25)—"Hustler" (20th) (reissue). Nice $3,500. Last week, "Two Women" (Embassy) (2d run), $3,500.

Uptown (Field) (1,000; $1.25-$1.50)—"Sergeants 3" (UA) (7th wk). Dandy $7,000. Last week, $8,000.

World (Mann) (400; $1-$1.50)— "All Fall Down" (MGM) (2d wk). Substantial $5,000. Last week, $6,500.

Commonwealth's Wyoming Sites

Kansas City, April 10.

Commonwealth Theatres Inc., has acquired by lease from Rialto Theatre Inc. the operating rights to six theatres in Wyoming. This is the second major acquisition of theatres in Nebraska-Wyoming within a few months, Commonwealth early this year having acquired a number of theatres in the Scottsbluff, Neb., area by purchase.

The Rialto organization has leased to Commonwealth the Rialto Theatre, America Theatre and Terrace Drive-in, all of Casper; Mesa Theatre, Douglas; Ramona Theatre, Wheatland; and Fiesta Theatre, Gillette.

Russell W. Schulte, president of Rialto Theatre, Inc., said the leasing arrangement was made with Richard Orear, president of Commonwealth, because of other business interests, including real estate holdings and banking, which have overly diverted his attention.

Wally Kemp, Commonwealth district manager, with headquarters in Grand Island, Neb., will supervise the Wyoming operations of the company, the seventh state into which the circuit has expanded. It now has 111 theatres, about half of them drive-ins, in Iowa, Nebraska, Kansas, Missouri, Arkansas and South Dakota, in addition to Wyoming.

Everett Allen, a veteran with Rialto Theatre Inc., becomes city manager at Casper for Commonwealth. Jerry Parker shifted from Sedalia, Mo., 50-Highway Drive-in, to become assistant to Allen. Jack Bass, also a veteran Rialto man, manages the Terrace Drive-in.

LOS ANGELES

(Continued from Page 10)

(Village) (M.O.) "The Risk" (Indie) (Warren's). Light $16,000 or less. Last week, Iris with State, "Premature Burial" (AI). "Guns of Black Witch" (AI), $14,000.

Los Angeles, Pix (Metropolitan-Prin) (2,017; 756; 90-$1.50) — "Gidget" (Col) and "Gidget Goes Hawaiian" (Col) (reissues). Fair $5,000. Last week, Los Angeles, "Tender Is Night" (20th) (2d wk), "Long Hot Summer" (20th) (reissue), $3,300.

Orpheum, Hawaii (Metropolitan-G&S) (2,213; 1,106; 90-$1.50)—"The Mark" (Cont) and "Sons and Lovers" (20th) (reissues). Thin $6,500.

State (UATC) (2,404; 90-$1.50)—"Premature Burial" (AI) (2d wk) and "Pit and Pendulum" (AI) (reissue). Slow $3,500.

Fine Arts (FWC) (631; $1.49-$2.40)—"Jessica" (UA) (2d wk). Nice $5,500. Last week, $6,300.

Four Star (UATC) (868; $1.80-$3.50)—"Black Tights" (Magna) (2d wk). Sturdy $10,000. Last week, $10,200.

Crest (State) (750; 90-$1.50)—"Satan Never Sleeps" (20th) and "Tender Is Night" (20th) (m.o.). Dull $1,500. Last week, "Breakfast at Tiffany's" (Par), "The Innocents" (20th) (m.o.), $2,200.

Egyptian (UATC) (1,392; $2-$2.40)—"Sweet Bird of Youth" (MGM) (3d wk). Fair $10,500. Last week, $13,200.

Warner Hollywood, Baldwin, El Rey (SW-State-FWC) (2,170; 1,800; 861; 90-$2.40) — "Flower Drum Song" (U) (16th wk, Warner Hollywood; 3d wk, Baldwin; 1st wk, El Rey) and "Roman Spring" (WB) (Baldwin), "Bachelor in Paradise" (MGM) (reissue) (El Rey). Mild $11,000. Last week, El Rey, "Children's Hour" (UA), "Roman Spring" (WB) (3d wk), $2,300.

Vogue (FWC) (810; 90-$1.50)—"Moon Pilot" (BV) (9th wk). Dull $3,000. Last week, $3,500.

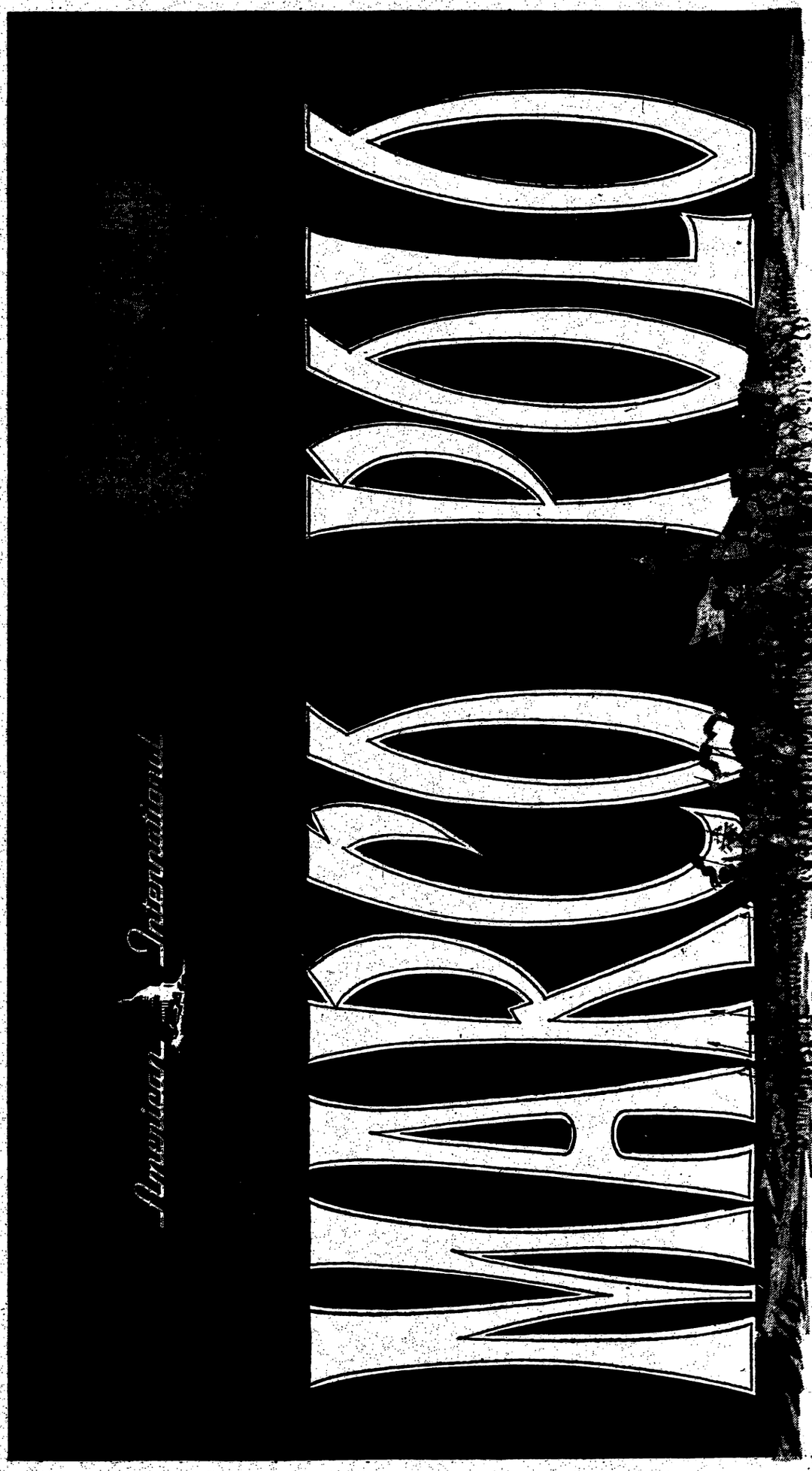
Warner Beverly (SW) (1,316; 90-$2)—"Walk on Wild Side" (Col) (5th wk). Trim $8,000. Last week, $10,300.

Music Hall (Ros) (720; $2-$2.40) — "Les Liaisons Dangereuses" (Astor) (7th wk). Pale $2,900. Last week, $3,100.

Carthay (FWC) (1,138; $1.80-$3.50)—"El Cid" (AA) (16th wk). Mild $9,300. Last week, $10,400.

Pantages (RKO) (1,512; $1.65-$3.50)—"Judgment at Nuremberg" (UA) (16th wk). Off to $13,000. Last week, $15,900.

Chinese (FWC) (1,408; $1.25-$3.50)—"West Side Story" (UA) (17th wk). Torrid $20,000. Last week, $20,700.



IN SUPER CINESCOPE AND COLOR STARRING RORY CALHOUN AND YOKO TANI • DIRECTED BY HUGO FREGONESE • A JOLLY FILM PRODUCTION

Film Reviews

Continued from page 2 [illegible]

The Man Who Shot Liberty Valance

comes naturally in an engagingly effortless manner. Vera Miles, a first-class actress, is consistently effective. Marvin is evil as they come. Andy Devine etches a contagious portrait of a sheepish marshal. Ken Murray gets in one or two good licks as a coroner-physician.

There is a portrayal of great strength and dignity by Woody Strode, and satisfactory support by John Carradine, Jeanette Nolan, John Qualen, Willis Bouchey, Carleton Young, Denver Pyle, Strother Martin and Lee Van Cleef, among others. But the most memorable characterization in the film is that of Edmond O'Brien as a tippling newspaper editor deeply proud of his profession. When "best supporting" candidates are gleaned from this year's crop, he should be high on the list.

William H. Clothier's careful camerawork is an asset to the production; likewise the art direction by Hal Pereira and Eddie Imazu, although at times it seems a trifle confined. Editing by Otho Lovering is competent, but some 20 minutes less film, as noted, would have made this a better film. Cyril Mockridge's score instills a plaintive, wistful, cowboy flavor. *Tube.*

Don't Knock The Twist

Sequel to "Twist Around the Clock." Same formula, and, with twist still hot commodity, looms satisfactory b.o. candidate for same audience.

Hollywood, April 2.

Columbia Pictures release of Sam Katzman production. Stars Chubby Checker, Gene Chandler, Vic Dana, Linda Scott, Carroll Bros., The Dovells. Directed by Oscar Rudolph. Screenplay, James B. Gordon; camera, Gordon Avil; editor, Jerome Thoms; music (supervisor), Fred Karger; assistant director, Sam Nelson. Reviewed at the studio, April 2, '62. Running time, 86 MINS.

Chubby Checker	Himself
Duke of Earl	Gene Chandler
Vic Dana	Himself
Linda Scott	Herself
Carroll Bros.	Themselves
The Dovells	Themselves
Ted Haver	Lang Jeffries
Dulcie Corbin	Mari Blanchard
Madge Albright	Georgine Darcy
Billy Albright	Stephen Preston
Mrs. Morrison	Barbara Morrison
Dressmaker	Nydia Westman
Joe Albright	James Chandler
Ruth Emerson	Elizabeth Harrower
Mrs. Kay	Hortense Petra
Herb Walcott	Frank Albertson
Fashion Editor	Viola Harris
Frank Emerson	Peter Dawson
Director	Dave Lanfield
Mr. Fullerton	Tim Sullivan
Reporter	Ralph Montgomery

If at first you do succeed, try, try again. That appears to be the rational method of producer Sam Katzman, filmdom's fastest man with a fad. Having parlayed the rock 'n' roll into two enterprising filmic ventures several years back when r-and-r was the rage, Katzman has now duplicated the opportunistic two-play feat for Columbia with their sequel to his successful "Twist Around the Clock."

"Don't Knock the Twist" may not be the definitive work in the Twist prism, in fact it may be to the cinema what St. Vitus Dance is to terpsichore. Still, the screen marketplace is less cluttered now with Twistianity than it was at the time of the first release, and the step is still alive and writhing. The audience that clasped "Clock" to its bosom (or pelvis girdle) should be about ripe to clasp again.

Chubby Checker, the acknowledged "King of the Twist," but something less than regal in the thespic strata, repeats his starring role for Katzman's sequel, and has more to do this time. A slim plot about preparations for a television twist spec that are almost thwarted by jealousies arising out of a romantic triangle provides the frivolous base for a series of musical specialties including some half dozen by Checker, one by Vic Dana, a pair by the frenetic Dovells, a shifty swifty by the Carroll Bros., a singleton by Linda Scott, and a showy solo by Gene "Duke of Earl" Chandler.

James B. Gordon's screenplay is appropriately skippy, being mostly a linking secondary issue. Oscar Rudolph's direction is adequate under the helter-skelter circumstances. Hal Belfer's choreography is twistably sound and hip in individual cases, but the ensemble dancefloor gyrations seem a bit disorganized and amateurish, apparently intended that way as an [illegible] lic tackles. Gordon Avil's camera is active and observant of nuances of the performing lower anatomy, particularly on the distaff side. Jerome Thoms' editing brings the film a sensibly rapid tempo. It appears as if George Van Marter's sets for Katzman's initial twist-flick were [illegible] truck in anticipation of the follow-up. Much of Don Ament's new production design is quite similar.

Lang Jeffries, Mari Blanchard and Georgine Darcy handle the romantic issue satisfactorily. Other prominent parties are Stephen Preston, Barbara Morrison, Nydia Westman, James Chandler, Elizabeth Harrower, Hortense Petra, Frank Albertson and Viola Harris. *Tube.*

House Of Women

Prison melter dealing with lovable lady cons and their walled-in sprigs. Half of serviceable WB exploitation package.

Hollywood, April 4.

Warner Bros. release of Bryan Foy production. Stars Shirley Knight, Andrew Duggan, Constance Ford; features Barbara Nichols, Margaret Hayes, Jeanne Cooper. Directed by Walter Doniger. Screenplay, Crane Wilbur; camera, Harold Stine; editor, Leo H. Shreve; music, Howard Jackson; assistant director, Russell Saunders. Reviewed at the studio, April 4, '62. Running time, 85 MINS.

Erica	Shirley Knight
Warden Cole	Andrew Duggan
Sophie Brice	Constance Ford
Candy Kane	Barbara Nichols
Zoe Stoughton	Margaret Hayes
Helen Jennings	Jeanne Cooper
Mrs. Hunter	Virginia Gregg
Doris	Patricia Huston
Doctor	Jason Evers
Addie Gates	Jennifer Howard
Clemens	Caroline Richter
Jackie	Gayla Graves
Aggie	Colette Jackson
Mrs. Stevens	Jacqueline Scott
Mr. Dunn	Paul Lambert
Nan	Carolyn Komant
Sarah	Virginia Capers
Tommy (minor)	Drew Vigen
Robin (minor)	Laurie Sheridan

Warner Bros. has what shapes up as a moderately serviceable exploitation package in "House of Women" and "Camar" (see adjoining review), which will be paired in release. It's a twin bill for people who prefer emotional sensations over cerebral stimulation in their cinema pursuits. As such, the pairing should prove advantageous to both features, neither of which has sufficient merit to carry an exhibition load alone or aid, in support, the prospects of any distinguished attraction.

Troublesome matters of bosom buddies in a distaff prison are illustrated in Bryan Foy's production of Crane Wilbur's "House of Women." Only new wrinkle in a film liberally crammed with the cliches of the prison pic is the residential presence in the pen of the offsprings of the lady inmates.

The heroine (Shirley Knight) has been sentenced to five years for being accessory to an armed robbery, a pretty stiff sentence considering: (1) it's her first offense, (2) she's pregnant, (3) she claims she was an unwitting participant, (4) she's about the sweetest thing since Little Mary Sunshine. So sweet she is that she even melts the heart of a sadistic, vengeful warden (Andrew Duggan), who believes penal supervision is a numbers game. How Duggan ever got the job is one of the mysteries of a very mysterious picture in which the inmates generally seem far more sensible, likable and well-adjusted than the staff. At any rate, the unlikely romance of pen-pals Knight and Duggan soon dissolve over his selfish measures in a parole board meeting, followed by the usual riot in cell block and the ultimate release of mother and reunion with child, who can spend its first three years in the pokey with parent.

Miss Knight gives a fragile, pure-as-the-driven-snow portrayal. Duggan is a composed, distracted villain. Among the flashier inmates, or cell block-busters, are Constance Ford as an anguished mother and Barbara Nichols as an ex-stripper with heart of gold, turned contented prisoner (she doesn't want out). Jason Evers is strong as the prison medic, and other prominent parties are Margaret Hayes, Jeanne Cooper, Virginia Gregg, Patricia Huston, Jennifer Howard and Paul Lambert.

Walter Doniger's direction tends to be rather stilted and theatrical. Reliable assists are given the production by cameraman Harold Stine, ex director Leo K. Kuter, editor Leo H. Shreve and composer

The Magic Sword (COLOR)

St. George meets dragon in ramshackle fantasy for kiddies.

Hollywood, April 6.

United Artists release of Bert I. Gordon production. Stars Basil Rathbone, Estelle Winwood, Gary Lockwood, Anne Helm. Directed by Gordon. Screenplay, Bernard Schoenfeld, from story by Gordon; camera (Eastman), Paul Vogel; editor, Harry Gerstad; music, Richard Markowitz; assistant director, Herb Mendelson. Reviewed at Academy Awards Theatre, April 6, '62. Running time, 80 MINS.

Lodac	Basil Rathbone
Sybil	Estelle Winwood
Princess Helene	Anne Helm
St. George	Gary Lockwood
Sir Branion	Liam Sullivan
Sir Patrick	John Mauldin
Sir Dennis	Jacques Gallo
Sir Ulrich	Leroy Johnson
Sir Pedro	David Cross
Sir James	Angus Duncan
Sir Anthony	Taldo Kenyon
Hag & Intruder	Maila Nurmi
Ogre	Jack Kosslyn
Anne	Lorrie Richards
Princess Laura	Ann Graves
Princess Grace	Marlene Callahan
King	Merritt Stone
French Gild	Danielle de Metz
Siamese Twins	Nick & Paul Ben Tempi
Dwarf No. 1	Ted Finn
Dwarf No. 2	Angelo Rossitto
Pinhead No. 1	Dick Kiel

The fun house in Coney Island has nothing on Bert I. Gordon's production "The Magic Sword," a terror-fantasy loosely based on the legend of "St. George and the Dragon." Replete with painstaking special effects to dazzle the eyes and activate the imaginations of younger children, the United Artists release should get its biggest play as part of dual attractions aimed at the kiddie market. Adults who tag along or happen in should find the cinema effects impressive enough for them to tolerate the story, which, if one maintains the right attitude, can prove sporadically amusing and sufficiently diverting.

Actually, had producer-director Gordon and scenarist Bernard Schoenfeld so chosen, they might have cooked up a pretty ingenious tongue-in-cheek approach to the venerable tale, so that even the more sophisticated and discriminating of adults might have discovered more than the average share of screen jollies, with no significant loss of tot appeal. But Gordon and staff have chosen to remain preoccupied with cinematic technique, thus leaving their product to be inherited almost exclusively by kiddie patrons. Adults will simply have to manufacture the latent spoofery in their minds.

The acting, as it should be, is broad and exaggerated in style. Basil Rathbone, in his accomplished villainous tradition, enacts the wicked "Lodac," whose idea of daily repost for his hungry dragon is a dish of princess pie. Estelle Winwood is amiable as a cheery sorcerers. Gary Lockwood amply dashing as St. George, Anne Helm attractive as the princess in distress. Various knights, ogres, hags, dwarfs, pinheads and assorted royalty are played capably by a spirited cast, with Liam Sullivan noteworthy as a treacherous, eyebrow-cocking VIP in this bubbling fantasyland. John Mauldin and Jacques Gallo are prominent participants.

The ingenuity absent in the story is made up for in the production, which is a credit to Gordon's flair for special visual effects, his forte. Skillfully contributing to the trickery and imagery are cameraman Paul Vogel, art director Franz Bachelin, editor Harry Gerstad, set decorator George M. Nelson and mechanical special effects expert Milt Rice, each effort an integral and vital part of the fantasy created. James Brock's wild sound effects and Richard Markowitz's score round out a colorful production. *Tube.*

Lila (GERMAN-SWEDISH; COLOR)

Hollywood, April 4.

Parade release of Rhombus-Sandrew production (Riley Jackson-Robert Patrick presentation). With Erika Remberg, Joachim Hansen, Birger Malmsten, Edvin Adolphson, Alfred Maurstad, Ann-Marie Gyllen, Isa Quensel. Screenplay, Adolph Schutz, Rolf Husberg, based on novel by J. A. Friis; camera (Eastman), Sven Nykvist; editor, Lennard Wallen; music, Lars-Erik Larsson. Reviewed at Goldwyn Studios, March 30, '62. Running time, 90 MINS.

Lila	Erika Remberg
Anders	Joachim Hansen
Mellet	Birger Malmsten
Aslak	Edvin Adolphson
Jompa	Alfred Maurstad
Inger	Ann-Marie Gyllen
Elli	Isa Quensel

Lapland is the novel and intriguing setting for this otherwise shopworn romantic drama of a spirited maiden torn between two cultures—the modern and the primitive. The film, a Rhombus-Sandrew production of German-Swedish origin, will have a limited art house appeal in U.S. arising values and photographic beauty. But customers are apt to find the story rather tedious, unrewarding going. Conversely, any general market notions of a secondary, supporting nature "Lila" may be entertaining must be considered dubious owing to the picture's total lack of marquee allure or instant identification.

The experience of witnessing "Lila" is roughly tantamount to running across a National Geographic article in an issue of True Romances, or vice versa. The Adolph Schutz-Rolf Husberg screenplay, based on a novel by J. A. Friis, relates the story of a maiden who, in infancy, is discovered by a childless Lapland couple after a harrowing experience in which her settler parents are killed by marauding wolves. Raised by the Laplanders and betrothed to a wealthy member of the itinerant tribe, she ultimately falls in love with a young man of the modern world and, after many setbacks, becomes his and returns to the world to which she really belongs.

The film offers audiences a fascinating glimpse at the Lapland way of life—the primitive customs, the tight-lipped stance toward the advancing and intruding outside world and the physically trying but scenically breathtaking environment in which they live. Eastman Color bathes the screen in the brilliant hues of Lapland apparel and picturesque country. Sven Nykvist's camera catches it all appreciatively and Lars-Erik Larsson's score is fittingly pastoral.

The picture is dubbed, and performances suffer accordingly. Erika Remberg is attractive in the title role. Other agreeable participants in this slight, but nonetheless beguiling confection from abroad are Joachim Hansen, Birger Malmsten, Edvin Adolphson, Alfred Maurstad, Ann-Marie Gyllen and Isa Quensel. *Tube.*

Stork Talk (BRITISH)

Coy comedy offers more smirks than yocks; moderate dualer.

London, April 3.

Unifilms release and production of a Lionel Clyne (Bruce Newbury) presentation. Stars Tony Britton, Anne Haywood, John Turner; features Daphne Anderson, Barie Kean, Gladys Henson, John Sharp, Nicole Ferrault. Directed by Michael Forlong. Screenplay, Donald Ford from Gloria Russell's original play; extra dialog, Peter Rosser, William Hepper; camera, Norman Warwick; editor, John Jympson. Previewed at Studio One, London. Running time, 97 MINS.

Dr. Paul Vernon	Tony Britton
Lisa Vernon	Anne Heywood
Dr. Robert Sterne	John Turner
Tina Money	Nicole Perrault
Dr. Mary Willis	Daphne Anderson
Mrs. Webster	Marie Kean
Papa Pierre	John Sharp

Though smoothly mounted and conscientiously acted, this would-be sophisticated comedy fails to get off the ground, mainly because of a limp screenplay. Director Michael Forlong has been unable to whip it into shape, and the pic comes out as coyly facetious rather than funny. The yarn takes place mainly in a maternity clinic. Hero (Tony Britton) is a gynaecologist, estranged from his wife. During her absence he gets slightly loaded at a party, picks up a French girl and finds to his dismay that she has spent the night in the other bed in his room.

He employs her as a servant in his house. Then his wife, pregnant, returns to him. Britton's problem is that both his wife and the French girl are pregnant. A scheme is cooked up whereby the two babies shall be registered as the wife's twins, but this unethical plot calls for some hasty re-thinking when both women give birth to twins. The dubious situation is ironed out when the French femme falls for one of his doctor colleagues, and they get married.

It's a distasteful idea in the first place, and it would have needed far sharper and wittier treatment to keep it alive. Britton plays the lead suavely but without much conviction. John Turner is a useful support as the gynaecologist colleague. Anne Heywood's performance as the wife does little to enchance her reputation, but Nicole Perrault, as the French girl, has definite appeal.

Among the lesser roles, Gladys Henson as a shrewish matron, Daphne Anderson and Marie Kean provide worthwhile assistance. Technically, there is some useful work by camera boss Norman Warwick. But the editing of John Jympson is erratic and the Mike Sammes Singers dutifully put over a fairly nauseating credit title

Twice Round The Daffodils (BRITISH)

Easygoing adaptation of a moderately successful West End play. Rather more slapstick than necessary, but still genial entertainment for understanding audiences.

London, April 3.

Anglo Amalgamated release of Peter Rogers' production. Stars Juliet Mills, Donald Sinden, Donald Houston, Kenneth Williams, Ronald Lewis. Directed by Gerald Thomas. Screenplay, Norman Hudis, from play, "Ring for Catty," by Patrick Gargill & Jack Beale; camera, Alan Hume; editor, John Shirley; music, Bruce Montgomery. At Plaza Theatre, London. Running time, 89 MINS.

Catty	Juliet Mills
Ian Richards	Donald Sinden
John Rhodes	Donald Houston
Bob White	Ronald Lewis
Henry Halfpenny	Kenneth Williams
Chris Walker	Andrew Ray
George Logg	Lance Percival
Harriet	Joan Sims
Janet	Jill Ireland
Joyce	Nanette Newman
Dorothy	Amanda Reiss
Dora	Sheila Hancock
Matron	Renee Houston
Mrs. Rhodes	Mary Powell

The "Carry On" team of Peter Rogers and Gerald Thomas bought the West End play, "Ring for Catty," a few years back but decided that life in a tuberculosis sanatorium was then a trick subject for a film. So they used some of its ideas in a successful film farce, "Carry On Nurse." Now they have had another go at it. "Twice Round the Daffodils" (all patients have to walk twice round a daffodil bed before they are apparently regarded as cured) still leans over heavily on "Carry On" slapstick, but does have a rather more serious and romantic undertone. Film could well stack up as a b.o. winner among undemanding patrons.

A shrewd amount of predictable situations are employed such as the dragon of a matron, a pretty nurse losing her skirt and a number of bedpan gags. The pic relies considerably on slick cameo performances from several proven farceurs. It also succeeds in making several characters more plausible than in the record "Carry On" series.

Thomas' direction and the screenplay by Norman Hudis give full scope to the cast. They are mainly stock characters. There is Donald Houston, as the grouch who does not believe he is ill; Kenneth Williams, in his usual performance as a mincing chess addict; Donald Sinden, as an RAF pilot with a roving eye for the dames, and Renee Houston as the tough matron. There are some other interesting characters, notably Lance Percival, as a not so wooden rural bumpkin; Andrew Ray, as a young orphan with poetic inclinations, and Ronald Lewis as the most balanced of all the patients who doesn't look very ill at all.

Juliet Mills plays the nurse, Catty, who falls for Lewis and does it with competence, if not inspiration. Jill Ireland and Amanda Reiss make delectable nurses.

Thomas' direction is sure and Alan Hume has done a satisfactory job with his lensing. *Rich.*

Go To Blazes (BRITISH-COLOR)

Happy-go-lucky comedy with some slick performances; lacks pace, but still okay for amiable yockery.

London, April 3.

Warner-Pathe release of Associated British Film (Kenneth Harper) production. Stars Dave King, Robert Morley, Daniel Massey, Dennis Price. Directed by Michael Truman. Screenplay by Patrick Campbell, Vivienne Knight from original story and adaptation by Peter Myers, Ronald Cass; camera, Erwin Hillier; editor, Richard Best; music, John Addison. Previewed at Corner Theatre, London. Running time, 94 MINS.

Bernard	Dave King
Arson Eddie	Robert Morley
Harry	Daniel Massey
Withers	Dennis Price
Colette	Coral Browne
Alfie	Norman Rossington
Chantal	Maggie Smith
Salesman	Miles Malleson
Scrap Dealer	Wilfred Lawson
Sergeant	David Lodge
Chief Fire Officer	John Welsh
Judge	Finlay Currie
Pipe Smoker	James Hayter

With less lingering on certain sequences and a few more comedy situations pumped into the screenplay, "Go To Blazes" could have set the boxoffice afire. As it is, the pic creates an amiable comedy without measuring up to its potential. There are too many implausibilities which overstep farcical license and these might have been ironed out.

An assorted trio of smalltime crooks are constantly frustrated by an inability to get away after they've grabbed. Their latest coup

(28)

"FIVE FINGER EXERCISE"
COLUMBIA PICTURES

IN 1962

Roz

"MAJORITY OF ONE"

"GYPSY"

"FIVE FINGER EXERCISE"
World Premier Easter Week
NEW YORK • CHICAGO • LOS ANGELES • WASHINGTON, D.C.
COLUMBIA PICTURES

Film Reviews

Continued from page 26

Go To Blazes

is foiled because their car is held up to give the right of way to a fire engine. Languishing in the cooler they hit on an idea and when they are released, they acquire a secondhand fire engine with which to launch their robberies. The stunt goes haywire at first attempt because, inevitably, they run into a real fire and are unable to carry on.

Undaunted, they hire a dedicated fire chief, who has been tossed out of the brigade for shady arson dealings, and he turns them into trained fire fighters. Then, with the help of a professional fire raiser, they stage a fire as cover at a dress salon next to a bank they plan to rob.

Of course, that goes wrong too. There is a lot of fun extracted from the rigorous training routine and from the actual disastrous bank robbery. There are also some amusing bits of by-play. But it is all too leisurely to cause anything but smiles.

However, despite its weaknesses, there is some good camerawork by Erwin Millier and sound direction by Michael Truman. Where the pic really scores is in its cast. Outstanding are Robert Morley, as the man with a passion for arson, and Dennis Price, as the ex-fireman with a record. Both are well observed comedy performances and they are aided, better than the other thesps, by the dialog writers. Dave King, previously best known as a tv comic, shows signs of possibilities as a straight actor as the leader of the three crooks. The other are Norman Rossington and Daniel Massey and both do marvels to this yarn. The femme side is less served. Two decorative actresses, Coral Browne and Maggie Smith, have the leading distaff roles but they are sketchily written roles that offer neither actress much scope. *Rich.*

Sept. Peches Capital
(The Seven Cardinal Sins)
(FRENCH-DYALISCOPE)

Paris, April 3.

Pathe release of Films Gibe-Franco London Films-Titanus production. With Jacques Charrier, Jean-Claude Brialy, Jean-Pierre Cassel, Claude Rich, Dany Saval, Claude Brasseur, Eddie Constantine, Micheline Presle, Laurent Terzieff, Jean-Louis Trintignant, Jean Desailly, Marina Vlady, Sami Frey, Jean-Pierre Aumont, Marie-Jose Nat, Pierrette Pradier. Directed by Claude Chabrol, Edouard Malinaro, Jean-Luc Godard, Jacques Demy, Roger Vadim, Philippe De Broca, Sylvain Dhomme. Screenplay, "Avarice," by Felecien Marceau, "Envy," Claude Mauriac; "Sloth," Godard; "Lust," Roger Peyrefitte, Demy; "Pride," Marceau, "Gluttony," Daniel Boulanger; "Anger," Eugene Ionesco; camera, Jean Rabier, Louis Mialle, Henri Decae, Jean Penzer; editor, Jacques Gaillard, Jacques Feyte. At the Paris, Paris. Running time, 118 MINS.

Antoine	Jacques Charrier
Suzon	Daniele Barraud
Rosette	Dany Saval
Riri	Claude Brasseur
Eddie	Eddie Constantine
Nicole	Nicole Mirel
Bernard	Laurent Terzieff
Paul	Jean-Louis Trintignant
Valentin	Georges Wilson
Catherine	Marina Vlady
Husband	Jean-Pierre Aumont
Lover	Sami Frey
Wife	Marie-Jose Nat

After a flock of oldtime film directors worked on the sketch pic, "Frenchwoman and Love," the New Wavers get their chance with this episodic film entry. The newcomers get the nod with a more inventive group of filmic chapters full of tasteful nudity and witty, tongue-in-cheek looks at human foibles. All of which makes this an exploitable item with okay chances in the foreign field.

A number of top names are used in bit parts. Sketches are naturally short on characterization but have the unifying theme of the seven deadly sins around which to weave little illustrative fables. There is enough wit and eye-appeal to keep the vehicle from lagging. Added to this are good technical aspects and enough diversity, via the different directors, to keep it perking along.

The bit on lust, directed by Jacques Demy, emerges one of the most stylish, with two Left Bankish types discussing the same, and one seeing women around him nude. The other reminisces about his childhood. Neatly paced, with clever special effects of a lustfull hell, this is a fine interlude.

Claude Chabrol's entry on avarice spins a well-known bit about a joy girl and a student who has won a raffle for her. Chabrol has given this zest and comedic value.

Roger Vadim donates a slickly mounted sequence on an adulterous wife who leaves her lover in the lurch when she finds her supposedly faithful husband has been cheating on her. Philippe De Broca's look at gulttony, has perhaps the most bite.

Jean-Luc Godard's "sloth" has a freewheeling feel. It depicts a film star who is too lazy to take advantage of a willing starlet.

Edouard Molinaro's skit about envy has a little maid winning a rich man away from a film star. This one lacks the incisiveness of the others. Weakest of the lot is possibly playwright Eugene Ionesco's anger skit which has a fly in a husband's soup leading to a fight that catches on and spreads to the blowing up of the world. The comedics seem forced in this.

In short, this has enough Rabelaisian humor and sly looks at human weaknesses to pass muster without any undue censorship problems. Most of the players acquit themselves well in their small roles, with Georges Wilson as the overeater; Daniele Barraud, as the stingy courtesan; Marina Vlady, as the adulterous wife; and Eddie Constantine, as the lazy film star, outstanding. Joe Levine already has this set for the U.S. *Mosk.*

Lemmy Pour Les Dames
(Lemmy For These Girls)
(FRENCH-DYALISCOPE)

Paris, April 3.

Pradis release of CICC production. Stars Eddie Constantine; features Francoise Brion, Claudine Coster, Eliane D'Almeida, Jacques Berthier. Directed by Bernard Borderie. Screenplay, Marc-Gilbert Sauvajon, Borderie from novel by Peter Cheney; camera, Armand Thirard; editor, Christian Gaudin. At Balazac, Paris. Running time, 90 MINS.

Lemmy	Eddie Constantine
Sophie	Eliane D'Almeida
Francoise	Claudine Coster
Nellet	Jacques Berthier
Girl	Francoise Brion

Eddie Constantine is now a staple and his pix rarely hold surprises. This Yank actor, now a star here, again essays a hard-drinking Yank G-Man who gets his way with girls, is invincible in fisticuffs, and solves all. This one is easygoing but somewhat flabby in direction and story, with mainly local chances in store via the Constantine name.

Here he is on vacation and gets mixed up in the murder of a girl. It seems five girls have been blackmailed for a youthful mistake and are forced to turn secrets (their husbands happen to be government people in various Western nations), over to some Eastern agent.

Constantine solves it all after the usual fights. He is his phlegmatic, vulgar self who is basically a sort of knight at heart. The fights are well done for a change but this slogs along with some lifts from time to time but sans the snap, edge and suspense to make it more than a routine entry. Technical credits are passable. *Mosk.*

Rex Ingram In the Flesh

Port Arthur, Tex., April 10.

Rex Ingram, the Negro actor who played "De Lawd" in the film "Green Pastures" was a visitor here with his local born wife. He has appeared in more than 100 motion pictures, 15 or more Broadway plays.

Ingram was busy convincing some that he was not the Rex Ingram who died on July 31, 1950. That was Irish director.

The Sorrows of Lenka
(Trapeni)
(CZECHOSLOVAKIAN)

Mar Del Plata, April 3.

Czechoslovakian Film production. Features Uavel Bartl, M. Bradac, Vaclav Fiser, Zdenek Jarolim, Zora Jirakova, Vaclav Korn, Jorge Kotrbova, Rudolf Krulis, Zdenek Mika, D. Neumanova. Directed by Karel Kachyna. Screenplay, Kachyna, based on story by Jan Prochazka; camera, Josef Illik; editor, J. Chaloupek. At Mar Del Plata Film Fest. Running time, 140 MINS.

The Czech film industry can be proud of this charming, deceptively simple tale of a little country girl and her affection for a misunderstood (and therefore mean to everyone else) horse. In outline, "Lenka" could hardly be more corny, but as written and directed by Karel Kachyna it has a clean clarity that only talented, sophisticated filmmakers know how to bring off. The pic might be effectively shortened and easily dubbed (there is a minimum of talk) for limited Stateside release.

It's devoid of propaganda and kids would love it. So would some oldsters, if they can overlook the tendency, usual in such pictures, to make the animals more intelligent than some of the humans.

The main highlight of the film is the delightfully sensitive performance of Jorge Kotrbova as the heroine of the title. Miss Kotrbova, who must just be starting her teens, is vastly affecting as a little girl whose adolescent confusions in an adult world are paralleled in those she sees faced by the horse, kept by the meantempered farmer next door. While the relations of girl-to-horse may be over-romanticized, there is a direct and amusing honesty in the picture of family relations.

All technical credits, especially the camerawork of Josef Illik, are excellent. *Anby.*

Kermis In De Regen
(Fair In the Rain)

Amsterdam, April 3.

Polygoon-Profilti Productie 1962. Director, Kees Brusse. Script, Kees Brusse, Mieke Verstraete, Guus Verstraete, adapted from novel by Joop van den Broek. Music, Cor Lemaire. Camera, Huib de Ru. With Guido de Moor, Ko van Dijk, Mieke Varstraete, Andre Domburg, Guus Verstraete, Kees Brusse. At the City Theatre, Amsterdam. Running time, 96 MINS.

Slowly paced, incoherently told, "Fair in the Rain" is first Dutch feature film to be produced in a year. Directed by actor Kees Brusse, making his debut in that capacity, story concerns provincial bank robbery and simultaneously, killing of girl, only witness to a car robbery.

As presented tale is shy on suspense and characterization. Though actors are well cast and handled, it is a shaky debut for Brusse, who is also responsible for scenario. Prospects for home market should be o.k., with maybe export possibilities to Scandinavia and Germany. Otherwise little playoff internationally. *Saal.*

Malefices
(Sorcery)
(FRENCH-DYALISCOPE)

Paris, April 3.

Paramount release of SNEG-Marianne production. Stars Juliette Greco, Jean-Marc Bory, Liselotte Pulver; features Mathe Mansoura, Jacques Decqmine. Directed by Henri Decoin. Screenplay, Claude Accursi, Albert Husson, Decoin from novel by Boileau-Narcejac; camera, Marcel Grignon; editor, Robert Isnardon. At Elysees, Paris. Running time, 105 MINS.

Myriam	Juliette Greco
Francois	Jean-Marc Bory
Catherine	Lisolotte Pulver
Ronga	Mathe Mansoura
Vial	Jacques Dacqmine

A would-be suspense pic, with undertones of suggested supernatural aspects, this does not quite come off. Direction lags without the mood, characterization or atmosphere to make this anything but a lower-case dualer entry. Theme and the Juliette Greco name could help for playoff use.

A veterinarian is called to care for a woman's leopard in a small French town. The woman, Miss Greco, is from Africa and wants only to go back. Love blooms between her and the vet, but his wife begins to be prone to accidents. He thinks that Miss Greco is doing it and lets her drown in an auto accident.

He turns himself into the police for letting her drown. Miss Greco is haplessly used and never can suggest menace or sorcery, while the remainder of the cast is bogged down in this slow-moving affair. It is only par technically. *Mosk.*

Amusement Stock Quotations

Week Ended Tues. (10)

N. Y. Stock Exchange

1962 High	1962 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
21⅞	17⅞	ABC Vending	54	19¼	16¾	17⅛	−1⅞
47½	35¼	Am Br-Par Th	174	36½	35¼	35¾	+ ⅜
20⅝	16⅝	Ampex	464	18½	16⅝	18¼	+ ⅝
43⅞	38¼	CBS	286	42¾	40¾	41¾	−1⅛
31	22½	Col Pix	165	24¼	22⅞	22⅞	+ ⅛
51¼	38⅝	Decca	441	51¼	46¾	50⅝	+2⅜
40⅝	36½	Disney	40	37¾	36¾	37⅛	+ ⅜
115⅞	101¼	Eastman Kdk.	233	113¾	110¾	111	−1
6¼	5⅝	EMI	1156	6¼	5⅞	6⅛	+ ⅛
14⅝	12½	Glen Alden	268	13⅞	13¼	13½	− ¼
47½	39⅜	Loew's Thea.	516	43½	39⅜	41	+2⅝
78⅞	63⅝	MCA Inc.	83	66¾	6[illegible]⅝	66¾	+3
58⅛	40¼	Metro GM	258	43¼	40¼	41	− ⅜
33⅞	26	NAFI Corp.	189	28⅜	26	26⅞	+ ⅜
9¼	6⅛	Nat. GenCorp.	357	9	8¼	8⅜	− ½
25½	22½	Outlet	†1320	24⅞	2[illegible]¼	24	− ¼
58½	50¼	Paramount	64	53½	51¾	52⅞	−1⅛
221	174½	Polaroid	171	187	178⅞	187	+5¼
63⅞	51½	RCA	597	60¼	57⅞	58⅜	−2
12⅝	9⅞	Republic	80	10½	10⅛	10⅜	..
17	15½	Rep., pfd.	7	16¼	16	16¼	+ ¼
40¼	28¼	Stanley War.	58	29⅞	28½	2[illegible]½	− ⅝
32¾	28½	Storer	19	32½	31⅝	32	..
39⅜	27⅝	20th-Fox	229	30⅛	27⅝	28⅛	−2
35⅜	31	United Artists	57	34	3[illegible]½	33¼	+ ⅝
20¾	16¾	Warner Bros.	‡68	17	16¾	17	+ ⅛
75⅝	60⅜	Zenith	298	71¾	68½	69¾	− ¾

American Stock Exchange

1962 High	1962 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
6⅝	4⅝	Allied Artists	47	5	4⅝	4⅝	− ⅜
9	6¼	BalM'ntGAC	21	6¾	6⅜	6⅜	− ⅛
21⅜	16¾	Cap. Cit. Bdc.	22	18½	17¾	18⅛	+ ⅛
20⅜	15¼	Cinerama Inc.	334	19½	18¼	18½	− ¼
12	7⅞	Desilu Prods.	16	10⅜	10⅛	10⅛	− ¼
9⅜	5⅝	Filmways	134	9⅜	8⅝	9	+ ⅛
18	11½	Movielab.	7	12¾	11¾	11⅝	−1⅜
14¾	9⅞	MPO Vid.	16	10½	9⅞	10½	− ½
2¾	1¾	Nat'l Telefilm	47	2	1⅞	1⅞	− ¼
5⅛	4	Reeves Bdcst.	18	4⅛	4	4	− ⅛
7½	5⅛	Reeves Snd.	243	5¾	5⅛	5⅜	− ½
22⅞	19⅝	Screen Gems	27	20⅛	19⅝	20	− ⅜
26⅝	17⅛	Technicolor	326	18⅜	17½	17½	− ⅛
16⅞	12¼	Teleprompter	49	15½	14¼	15½	−1
3	2½	Tele Indus.	38	2⅝	2½	2½	
18¾	14⅛	Trans-Lux	60	16¼	15⅝	15⅝	− ½

* Week Ended Mon. (9).
† Actual Volume.
‡ Ex-dividend.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
America Corp.	3	3½	..
Commonwealth Theatres of Puerto Rico	7⅜	8¼	+1
Four Star Television	18	19⅞	−1
Gen Aniline & FA	2[illegible]	268	+10
General Drive-in	12¾	13⅞	
Hertz-Lion	1 3/16	1⅜	..
Magna Pictures	2½	2⅞	+ ⅛
Metromedia Inc.	15¾	17	− ⅞
Official Films	1⅞	2¼	..
Premier Albums	1[illegible]	12	− ¾
Seven Arts Productions	9½	10½	− ⅝
Sterling Television	2⅜	2⅞	− ⅛
Transcontinent Television	10⅞	11¾	..
U. A. Theatres	10¼	11¼	+ ⅝
Universal Pictures	64½	69	+ ½
Universal pfd.	91	98	+1
Wometco Enterprises	2[illegible]¾	27	− ⅛
Wrather Corp.	5¾	6⅝	− ½

(Source: National Assn. of Securities Dealers Inc.)

Seldes, Grierson Talks On the Arts At No. Car. U

Chapel Hill, N.C., April 10.

Mass media critic and Annenberg School dean Gilbert Seldes and film showman John Grierson shared the speaking platform for the U. of North Carolina's symposium on "Revolutions in the Arts."

Richard Griffith, curator of motion pictures at the Museum of Modern Art, New York City, introduced them.

Seldes regards himself as "a pamphleteer and propagandist who, by profession, worries in public about the effects of what is known as the mass media."

Grieson's visit to the U. S. is being sponsored (subsidized?) jointly by the symposium, the UNC-Chapel Hill Film Society, the Museum of Modern Art and the Washington (D.C.) Film Council.

Gals Hail Verlin Osborne

Dallas, April 10.

The women of the local Paramount film exchange held a luncheon honoring Verlin Osborne, long secretary to the division manager at Paramount office, who is erased from payroll with the departure of Tom Bridge to become veepee and assistant sales manager at the New York office.

The position of southwest division manager, a part of the local Paramount distribution setup for many years, was abolished with the promotion of Bridge.

MPEA BRIEFS YANK AMBASSADOR TO SPAIN

Top officials of the Motion Picture Assn. of America huddled in Washington with Robert Woodward, new U. S. ambassador to Spain, to discuss "general" problems of American film industry in Francoland. Pow included Eric Johnston, MPAA prexy; G. Griffith Johnson, retiring v.p., and Leo Hochstetter, Mediterranean area director of the Motion Picture Export Assn.

For Johnson, it was virtually his last official duty before moving to his new job as Asst. Secretary of State. His appointment is now before the Senate.

Gardner, With Sons, To Operate in Florida

Albany, April 1.

A one-time Albany projectionist, who became a successful indoor exhibitor in Schenectady and then clicked in the upstate New York drive-in field, will build a 750-car ozoner near Hollywood, Fla. He is John Gardner Sr., who will have his two sons as associates in the Arrow (Family) Drive-In on Route 7, two miles north of Hollywood.

Gardner operated the Colony in Schenectady, for many years. He built the Unadilla Drive-In, at Unadilla, near Sidney—partnering with Alcide O. (Al) La Flame, for longtime manager of the Albany Strand (where Gardner once had been a projectionist).

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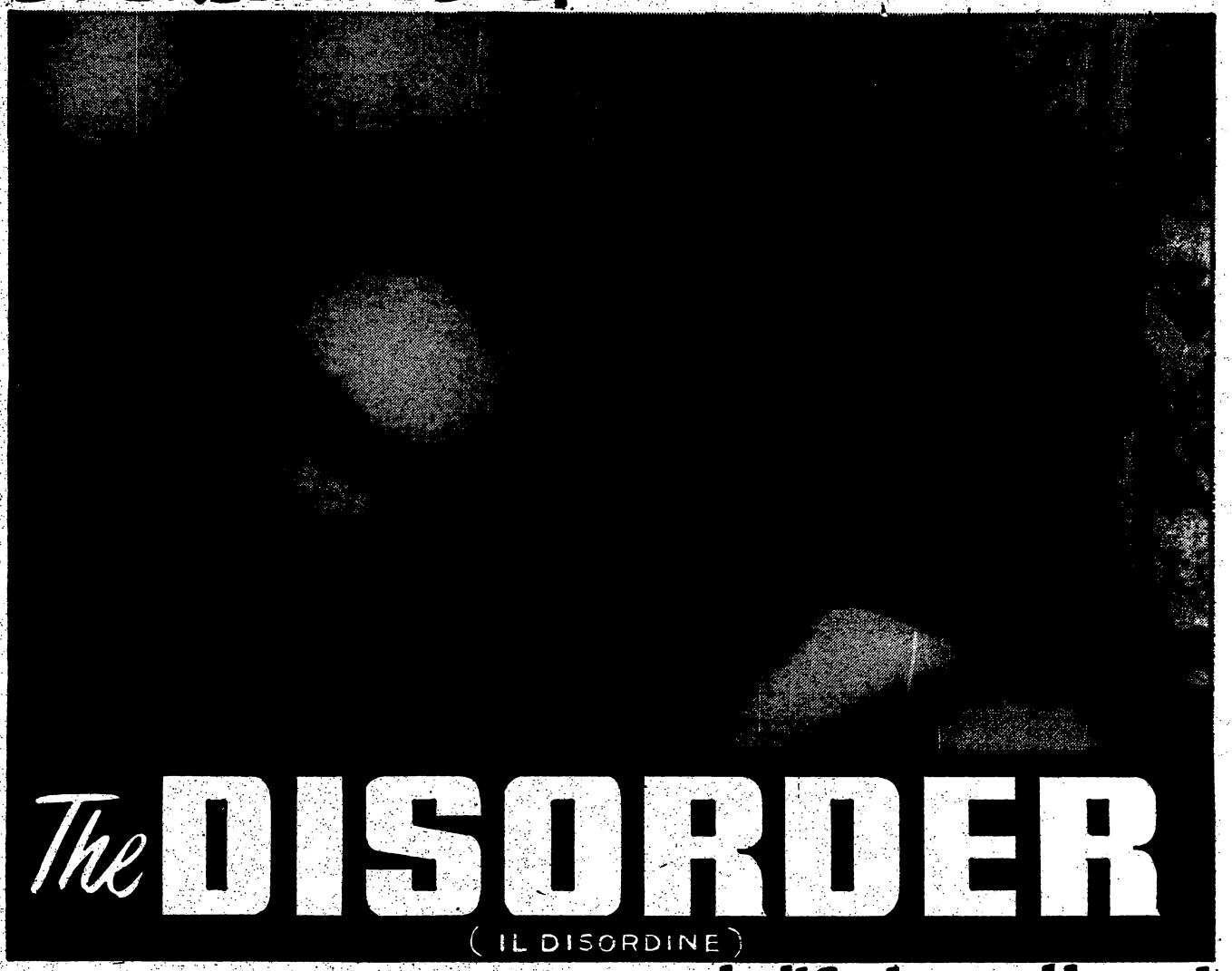

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(Alphabetically)

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RENATO SALVATORI • JEAN SOREL • SUSAN STRASBERG • ALIDA VALLI • GEORGE WILSON

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5 Major British Trade Groups Seek Retention 3d Release Despite Davis

London, April 10.

A new bid to save the third release will be made tomorrow (Wed.) when the five major trade associations have vital meetings with John Davis, deputy chairman and managing director of the Rank Organization. Third outlet, known as the National Release, came into jeopardy last summer when John Davis warned the industry that there was not enough top-ranking product to sustain more than two circuits. This became a challenge to all sections of the industry which set up a working party to investigate the problem.

After several months close study, the all-industry committee came up with a new plan to save the third release—at least for a six month trial. It was recommended that a consortium of bookers—comprising reps from Circuits Management Assn. (Rank), Granada, Essoldo and Shipman & King—should have the responsibility of picking, where available, suitable programs for the National Circuit. If the consortium failed to agree, the individual groups which make up the National Release would then go their own way.

At first, four of the five trade associations endorsed the recommendations and only the British Film Producers Assn. remained aloof. Subsequently, the BFPA had a change of heart and decided to go along with the others in urging Davis to agree to a trial of six months.

In informed industry circles, there is little doubt that that the Rank exec will resist the representations and carry on as originally intended. In that event, it is not unlikely that some sections of the industry may seek governmental intervention to preserve the third release.

Indirectly connected with the moves to save the third outlets were talks held last Friday (6) between exhibitors and the two producer groups to consider the level of British film quota to be played by British theatres from Jan. 1 next. Though there appears every prospect that the quota will remain at 30%, there are pressure groups within the industry which would like to see the figure slashed, on the ground that there is not enough available product in the coming year. On the other hand, some more confident producers feel the percentage could be raised by 5% or even more.

One significant factor in this region is the prospect that neither of the two big circuits—the Rank-owned Circuits Management Assn. and Associated British chain—is likely to play as many British films this year as in the past few years.

Over some years both circuits have exceeded their quota by hefty margins. This year they will be able to satisfy their quota, but with little to spare.

Pakistan Ban on Films From India Cuts Down Coin for Native Prods.

Karachi, April 3.

The Moslem festival holiday of Eid, which comes after the Moslem month of Ramadan, is usually marked by the release of new films. Producers time their product for release on this festive day. However, recently the lack of adequate financing has brought a slump in production. Since the government decision to ban imports of Indian films, securing film coin has become more difficult because distribs of Indian films, the main source of providing finance to the producers, have backed out.

The ban has affected their export-import trade and they are not prepared to sink their money in Pakistani pictures which are not capable of recovering even the original capital invested. The distribs formerly balanced their budget via import and distribution of Indian films.

In absence of adequate money backing, many productions are behind schedule. On this year's Eid day, only one new Pakistani film was released here.

Tokyo Hotels Booked Solid For April, May

Tokyo, April 3.

Tokyo's major hotels are booked solid through cherry blossom tourist season of April and May, with travel agents busy rejecting requests for accommodations from abroad. Most of the bookings were made last summer by airline and travel agents. Bookings are now being made for fall and next summer.

Some 250,000 foreigners visited Japan in 1961, according to the Japan Travel Bureau, with 300,000 expected this year. Tokyo's western-style hotels have 5,958 rooms which can accommodate 8,000 people. To this will be added the 552 rooms for 1,027 accommodations by the Hotel Okura, which is due to open in May.

Irish Firstruns Going After That Extra Buck Via Cafe-Bar Adjuncts

Dublin, April 3.

With falling cinema receipts, Irish firstruns with restaurant facilities are seeking to boost trade via this. At the Savoy here, Rank organization's 2,300-seater, the restaurant has switched to provide a self-service cafe at one end of the area with a grill-bar service at the other. Both are doing well and operational percentages on take have been upped.

Another Rank operation in Dublin, the Metropole ,already has a grillroom and first-floor cafe operation, with a terpery at the top of the building in addition to its cinema. A former formal restaurant on the second floor is being converted into a self-service cafe and will be the first operation of its type in the country with a license to sell alcohol.

Same company is also building a grill-bar as a supplement to its cafe-restaurant facilities at the Savoy Cinema in Cork. All catering operations are directed by Catering Controller Hugh Margey who was upped to be a member of the Irish board of Rank's cinema operations.

Associated British Cinema, owning two firstruns here, now operates a snack-bar and a waitress-service restaurant at the Adelphi while the Carlton's former cinema cafe has been made over as a Charcoal grill. It was given an upped tone via a minimum charge of about 35c to kill the coffee-and-cake trade and help stimulate spending; average lunch-time spending is now around 90 cents mark, with evening spending at a minimum of about $1.50 per customer.

Rolf Thiele Selected New Head of SPIO

Wisbaden, April 3.

Theatre owner Rolf Thiele has been chosen as the new president of the SPIO, top organization of the West German film industry.

Thiele, who is also president of the Central Assn. of West German Film Exhibitors, was chosen to take the top spot, vacated by ex-Ufa chief Theo Osterwind, who resigned from the SPIO after the bankruptcy proceedings of UFA.

Spain Exhibs' Relief

Madrid, April 10.

Film exhibitors were relieved last week of a financial burden they voluntarily assumed last year in connection with a ministerial edict designed to fill Spanish film aid coffers.

Law makers originally called for a filmgoer tax bite which exhibs later absorbed in the hope government authorities would consolidate and reduce multiple taxes exhibs pay on state, province and local levels.

Although tax relief for salle owners is not yet in sight, government has accepted exhib request to pass along the film aid fund charge to filmgoers, effective April 1st. Ministerial action will add 1 to 1½ pesetas (1½-2c.) to Gran Via showcase tabs.

'World Theatre Day'

Paris, April 3.

"World Theatre Day" ceremonies on March 27 from the sixth annual Theatre of Nations here in Paris were fed via television to 54 countries. Opener was the National Athens Theatre with Katina Paxinou heading "The Phoenicians" of Euripedes.

The French even issued a special stamp to mark this day. Then the Athens Co. gave their first TON show of the season. It was done with austerity, clean mounting, thesping and chorus work. Only drawback was its beginning near midnight which had some subway conscious audience members ankling.

Rodolfo Kuhn's Subsidy Windfall

Buenos Aires, April 10.

Young Argentine film director Rodolfo Kuhn, whose first pic, "Los Jovenes Viejos" (The Old Young Ones) was well received at the recent Mar Del Plata festival, got into feature filmmaking via the shorts route. The director, who studied filmcraft at City College in New York four years ago, was able to get a healthy $35,000 credit on his first pic from the Argentine Film Institute on strength of two shorts, which won prizes at home and abroad. Remainder of the total $60,000 budget came out of his own pocket and that of his producer, Jorge Siri Longhi.

Kuhn estimates that his pic will have to take in about $100,000 in rentals before it begins to show a profit. That's impossible here unless it's a tremendous hit—thus the hypoed interest in the international market shown by the Argentines at the Mar Del Plata affair. At $60,000, Kuhn's pic was no cheapie by Argentine standards. Shooting took almost eight weeks, all union. While the content of the pic aroused a lot of pro and con discussion, technical quality was called excellent.

Aldrich, Lombardo Long Hassle Over 'Gomorrah' Settled Out of Court

Rome, April 3.

"Cordial" out-of-court settlement which ended the protracted hassle over "The Last Days of Sodom and Gomorrah" between director Robert Aldrich and producer Goffredo Lombardo will have an unexpected development in second spectacle to be made by Aldrich for Lombardo's Titanus Films.

No details on the item were divulged here except that it would be a huge motion picture spectacle based on a story by Aldrich to be produced by Titanus in 1963-64. Also noted that project formed part of an original plan linking Titanus with the Yank producer-director, plan which had been suspended when the "Sodom" dispute arose.

Closed-door chat between Lombardo and Aldrich, preceded by a screening of "Sodom," resulted in full agreement on a final cut for pic, thus ending several weeks of controversy in Rome courts as to who (the director or the producer) had the ultimate say in finally shaping a motion picture. At Lombardo's request, Aldrich also consented to remain in consultation with him until delivery of the answer print of pic was made.

Aldrich is expected back here from London next week before heading back for the U.S. Expected that Titanus-UI talks concerning purchase of "Sodom" for U.S. and Canada, presumably held up pending the resolution of the court hassle, will now be resumed.

Brit. Crix Pan 'Devli,' But Patrons Like It

London, April 3.

Smarting under the scathing press panning received for "The Devil Never Sleeps," 20th-Fox' publicity boss, John Ware, took immediate counteraction. He arranged for members of the audience at the Carlton Theatre to be interviewed and their views on the film were boldly displayed in newspaper advertisements.

The comments were all favorable.

International Sound Track

London

Metro started filming a new comedy, "Kill or Cure," at its Elstree Studios, with the same production team that was responsible for "Murder She Said." **Lawrence P. Bachmann** is exec producer, **George Brown**, producer, with **George Pollock** directing. Screenplay was authored by **David Pursall** and **Jack Seddon** and **Geoffrey Faithfull** is director of photography. In the cast are **Terry-Thomas, Eric Sykes, Lionel Jeffries, Dennis Price, Moira Redmand** and **Katya Douglas** . . . The G. B. 16mm. Film Library in Perivale, Middlesex, is being redesignated as the Rank Film Library. The new styling is a result of the organization's internal structural re-grouping, under which all parts of the organization will operate as divisions of the group . . . The current **Vincent Minelli** season at the National Film Theatre is to be followed by part three of the **Fritz Lang** season and part two of the **Jean Renoir** season . . . Filming started last week on "The L-Shaped Room" which Romulus is producing for release through British Lion. **Leslie Caron** and **Tom Bell** are playing the leads, the latter joining the cast a week late because of his current commitment in Bryanston's "A Prize of Arms." **Bryan Forbes** has scripted and is also directing and **Richard Attenborough** is producing. **James Woolf** is exec producer of the film is being lensed at Shepperton Studios . . . **Val Guest** hired a press photographer from a local Brighton sheet to play a press photographer—in his current production, "Jigsaw." The man he picked is **David McEnery**, elder brother of **Peter McEnery**, who opened last week in the West End production of "Look Homeward Angel" . . . **Mei Yi**, director of China's State radio bureau, in London last week as a guest of the British Commonwealth International Newsfilm Agency. He's been discussing a possible exchange of newsfilm between Britain and China . . . **Luis Bunuel's** "Viridiana," last year's Cannes prize winner which was subsequently banned by the Spanish authorities, opened a pre-release engagement at the Curzon last week.

Paris

Lewis Allen here for editing on his indie production "The Lord of the Flies" which **Peter Brook** directed in Puerto Rico. If pic is finished on time it could possibly come to the Cannes Film Fest as a Puerto Rican (separate from U.S.?) entry though it is Yank financed and adapted from a British novel with a British director. Columbia has some interest in the pic but it is not clear whether it has distrib rights . . . **Serge Reggiani**, never rightfully got his niche in France and has been making films in Italy of late. Local director **Jean-Pierre Melville** is calling him back to appear with **Jean-Paul Belmondo** in Melville's gangster opus "Le Doulo" (The Fall Guy) . . . "West Side Story" (UA) is playing to 93% capacity with runnersup in the French episode pic "The Seven Capital Sins," and two spec French pix "La Fayette" and "Cartouche."

First-run pattern is being more and more decentralized in Paris. Formally primarily in the Champs-Elysees, Grands Boulevards and Pigalle districts, with some arty houses in other parts, it is now branching into Montparnasse and even more residential districts. It is felt in line with changing conditions making pix more easily available to overcome parking problems and long distances, and also leading to faster playoffs with more first-runs meaning quicker turnover and shorter runs. It is also hoped to help unblock admission prices to make them fit in with new theatre locations . . . The wage index system, which sets film admission prices according to average salaries, precludes price unfreezing. But filmites think that video sets should also be included since they are in direct competition with films.

Rome

V.I.P. turnout for "Porgy and Bess" long-delayed local debut at Corso Theatre included Jugoslav, Canadian, Brazilian, Argentinian, Korean, Hungarian, Ghanaan, Somalian, Ecuadorian, Australian, Swedish, Uruguayan, Austrian Ambassadors, large delegation from Yank Embassy here plus top Italo government reps, members of musical Academy of St. Cecilia, Italo Army brass, plus film people such as **Dawn Addams, Cameron Mitchell, Guy Madison, Akim Tamiroff, Rosanna Schiaffino, Walter Chiari, Mario Camerini, Gillo Pontecorvo.**

It had to happen: **Toto**, Italian comedian, starts work soon on pic called "Toto and Cleopatra" (Liber) . . . **Alfred Lynch, Giulio Bosetti, Percy Herbert, Michael Craig** latest castings on Maxima Films' "Captive City". . . **Marco Vicario** has signed **Jeffries Lang** for "Alone Against Rome" (Atlantica) . . . **Philipe LeRoy** and **Rossana Podesta** appear opposite . . . **Pier Paolo Pasolini's** third pic, to follow his upcoming "Mamma Roma," **Anna Magnani** starrer, will be Arco Film's "Savage Father," slated as an African locationer.

"Boccaccio 70" (Embassy) will open the Cannes pic fest in non-competing slot May 7 . . . Titanus' "Bandits at Orgosolo," directed by **Vittorio DeSeta**, won two more awards this week: the **Robert J. Flaherty** Award and a "Silver Ribbon" for best lensing of year, while Titanus' "Viaccia" won best art direction and best costuming ribbon and **Salvo Randone** was named best supporting thesp for work in (again Titanus') "The Assassin."

Madrid

Spanish delegation at the Argentine Film Festival will travel from Mar de Plata to Lima for a Spanish Film Week that will screen "Cerca de las estrellas" (Close to the Stars), "Tierra de todos," (All Man's Land), "Fray Escoba" (Friar with a Mop), "Siempre es Domingo" (It's Always Sunday), and "Teresa de Jesus" . . . Mexican screen actress **Pina Pellicer** will star in "Santa Rogelia" under the direction of **Rafael Gil** . . . Madrid distrib Victory Films will coproduce "Johnny the Rebel" with London-based Yank producer **Jack Lamont** with a cast that includes **Boris Enko, Geoffrey Keane, Bessie Love, Fernando Rey, Conchita Montes** and **Mercedes Alonso** . . . **Sarita Montiel** finished "La Bella Lola" for Barcelona producer **Alfredo Balcazar** and will complete her final contract commitment later this year for producers **Benito Parojo** and **Cesareo Gonzales** . . . Publicist **Mike Baumohl** left "Lawrence of Arabia" for a freelance look-see on the Continent . . . **Willy Wyler**, guesting with producer **Sam Spiegel** on "Lawrence of Arabia" locations in southeastern Spain . . . **Miguel Herrero** and screen writer **Carlos Blanco** leave for meetings in Hollywood next week with **Ronny Lubin** on Yank-Spanish coproduction of "Zaino" . . . **Millie Perkins** rejected an offer to star in "The Daughters of El Cid" before leaving Madrid where she terminated her title role in "Dulcinea" . . . Oscar nominee in the foreign film category, "Placido," will be represented at the Academy Awards by producer **Alfredo Matas**, director **Luis Berlanga** and star **Amparo Soler Leal** . . . "Placido" has also been named official Spanish entry at the Cannes Film Festival.

Berlin

Some 31 nations have so far agreed to participation in the forthcoming 12th International Berlin Film Festival (June 22-July 3). Deadline for entries is May 5. Participation of stars, industries and journalists will be essentially stronger than in former years, festival management reports . . . **Dr. Alfred Bauer**, head of festival, is in Buenos Aires and Rio de Janeiro to talk with Argentinian and Brazilian film people on their entries at the Berlin Festival.

Exceptionally rave reviews went to **Buster Keaton's** "The General" (1926) which was locally preemed with remarkable ballyhoo at Atelier

(Continued on page 33)

LIVES OF SAINTS AS BOXOFFICE

Assoc. British Buys 50% Interest In Anglo-Amalg.'s 'Carry On' Pix

London, April 10.

It was confirmed here last week that Associated British Picture Corp. has bought a 50% interest in Anglo-Amalgamated Film Distributors, Ltd. Latter company is helmed by Nat Cohen and Stuart Levy, and has had a remarkable success in recent years, notably with its "Carry On" series which has hit the jackpot throughout the world.

The most successful of the lot, "Carry On Nurse," has already topped the $2,000,000 mark in America, and has by no means exhausted its potential.

There are to be no changes in the Anglo board, despite the ABPC buy, and Cohen and Levy will continue as joint managing directors. Amount involved in the deal has not been disclosed, but insiders estimate that Associated British have paid around $1,500,000 for its stake in Anglo.

First news of the deal was exclusively published in VARIETY last Nov. 8, but there were subsequent reports that the negotiations had been broken off as the two parties could not some to terms.

Under British laws the amount paid by ABPC represents a tax-free capital gain for the Anglo stockholders. It is understood there will be no changes in the Anglo setup, and that it will continue to operate its national distribution organization.

Anglo's two latest films are being launched in London this week. "Carry on Cruising," produced by Peter Rogers, opened at the New Victoria Sunday (8), and "A Kind of Loving," produced by Joseph Janni, bows at the Warner Thursday (12). Both films will get national exposure on the Associated British circuit.

De Laurentiis Sees Rome Film Boom as Artistic One, Not Commercial

Tokyo, April 3.

Brushing aside such financial inducements as government subsidies in explanation of Rome's booming film activity, Dino de Laurentiis said, "It is not a commercial boom, but an artistic boom. There are many artists in Italy who are contributing quality."

However, De Laurentiis expects the Italian picture biz to remain in orbit. He is building a $10,000,000 studio on 750 acres, 13 miles from downtown Rome. Among the projects on his crowded production board is a trilogy of "The Bible." "My optimism goes beyond that," said De Laurentiis. "I am optimistic about motion pictures in general. That's why I'm building the studio— not only for Italians, but also for others who are coming to live and work in Rome."

"I think pictures today have got to say something," he offered. "The world is anxious today to be reassured on certain points. We've got to be international in scope. Pictures are the only medium that can speak to the world in a common language."

The producer cited "Best of Enemies," with David Niven and Alberto Sordi. "It shows that while an Italian and an Englishman may act differently, they are the same underneath." De Laurentiis also mentioned his "Barabbas," a $10,000,000 film based on Swedish Nobel Prize-winner Par Lagerkvist's novel with a heavyweight international cast.

Regarding the projects he pacted during his visit here, De Laurentiis said, "I've been thinking about making pictures in Japan for a long time. A picture here should be made with the help of the Japanese. I want to work with them. Japanese pictures today are like the immediate postwar Italian films, for the art houses. I want to make them for the general international audience."

Japan' Film Import Policy Same As in '61

Tokyo, April 3.

The foreign film import policy for fiscal 1962, which began April 1, will be the same as in 1961, according to a decision reached by the import committee of the Foreign Film Liaison Council. Expected additional liberalization of the policy was not made because of Japan's downgraded foreign currency situation. It also was pointed out that almost 40 films from the 1961 quotas are still to be released.

This means that a basic import quota of 231 films will prevail, with the licenses again being allocated as follows for U.S. companies: AA, 7; Columbia, 11; Paramount, 16; 20th-Fox, 15; MGM, 17; UA, 12; U-I 13; WB, 16; and RKO (Disney and BCFC), 15.

Mex Govt. Going Into Film Prod.

Mexico City, April 10.

Without any advance warning, the Mexican government has briefly announced that the supposedly disbanded Clasa Films Mundiales production unit, federally owned, is to be reactivated. New production unit will concentrate on high budget, quality films. Board meetings are now taking place to set up the production program.

Head of this enterprise is Jose Iturriaga, president of Nacional Financiera, semi-official credit institution financing federal ventures in the industrial field. His chief aid is Luis Soto Ortiz, who occupies post of head of trustee division of Financiera. Other board members include Federico Heuer, Film Bank head; Jorge Ferretis, Film Bureau president; Salvador Amelio, director of the Policulas Nacionales distributorship, and Gabriel Figueroa, a top cameraman.

Outside of Figueroa, the board is made up of the biggest federal execs in current administration. Francisco Lerdo de Tajada is board secretary and Angel de la Fuente will act as general manager.

There is no reaction from producers as yet but it seems certain that producers will not take this reinvasion of production field by the government to their liking.

Figueroa, meanwhile, will work with a technical commission including Roberto Gavaldon, Felipe Souvervielle, Jose Gonzalez Franco and Lerdo de Tejada. This group will work on scripts approved by the board. And the bankroll will come from the Film Bank.

German Quota on Italo Films Raised To 66

German film quota on Italian feature pix has been raised to 66 for the current year, following a session between German and Italian pic toppers. Meeting also extended current Italo-German Film Agreement through next Dec. 31. Discussed at the conclave were such other topics as freer exchange of films between the two countries, as well as coproductive pix, enabling the German picture to establish a firmer hold on the Italian market.

ANICA topper Eitel Monaco, Lionello Santi and Alfredo Guarini made up the local delegation, which was headed by Annibale Scicluna Sorge representing the Italo government. Same group had earlier also repped Italy at a meeting of the permanent Italo-Franco-German committee set up to coordinate individual countries' plans with needs of the European Common Market setup.

SPAIN REFLECTS VATICAN STRESS

Madrid, April 10.

Spanish producers of religious films have been successfully timing halo blogs to coincide with global ceremonies, centenaries and advocacies of sainthood.

This was the case over two years ago when Eurofilm produced "Molokai," (the Father Damian story) just prior to a worldwide effort by the Order of Sacred Heart to have the Leper Priest canonized. As a result, "Molokai" received widespread support at the box-office in Spain and other Catholic countries.

Presumably aware that Peruvian Friar Martin de Porres was on the Vatican calendar for canonization this year, Copercines last year produced "Fray Escoba" (Friar With a Mop) starring an unknown Cuban actor, Rene Munoz. While the film was boffisimo in all first run Spanish situations, canonization rites scheduled in the Vatican next month are expected to open markets wide for "Fray Escoba" in Catholic countries throughout the world. Munoz will make a trip to Rome as a member of the Peruvian delegation attending the solemn ceremony and will of course receive audience from Pope John. In addition, stills of the young actor in his film debut will be given Vatican circulation for this event.

"Teresa de Jesus," starring Aurora Bautista under the direction of Juan de Orduna, is another Copercines production that ties in with a major religious commemoration—in this instance with the 400th anniversary of the reformation produced by Santa Teresa of Avila, one of Catholic Spain's most revered figures. Last week, Carmen Polo de Franco, wife of Spain's chief of state and numerous religious and lay personalities attended the opening prayer that signalled the start of this centenary in the National Temple of Santa Teresa. When the film opens on Easter Sunday (if a salle can be lined up) or next month, it will be backed by depth newspaper, radio and television, coverage of the centenary. It is also expected the film will get unlimited church backing when it hits the marquees. Tie-in makes "Santa Teresa" look extremely promising at the box-office.

Magna Distribs Sets Releasing Deal With BLC

London, April 10.

A releasing deal through British Lion (BLC) was set last week by the newly formed Magna Film Distributors. The new outfit, which is helmed by Norman Williams as chairman and managing director, will promote and finance independent productions by its own directors and by outside producers. Also on the board of Magna are Stanley Baker, William Gell, Phil Green, Dennis Truscott and Clifton Brandon.

Magna's production program is due to get under way in mid-May with "The Man Who Finally Died," which is to be directed by Quentin Lawrence and produced by Norman Williams, Lewis Greifer and Louis Marks authored the screenplay. This will be followed later in the year by "Rape of the Fair Country."

While the deal with British Lion refers specifically to the United Kingdom, it is understood that overseas sales will be handled through Lion International. The foreign sales pattern will probably follow that established by other companies such as Bryanston and Britannia, which usually set pre-production releasing deals with U. S. distribs.

West End Healthy; 'Road' Sock 24G; 'Story' Sellout 25G, 5th; 'Majority' OK 12G, 'Dad' $10,300, 'Song' $8,400

London, April 3.

With "West Side Story" still dominating the scene and maintaining its capacity pace, plus newcomers of the calibre of "Road to Hong Kong," the West End first-runs are maintaining a healthy look, although not all the current pix are up to expectations. "West Side" has been playing to capacity of $25,000 weekly since it opened five weeks back at the Astoria, and the only fluctuations in the take have been caused by party bookings.

At the Odeon, Marble Arch, "Road to Hong Kong" grossed $13,000 in first four days, and full week is expected to hit a mighty $24,000 or near. Final take is somewhat effected by the blanket release of this new comedy which started on Monday (2).

"A Majority of One" is below expectations at the Warner, first frame heading for okay $12,000. Another newcomer, "It's Trad, Dad" looks to finish its first London Pavilion round with an average $10,300. Two re-issues are currently doing hefty biz. "Rear Window" is heading for great $16,800 in first return week at the Plaza while "The Millionairess" clicked to a fancy $10,200 at the Carlton.

"Flower Drum Song" looms okay in sixth session. "El Cid" shapes sturdy in 17th round at Metropole.

Estimates for Last Week

Astoria (CMA) (1,474; $1.20-$1.75) — "West Side Story" (UA) (5th wk). Another capacity round with mighty $25,000. It's been steady with only minor fluctuations, since opening, and the advance has now climbed to around $40,000. Stays indef.

Carlton (20th) (1,128; 70-$1.75)—

(Continued on page 33)

USIA Pix Censorship Hurts U.S. in Yugoslav?

Belgrade, April 3.

Kosta Carina, import manager of Morava Film, the biggest of the six distributing companies in Yugoslavia, claims the situation of the Hollywood film has become "somewhat difficult" in his country. The U.S. is still the strongest and most popular import land, but "a good number of important American films don't find their way into our country any longer," Carina said.

He explained that the U.S. Information Agency now nixes any film that might hurt the reputation of the U.S. That recently happened to such films as "Cimarron" (MGM), "Warlock" (20th), "Splendor in Grass" (WB) and "From the Terrace" (20th).

"It's a great pity that the USIA censorship is so tough on imports because it does damage to the American prestige," he claimed.

Int'l Film Market Preems April 12

Milan, April 10.

Large numbers of International film industry gatherings are slated to be held here during the Fifth International Film Market (MIFED) which opens Thursday (12), with a new high in entries already listed. Incomplete list of entries shows a rise in almost all sectors of this multi-national film mart when compared with figures for the 1961 spring event. Total of participating companies is up from 133 to 135, producers dropping from 72 to 68 but buyers and other pic reps rising from 61 to 67 to more than make up for this slack.

Total of participating nations is also up from 27 to 32. As of March 31, there were 173 feature pix officially entered, 150 TV-Films had been listed, 161 documentaries and 15 ad films, for a new (incomplete) high of 499 entries.

Sideline events to be held during the MIFED include special showings of coproduced films (April 13-14); showings of Asiatic Films (April 15-19); meeting of Austrian-Italian Film Trade Committee (April 16, 17, 18); Meeting of International Producers Federation (FIAPF) Council (April 25-26); General Assembly of Film International Distributors Federation (April 25-26); meeting of International Film Bureau (BIC) Council (April 26-27); and Days of the Advertising Film (April 19-20).

Assoc. British Exec Sees Upbeat in Cinema Biz

London, April 3.

D. J. Goodlatte, Associated British Cinemas' topper, admits that last September he was very depressed over the product he was having to sell in his cinemas. He was speaking at ABC's annual Champion Managers' dinner. "I realized that something had to be done so I wrote a personal letter to every manager urging them to keep at it and promising that better times were round the corner.

"The boys in the field were magnificent. The did hold on, and recent results have proved that my optimism was justified," said Goodlatte.

He awarded a check to the champ manager, Robert Parsons, boss of ABC, Birmingham. Parsons also wins a trip to the U.S. Runnerup is Alan Dale, manager of the ABC, Riddrie, Glasgow.

French Exhibs' Group Strikes Out at Tele As Tax-Free Favorite

Paris, April 10.

In a special report to the National Film Commission, the Federation of French Film Exhibitors struck a threatening note on possible mass failures of many film houses and hinted at probable strikes if exhibs did not get necessary detaxation. Report also lashed out at the comparatively tax-free and babied life of television in spite of its becoming a growing film menace.

FFFE maintained that there had to be a definite change in relations between public powers and film exhibs. Exhibs feel neglected, and since cut off from film aid by the state, have had trouble making ends meet.

Report also pointed out that tv was a form of film entertainment and yet got preferred treatment over films. Tele and radio are government-run while films get only federal administrative status, and remain primarily private in nature. Yet tv has no taxes or censorship while films are hobbled by strict blue pencilling from various ministries.

Films have frozen admission prices and only recently were some small subsequents freed of taxes while the bulk still are so heavily taxed that more shutterings loom. Exhibs maintained that licenses for radio and tv usage had been upped considerably since the last war while admission prices for films had not been sufficiently raised. And films were still considered a luxury item while tv was not.

Suggested remedies were to cut pix taxes since tv was not so plagued, free film admission prices, allow double features. Also asked was a working program between films and tv before it was too late and film exhibs suffered via mass closings as happened in Great Britain before taxes were slashed for film people.

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International Soundtrack

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am Zoo. Ballyhoo included the inauguration of a Buster Keaton "monument" in front of the cinema. Ceremony was given a most hilarious frame by the Stachelschweine (Porcupines), local cabaretists, who, dressed up as dignitaries, held speeches and Fritz Schuh-Reichel (Crazy Otto) whose honky tonky piano playing furnished the musical background.

Paramount's "My Geisha" was declared particularly worthy by W-German film classification board which means considerable tax relief . . . Artur Brauner (CCC), states he has film rights of Max Frischs' new play, "Andorra," for which he paid 100,000 D-Marks ($250,000). Four directors have been taken into consideration to create the film: Ladislao Vajda, Wolfgang Staudte, Bernhard Wicki and Leopold Lindtberg . . . No chance to get the rights of Friedrich Duerrenmatt's latest play, "The Physicists." Too expensive. Author allegedly wants $400,000 . . . Brauner will shoot at least four pix in foreign countries this year because financing possibilities . . . Within the first seven months of the 1961-'62 (starting Aug. 1) season, United Artists' "Goodbye Again" proved most screened pic in Germany's 14 most important key cities. "Come September" (U) was third and "Breakfast at Tiffany's" (Par) sixth.

Two Artur Brauner pix have gone here before the cameras. One is "The Book of San Michele" which Brauner's CCC is producing in conjunction with Cine-Italia, Rome, and Estela Film, Madrid. Eastmancolored pic is based on a novel by Axel Munthe. Stars O. W. Fischer, Rossana Schiaffino and Maria Mahor and has Georg Marischka directing . . . The other one is entitled "Woman's Doctor Sartorius," an Alfa (daughter company of Brauner's CCC) production, with Lex Barker playing the lead. Rudolf Jugert directs. Both films will be released by Gloria.

Local authorities may reduce the amusement tax to 10%. Film people here are trying hard to obtain total tax exemption . . . Gloria is now handling most of the pix of the defunct UFA . . . On the occasion of the 50th day of death of Karl May, German writer of adventurous juvenile literature, Constantin plans to film his "Treasure in the Silver Sea." Lex Barker is to play the main role . . . Also planned in May's "Winnetou" triology . . . Rank spending much publicity material on French comedy, "La Belle Americaine," next feature at 50-year-old Marmorhaus . . . More reissues: "King Solomon's Mines" (M-G), "Scaramouche" (M-G), "To Hell and Back" (U), "Fort Bravo" (M-G).

Mexico City

Joseph Vogel, MGM prexy, on vacation in Mexico but taking time out to huddle with top Mexican industry and federal officials, stoutly affirmed that "motion pictures will always be around" and upstart television cannot cause it to lose importance as prime entertainment spectacle, especially with latest projection techniques . . . Premiere "Spartacus" at the Diana Theatre is on two-a-day basis with 64c admission, no reserved seats. However, public can buy tickets four days in advance and hall will be cleared an hour interval between shows. This exhibition innovation is initiated to avoid forming of queues in street, often hours of useless waiting. Public will have to become accustomed to new policy which will be used in all big features from now on . . . Vittorio deSica, intent on making "The Children of Sanchez" here may find jousting with officialdom frustrating. Film Bureau already has stated it has not seen script of film based on the Oscar Lewis book, but plans to go over this carefully because of "delicate theme" depicting only one segment of life in Mexico, and veto filming if it finds too many "defamatory" episodes . . . Nothing definite in way of Yanqui production locally before Miritsches shoot "The Mound Builders" in November with Yul Brynner and Anthony Quinn. Here again pre-production censorship will be strict since theme is an Indian adventure tale set in pre-Cortesian times.

Mexico is readying a more acceptable film exchange pact with France on basis of one Mexican picture for three French, with this deal similar to agreements recently signed with Britain and Italy . . . Carlos Tinoco, head of the Union of Film Production Workers, and strong champion of more cooperation with Hollywood producers wanting to make pix in the republic, as well as advocate of coproduction, has bowed out of union with newly elected Jorge Duran Chavez now in office. Chavez has yet to make his feelings publicly known on "collaboration" with Hollywood . . . With Hollywood experiencing a profitable bonanza in reissues in Mexico ("Samson and Delilah," "Intermezzo," "Duel in the Sun," etc.), and also bunching oldies in "Memory Week" reexhibitions with favorites shown one day in three houses, local producers are asking authorities to permit Mexican reissues from backlog of boxoffice favorites such as "Maria Candelaria," "The Rebozo of Soledal," "The Pearl," etc. Producers want authorities to show them same "good will" which has permitted Hollywood reissues at 32c top in first run houses. But a recent Mexican reissue, "School of Vagabonds," was pegged at only 24c.

Hold Producer and Society of Authors Co-Equal; Responsible for Actors Pay

Madrid, April 10.

Vendetta between Maestro Mendoza Lassalle, director of the Teatro de la Zarzuela and the Society of Authors and Composers, conjured up new complications when the law courts ruled last week that both the impresario and the society's court-appointed administrator were both to pay off back salaries in the amount of 819,822 pesetas ($14,000) that have been due light opera performers for the past 10 weeks.

Suit was brought by lyric singers Lina Huarte, Esteban Astarloa, Amparo Azcon, Victoria de Samaniego Fina Gesa and other members of the Zarzuela Company. Mendosa Lassalle admited in court that salaries for the artists he contracted were in default but claimed that the legal administrator of another court case to pick up boxoffice receipts, was liable for salary payments.

Zarzuela administrator pleaded lack of authority to pay salaries per previous verdict. Judge nevertheless ruled that both were responsible and ordered them to meet unpaid salaries.

Mex Nat'l Theatre Co. Now Has Distrib Setup

Mexico City, April 10.

It has been officially confirmed that the National Theatre Operating Company has a distribution setup called Distribuidora Continental. New firm is handling material in the interior and probably also will manage distribution here at a later date. New distributorship plans to work for a more efficient and greater distribution of Mexican pix within the republic and demonstrate that national pictures can recuperate more than the 35% to 50% minimums indicated by producers.

New outfit will release also films to independents. No federal official allied with the industry cared to make a statement of government policy may institute cutbacks in Hollywood product. American distributors here labeled the latest development a "local problem" that will not affect American pictures.

Japan Film Import Jam

Tokyo, April 3.

Only 199 out of the total import allocation of 221 films were released during fiscal 1961, leaving 32 to be carried into fiscal 1962, which began April 1. Reason for the release jam are fewer foreign film houses and, likely more of a factor, longruns for hit pictures.

Companies with holdovers are Japan Herald, 9; Towa, 8; Para, 4; Shingaiei, 3; Columbia, Italifilm and Daiei, two each; and 20th-Fox and Tokyu, one each.

ARCHIBALD SETS HIS BRITISH YOUTH FILM

London, April 10.

Advertising agency producer, James Archibald, has secured first feature, distribution, star and finance for his film "Some People . . ." which is aimed to promote interest in the Duke of Edinburgh Award scheme, under which British youth is encouraged to develop its talents.

Picture stars Kenneth More who gave his services free and it also gets gratis distribution from Anglo Amalgamated. It is being currently shot entirely on location at Bristol. Archibald says film "is a $700,000 production that will be brought in for less than $200,000 because of the generosity of the film industry, and others."

Grierson Sees Need For More Scot Films

Stirling, Scotland, April 3.

Far too few pix are made in Scotland, Dr. John Grierson, former documentary producer and tv personality, said here at the preem of a new Film of Scotland Committee production, "The Heart of Scotland." Grierson claimed this was a shame when one compared it with the hundreds of films made in other small countries.

"In spite of the kindness of industrialists and local authorities, we ought to face up to creating a foundation to do justice to our country," he said.

London Grosser

Continued from page 31

"The Millionairess" (20th) (reissue). Stout $10,200.

Casino (Indie) (1,155; $1.20-$2.10) —"Cinerama Holiday" (Robin) (reissue) (6th wk). Fine $14,000.

Coliseum (MG) (1,795; $1.05-$2.80)—"Four Horsemen" (MGM) (3d wk). Fair $9,800.

Columbia (Col) (740; $1.05-$2.50) —"Walk on Wild Side" (Col) (4th wk). Good $7,800 or over.

Dominion (CMA) (1,712; $1.05-$2.20) — "South Pacific" (20th) (205th wk). Amazing $13,700.

Leicester Square Theatre (CMA) (1,375; 50-$1.75). — "Flower Drum Song" (U) (6th wk). Okay $8,400, slightly better than previous round.

"Sergeants 3" (UA) opens April 5.

London Pavilion (UA) (1,217; 70-$1.75) — "It's Trad, Dad" (Col). Okay $10,300.

Metropole (CMA) (1,394; 70-$1.75)—"El Cid" (Rank) (17th wk). Sturdy $11,300.

Odeon, Leicester Square (CMA) (2,200; 70-$1.75)—"H.M.S. Defiant" (Col) (6th wk). Stout $12,600. Pic hit mighty $28,000 opening round and topped $22,000 in second week. Stays another week, with "Waltz of Toreadors" (Rank) opening April 12.

Odeon, Marble Arch (CMA) (2,200; 70-$1.75)—"Road to Hong Kong" (UA). Socko $24,000 in sight, and would have been bigger if pic had not gone on blanket release in 100 situations on Monday (2). "Forever My Love" (Par) set as next pic, likely opening April 19.

Plaza (M-G) (936; $1.05-$2.20)— "Rear Window" (Par) (reissue). Heading for smash $16,800. "Summer and Smoke" (Par) follows April 12.

Rialto (20th) (529; 70-$1.20) — "The Comancheros" (20th) (m.o.) (2d wk). Fair $4,200. Opener was $5,600.

Ritz (M-G) (430; 70-$1.75)—"Operation Snatch" (Regal) (2d wk). Fine $4,700. First was $5,700.

Royalty (M-G) (936; $1.05-$2.20) —"Ben-Hur" (MGM) (m.o.) (42d wk). Steady $7,800.

Studio One (Indie) (556; 50-$1.20) "Moon Pilot" (Disney) (2d wk). Fair $4,100.

Warner (WB) (1,785; 70-$1.75)— "Majority of One" (WB). Okay $12,000.

General Film Strike Looms In France Over TV Joinville Takeover

Paris, April 10.

There is the possibility of a general film technician strike to protest the taking over by television of the Joinville Studios and leading to the refusal to use regular film technicians. The film people are not actually protesting the tv takeover of the studio but the mixing of pix workers.

The state-subsidized tele reps, under Radio-diffusion-Television Francaise, have pointed out that the studio was deserted when they took it over and began filming programs with their own crews. Film people feel that they should be used for vidfilms which are akin to regular filmmaking.

There also was objection to films being partly administered by the Ministry of Culture and video under the Ministry of Information which made a possible working solution to this problem even more difficult.

So talks are now in progress. If film specialists do not get a satisfactory answer to their proposals, this could lead to a general film strike, it's tipped here. Film workers are in the National Federation of Spectacles under the CGT, which is leftist in leaning.

UA Holds Back 'Sgts.' Until Sept. in Japan

Tokyo, April 3.

Gambling on belief that heavy Western picture programming here will have audiences ready for a spoof of that genre later in the year, Geza Polaty, manager for United Artists in Japan, is holding back release of "Soldiers 3" until September.

At that time, the film will bow daydate at two or three roadshow houses here in anticipation of a strong showing.

Hamburg Operetta Fills Summer With a Film But Policy Stays 'Live'

By JOHN NEWTON

Hamburg, April 3.

As of Sunday (April 1,) the Hamburg Operetta House closed its doors on its first season under the management of impresario Kurt Collien. He described the past five months' business as being satisfactory and very encouraging.

Although the Operetta has presented its last live show of the season, it will carry on for at least two more months unreeling 'Carmen '62" with ZiZi Jeanmair and Roland Petit.

Operetta will re-open in September with a lavish musical show from Paris featuring said Jeanmair in person.

Todd-AO special apparatus that is now installed will remain there, so that in future similar technique films may be projected at any time. Collien is also having a wide screen erected in front of the safety curtain. Full work on the projection room will be completed in about 10 days time, so that a definite date for the film premiere can be fixed soon.

When asked the season why he was going to so much trouble to present a film in the Operetta House when the real object of taking over the theatre at all was to present live shows, Collien gave the following answer: "First of all, it is necessary to carry out certain big alterations; for instance the orchestra pit must be completely reconstructed. And then, the stage facilities must be thoroughly overhauled and partly renewed; this is most important because safety in the theatre is a must. All these things take time—in fact more time than is available during the summer vacation, so I decided to find the solution in showing a film and thereby leaving the stage free for the workmen from April until, say, August, when rehearsals must commence for the new show.

Following the ZiZi Jeanmair touring show, will come in October a specially written musical show entitled "Heimweh nach St. Pauli" (Homesick for St. Pauli) with music by Lotar Olias and starring Freddy Quinn, who is one of the biggest stars in Germany today and, as a recording artist, the possessor of five golden disks. "Heimweh nach St. Pauli" will have as its theme the sea, ships, sailors, faraway places, and, as the title suggests, St. Pauli (that is the highly colorful district around the harbor in Hamburg).

At Christmas time a new production of the traditional Hamburg fairy tale plays is due and then, at the beginning of 1963, the German version of "My Fair Lady," with the original Berlin cast, will come to Hamburg.

Plan Mex Version Of 'Song of Bernadette'

Mexico City, April 3.

A Mexican version of "The Song of Bernadette" has been set to roll in Lourdes and near the Pyranees this May, with the production team made up of Gonzalo Elvira, Jr., Emilio Gomez Muriel and Juan de Orduna. Muriel will direct.

According to Muriel, who is in Spain, adaptation of story by scriptwriter Fernando Galiana has been accepted by Spanish authorities without any objection. The month of May was selected for shooting because of the large number of pilgrims going to Lourdes and the nightly torch processions.

Jean Donnelly Opening Offices in 3 European Cities; Plans 4 Films

London, April 10.

Under the umbrella of her Nassau corporation, Bahamas Regency International Productions, Jean Lee Donnelly is opening offices in London, Paris and Rome. She has a lineup of four productions in active preparation, the first of which is due to start rolling within 90 days.

Miss Donnelly already has formed a British company, Stonegate Productions, which will handle any forthcoming Quota projects. She does not envisage forming separate companies in France or Italy.

Her first film is "Running Target," which is to be made mainly on location in the Austrian Alps and in color. It is based on an original story by Derek Ford, who is also writing the screenplay. She's negotiating for James Mason and Anita Ekberg to play the lead, and Terence Young to direct.

"Target" will be followed by a melodrama, "Strangers in Berlin," which will be filmed entirely on location in that city. Two American writers, with whom contracts are now being exchanged, are working on the screenplay.

Also on her program are "The Assassins in Beirut" by Derek Ford and "The Man Who Went To Cuba," based on an original true story of a Hearst newspaperman. Latter will be filmed either in Portugal or Puerto Rico. Her long-term sked also includes two pix to be made in the West Indies.

'GUNS' MAY TOP ALL HELSINKI GROSSERS

Helsinki, April 3.

Figures so far indicate that during the fall-winter season here, six pictures will be on the top striving for the boxoffice championship. Four of them are American, two Finnish and one Swedish. Currently in a leading position is "Guns of Navarone" (Col) with the Finnish native pic, "Tell It To Her" (SF) close behind.

Other U. S. pix in the race are "One-Eyed Jacks" (Par), "Goodbye Again" (UA), and "Come September" (U). "Breakfast At Tiffany's" (Par), which may prove less strong in the country spots, is farther down on the list.

More Scope at Ninth Asian Film Festival

Tokyo, April 3.

The Ninth Asian Film Festival, to be held in Seoul, Korea, May 12-16, is expected to have more scope than hitherto fests since eight non-member nations will have reps on hand as "observers," with each of those nations entering one film.

Those countries expected to send observers are the U.S., India, Pakistan, Burma, Britain, France, Italy and West Germany. Member countries will enter two to five films in the fest.

Breakup of 'Minow & Collins' Act Earns Warmest Industry Salvoes At NAB Convention's Curtain Time

By LES BROWN

Chicago, April 10.

Broadcasting's hot new act of a year ago has split up and gone separate ways as singles. From the standpoint of the delegates, that was the biggest—and happiest—news to come out of last week's National Assn. of Broadcasters convention.

Gov. LeRoy Collins, the NAB prexy who in his inaugural last year exhibited dismaying (to broadcasters) congruency of thought with Federal Communications Commission chairman Newton Minow when the latter made his historic "vast wasteland" address, emerged at this year's convention as the potent champion of broadcasting's causes, the politically influential lobbyist and the eloquent voice to answer back the FCC and Congress — everything the NAB membership could wish for in a president.

The breakup of the Minow-Collins act, vintage 1961, dramatically unfolded in what proved to be the "great debate" of this year's convention—whether or not the FCC's public hearings in Chicago are fair and warranted. The crux of the split is that Collins is foresworn to the service of the industry and Minow to the service of the public. Collins attacked the FCC for making broadcasters "live under the threat of public thrashings"; and Minow thrashed back with "no responsible broadcasters should fear the public he is licensed to serve."

The debate had neither an end nor a winner, although Minow was able to get in the last word at the closing FCC panel (see separate story). There was an indication, from Commissioner Robert E. Lee's statement, that the hearings were more expensive and time consuming than the FCC had anticipated, that the Windy City hearings may be the first and last of the experiment.

As a $75,000 a year paid employee of the industry organization, Collins gave the NAB membership its money's worth at last week's conclave, telling them what they wanted to hear — for one thing, a flattering simile with

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'To Tom With Love'

From the manner in which the NBC-TV affils whooped it up for Johnny Carson at last week's NBC-affil banquet in Chicago, one would have thought that station relations boss Tom Knode had maneuvered the Jack Paar bowout in order to pave the way for Carson.

As a postscript to the Chi wingding, NBC was particularly heartened by the followup mail response from the affils this week reflecting their enthusiasm for the comic who bows on the late night entry in October.

The Carson contrib, plus a Mitch Miller singalong, gave the NBC event a luster that made it one of the more pleasant and successful peripheral NAB convention events.

RCA Countersues Philco, Charging Tint TV Tether

Countersuing Philco, the Radio Corp. of America last week asked $174,000,000 in damages in motions filed in Philadelphia Federal Court. RCA charged that Philco had sought to keep color tv from the public and had hindered the merchandising of RCA color developments.

Motions by RCA were made in relation to a five-year-old suit by Philco vs. RCA. RCA's damages are based on the triple-damage clause, allowing a complainant to ask three times its loss, which RCA said was $58,000,000 due to Philco's alleged anti-color activities.

RCA also asked the Court to include Ford Motor Co. as one of the principals since Ford purchased Philco last September.

In its own suit, Philco charged RCA, General Electric and AT&T and two AT&T subsids (Bell Telephone and Western Electric) with violation of antitrust laws. Philco said these companies had monopolized the RCA patent pool in radio, tv and other phases of electronics.

RCA says that its lawyers uncovered the "unlawful combination, conspiracy and conduct" of Philco while checking papers related to Philco's suit. Company charged that "at least as early" as 1953, Philco "attempted to monopolize trade and commerce in color television apparatus," adding the allegation that the idea was to retard the introduction of tint tv until profits of monochrome sets had been exploited and until Philco had time to develop its own color process.

Complaint said that Philco's agents had spread "false information as to the status of the development of color tv." Philco was charged with distributing press statements and pamphlets attacking the value of RCA patents and products.

TV Guide Editor Raps FCC's Chi Hearings As 'Travesty on Democracy'

Chicago, April 10.

The Chi broadcast industry heard the FCC's public hearings here called a "travesty on democracy" today (Tues.). Two days before the hearings reconvene Merrill Panitt, editor of TV Guide, called the hearings "a disservice to the public, to the stations and to the commission."

He said the Chicago experiment was a serious mistake. Addressing the Chicago Broadcast Advertising Club, Panitt stated, "So far they have contributed to public confusion over a station's role in a community; they have subjected the stations to gratutious insults that can destroy their public image; and they have made the Commission part of a farce that can cast a shadow on the positive constructive efforts of the Commission in other area during the past few years. Everybody loses."

The hearings seem democratic enough, Panitt pointed out, but when the testimony of 99 people—who ostensibly are "speaking for the public"—is added up it conflicts with every known means of testing what the public actually watches on tv. "The deplorable exhibition you have seen so far has succeeded only in mixing fact with fancy, practically with Utopianism, sincere do-gooders with crackpots, educators with charlatans," he said.

Panitt felt a wiser idea would have been to send an FCC staffer to town to examine station logs, seek out community and organization leaders to talk with. And to ease local programming himself. He said the hearings are "a horrible example of Government disservice to a communications medium."

PARET DEATH CUES GE SWITCH OF CBS EPISODE

Hollywood, April 10.

Because of the tragic death of Benny "Kid" Paret after he was kayoed nearly two weeks ago, General Electric ordered last Sunday's scheduled telecast of "The Roman Kid" withdrawn and replaced with "Little Amy." Sponsor reasoned it would be in better taste to substitute another segment on GE Theatre that had nothing to do with prize fighting. In the Paul Gallico story, "The Roman Kid" appears in a boxing sequence but no one is hurt.

Decision to change the episode may also have been prompted by publicity given a bill proposed by Rep. Abraham Multer (D, Brooklyn) that would ban fightcasts on radio and tv.

Cook-Monash in Deal With CBS for One-Hour Pilot on 'Project Hope'

Hollywood, April 10.

Producer-director Fielder Cook and producer-writer Paul Monash have closed a deal with CBS-TV whereby the network will finance a pilot of an hour-long series, "Project Hope," for the 1963-64 season. A dramatic fictionalized version of the people-to-people health project in which a hospital ship goes to underprivileged areas of the world, the series pilot will be shot this summer in Peru.

Cook, who created the series, will function as producer-director, and Monash, presently exec producer of "Cain's Hundred," will write the pilot and be exec producer of the show. Rights to such a televenture have been obtained from the actual Project Hope, along with stories and files.

Project Hope was originated some time ago by Dr. William Walsh, who led a drive to raise nearly $4,000,000 for the project. Hospital ship goes to various countries at their invitation, treats people, trains doctors, etc. It is not Government-subsidized in any way.

A good part of the contemplated series will be shot on location, throughout the world. Show will deal with personal experiences of those involved, is not a medical series.

This is the second network deal for Cook for next season, the previous one being a $1,000,000 seven-special production program for DuPont on NBC, in association with director Franklin Schaffner.

"Project Hope" package was repped by Ziegler, Hellman & Ross. Fred Engel, former head of the literary department of the Jaffe agency, has joined ZH&R in its pix and tv departments, and Martin Rosen has exited the Frank Cooper agency to run ZH&R's motion picture department in its N.Y. operation.

JACK WEBB BACK WITH TRUE MAG SERIES ON CBS

The Sunday 9:30 to 10 p.m. CBS-TV slot definitely goes to the new Jack Webb series based on articles in True mag. Sponsor General Electric, after an eight year run, will give up its "GE Theatre."

Jack Webb series, as yet untitled, will have Webb acting as host, narrator and occasional star. Program marks Webb's first return to tv as a regular performer since his "Dragnet" outing. Series will be produced by Webb's Mark VII Productions at Warner Bros. studios.

NBC-TV Asking Sealtest: If, When and How Much?

Not only is it a question of which show Sealtest is going to buy for 10-10:30 p.m. Wednesdays on NBC-TV, but it's apparently also a question of how much Sealtest is going to spend.

Spokesmen for the sponsor said recently that the company doesn't fix its tv budget for '62-'63 until the end of this month. In the interim, there have been reports that Sealtest wants to buy only half of the Wednesday at 10 half-hour. Other sources have stated that various Sealtest execs figure they'll be buying all of the half-hour.

Of course, there is always the likelihood, though said to be quite remote, that Sealtest will decide it doesn't like any of the available shows for the NBC time and will back out entirely. This is possible only because there is no contract yet.

Two shows which have the corner on the half-hour, coming after Perry Como, are the return of Bob Newhart or a situationer called "Kentucky's Kid." Newhart is believed to have the edge.

BISHOP SHOW RENEWS STAFF

Hollywood, April 10.

"The Joey Bishop Show" yesterday renewed its director and writers for next season on NBC-TV.

James V. Kerns' option was picked up as director for next semester, and writers Izzy Elinson, Fred Fox, Stan Dreben and Harry Crane were reticketed.

The Power of Public Pressure

CBS-TV's "Calendar," which the web calls "literate daytime viewing," has had a couple of assists from Minow-minded viewers in the battle for station clearances.

When the feature, interview and news strip was dumped by KHOU-TV, Houston, recently, viewer mail prompted veepee and general manager James Richdale to take the air and announce the show's return. Said Richdale, "Although we felt the show filled a void in daytime television, the ratings indicated that 'Calendar' had a low popularity factor. Since deleting the program, we have received a substantial amount of mail asking for its return." He thanked respondents, and urged viewing by others.

Then the web says it received this letter from an articulate sunshine viewer in Oklahoma City:

"Recently KWTV, Oklahoma City, replaced 'Calendar' with reruns of that insane, four-year-old-level comedy, 'My Little Margie.' Well, I, for one, was furious; I felt thoroughly insulted and disgusted. So I started a one-woman campaign to change the situation. I passed out postcards to my friends and asked them to write the program director of the television station and protest. They did and I did.

"This is Monday morning. And, lo! At 9 o'clock sharp, your show returned to the air in Oklahoma City!"

Sponsor Exit From Abortion Episode Has CBS Holding 250G Bag of Scruples

CBS-TV will be out about $250,000 if substitute sponsors aren't found for the controversial episode in "The Defenders," titled "The Benefactor." Episode, dealing with abortion, finds the three regular sponsors pulling out at the night of the scheduled telecast April 28.

The high cost of principle in this case came about when the network insisted that the episode be filmed despite initial negative rumbles from sponsors. The script by Peter Stone had been greenlighted by the web's continuity and program acceptance department. Overriding sponsor dissatisfaction was the web's feeling that the script and the later filming by the Herbert Brodkin and Reginald Rose unit did not violate the tenets of good taste.

Defecting from the Saturday night courtroom series on the night of April 28 are regular sponsors Brown & Williamson Tobacco, Lever Bros., and Kimberly-Clark Corp. Web is seeking to find other fill-in sponsors for the "Benefactor" night.

The controversial episode had been mentioned in Washington testimony of CBS prexy Dr. Frank Stanton before the Federal Communications Commission. CBS-TV, which is a member of the National Assn. of Broadcasters, informed the NAB of the upcoming drama. According to a CBS-TV spokesman, the NAB has not asked for a screening of the episode and if the NAB did, the web spokesman added, CBS-TV would not accede to such a request. "It would be prior censorship," to grant NAB the right to screen and judge the episode, CBS-TV exec maintained.

CBS-TV, like the other two webs, subscribes to the NAB Code. Each web, however, has separate continuity and program acceptance departments which rule on the conformity of program content to the NAB Code. At the recent Chicago NAB convention, NAB, as an or-

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Cig's Big Mutual Buy

Philip Morris, via Benton & Bowles, has made a saturation news buy on Mutual Radio to give the cig firm a four-network AM spread of 1,017 stations.

Mutual buy is for a five-minute news strip, plus a package of seven, five-minute news shows on Saturdays. Company is also bankrolling peak morning and late afternoon news shows on CBS and ABC and participations in NBC's weekend "Monitor."

BBC Exec Wants 2-Way Traffic On TV Show Sales

Hollywood, April 10.

British television companies would like to sell more programs in the U. S. and "make it less of a one-way street," Hugh Carleton Greene, Director General of BBC, commented upon his arrival here for a looksee at Hollywood tv production facilities.

The British exec pointed out that U. S. programs are sold frequently in England, and said he hoped for an increase in the sale of United Kingdom shows here. He mentioned the success of the British-made series, "Age of Kings," in distribution in this country.

Greene said "Perry Mason" is particularly popular in England. "Sergeant Bilko" also had a very successful run there, he added. All American comedy shows do not meet with British approval, he observed, adding "there are some areas of comedy on both sides that the other country doesn't appreciate."

Greene said he felt there is too much violence in U. S.-made series, particularly what he described as "general action" shows. As a result, BBC is careful about what it buys and it screens.

While here Greene will visit the set of "Perry Mason," and at ABC-TV, NBC-TV and MGM-TV.

BRITISH TOBACCO COS. TO AVOID KIDDIE HOURS

London, April 10.

Six major cigaret and tobacco firms have decided to limit their tv advertising to hours when children are least likely to be viewing. This voluntary move means that, in future, their plugs will not appear before 9 p.m.

Concern over cigaret commercials—and especially their effect on young people—has been expressed by various sections of the community and both the government and the Independent Television Authority have begun "investigations" into the problem.

FROUG TAPPED FOR 'SAM'

Hollywood, April 10.

MGM-TV signed William Froug to produce its "Sam Benedict," hourlong dramatic series starring Edmond O'Brien.

Froug checks in at Metro to ready a June 4 production start for the series for NBC-TV.

Beech-Nut Banked on Bing For Hope Show on NBC-TV, But Sinatra Will Do, Too

Bob Hope sent out an invitation. While Bing Crosby can't make it, Frank Sinatra can. Latter will appear as guest star, it was decided late last week, on the April 25 Bob Hope special on NBC-TV.

Sinatra took over when the expected appearance of Crosby fell through a few days earlier. It seems that Beech-Nut was banking on Crosby, who was reportedly ready to appear in exchange for Hope's recent appearance on one of Crosby's own specials. The sponsor, which had already bought one-third of the $600,000-plus Hope hour, decided to up it to two-thirds when Crosby's name came up.

After Crosby refused due to another engagement in late April, it almost looked as if Beech-Nut would cut back to a third. NBC, however, said it would have to cancel the show if it only got one-third sponsorship. The bankroller was convinced by its admen, at the same time, that Hope'll probably get a rating even without Der Bingle. It was after Beech-Nut firmed up two-thirds that Hope got Sinatra.

SO WHAT'S NEW ON TV IN '62-63?

TV Invited to Ribicoff Roast

Washington, April 10.

Having pasted it on, Sen. Thomas Dodd (D-Conn.) will have Dept. of Health, Education and Welfare rub it in. HEW Secretary Abraham Ribicoff agreed to Dodd's request that his department sponsor a full-blown conference on whether video violence makes for warped juveniles, a queasy subject for the tv industry.

The confab is slated to get underway early in May with tv industryites, youth psychologists and kindred parties getting together in Washington to map out a research program. A second stage would be held later on, dealing with the kind of programs youths need to grow straight.

Dodd, Chairman of the Senate Juvenile Delinquency Subcommittee which has been airing the subject off and on since last summer, said that Dr. Ralph Garry, Boston U. psychologists and special consultant to the Subcommittee, worked out the conference plan.

The conference, according to the Senator, will come up with two documents—one on recommended research and one on recommended uplifting programming.

Like DAR conventions and other such meets, when youth experts confer, there is a tendency to roast the entertainment media. This one appears specially trimmed for the oven.

Under the scheme, HEW, as sponsoring agency, will issue invitations, provide the meeting place and services (secretarial etc.), and print the studies.

In his letter asking for the conference, Dodd told Ribicoff that "a number of eminent witnesses" during his probe "confirmed that much useful research remains to be done with regard to the effects on young people."

In his reply, Ribicoff said he would be delighted to lend a hand. "I believe this is a very important subject and one that requires careful professional scrutiny."

Meantime, Senate Juvenile Delinquency Subcommittee may spurn the powderpuff and make the last licks hard ones in its windup look at ties between j.d. and video violence. On the slate, probably at the tailend of this month, are CBS, NBC and ABC toppers.

Initially, there had been some thought that the conference scheme would give Dodd a good reason for not going through with the last series of tv hearings. But it was assured this would not be the case. The upcoming hearings will be the fourth-go-round of public sessions since start of the probe last summer.

Dodd, an intractable sort, is still keeping a tight lid on the Subcommittee staffers. But the word is that the group's files have potent material to spring on the final round witnesses, presumably in the nature of top web hierarchists' participation in needling programs with sex, violence, etc.

ABC-TV Sales Perk to Peak Level With 70% of Web's Time Locked Up

A strong and steady sales momentum developed at ABC-TV in the last 10 days to get the 1962-63 season off at a fast and profitable clip. Big buys in the last few days by such advertisers as Warner-Lambert, Block Drugs and Brylcream, plus some other companies that are on the verge of being wrapped up, have put ABC in a solid position.

At the current time, ABC-TV has sold 70% of its prime time availability for next season. Whatever concern may have been shown by the affiliates at their convention-meeting in Chicago last week was primarily due to the fact that the affils were not aware of several important sales which only had a handshake status then but which have since been signed and sealed.

Two new shows on the web's schedule next season, the hourlong "Going My Way" and half-hour "Our Man Higgins," have

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No-Sale 'Outlaws' Opens NBC Sked

NBC-TV once said "The Outlaws" was firmed up for next season, but this week the network changed its mind about the Thursday-7:30 p.m. hour.

"Outlaws," an NBC house-produced telefilm package, was first slated for a name-change, keeping the original format — but since there have been absolutely no sales in the weekly hour series for next season, NBC-TV has opened up the time period. There is now only a remote chance—but a chance just the same—that "Outlaws" will last into next season. NBC program brass have been looking at a telefilm pilot reportedly made by Frank Telford, who does "Outlaws" for 7:30-8:30.

This is now the only wide open time period on NBC's fall sked. All the other time periods have definite bankroller commitments of one kind or another.

New ABC-TV Affil

KATC-TV, a new television outlet in Lafayette, La., will be joining the ABC-TV network as a primary affiliate.

Station is due to start transmission around Sept. 1 and will be the second station in that Gulf Coast city.

Directors Guild Moving to Drop Live TV Members

Hollywood, April 10.

Rebellion in the ranks of Directors Guild of America was disclosed yesterday (Mon.) as board overwhelmingly okayed submitting to membership a constitutional change which would drop eastern members in live tv from DGA membership.

Guild attributed the dispute to "irreconcilable differences" between eastern live tv members and the national board of DGA. What this means, it was learned, is that eastern members have complained vociferously that they feel they are not being properly serviced by DGA, which has its headquarters 3,000 miles away in Hollywood.

If membership adopts the proposed change, it will drop from DGA membership all live tv directors, stage managers, associate directors and program assistants now being serviced by the eastern regional board.

DGA prexy George Sidney has called a membership meeting for April 16, to explain the board's action. Western members will meet at DGA, while East meets at the Belmont Plaza Hotel. Following the meetings, DGA will mail a copy of the proposed bylaw change to entire membership for a vote.

National board has authorized

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WEBS MAINTAIN FAMILIAR MOLD

By MURRAY HOROWITZ

First post-Minow season finds the three networks following a nighttime programming schedule marked by few innovations.

That's not to say there won't be anything new in '62-'63; nor is it to prejudge series which might prove to be striking, although in a familiar mold. What seems apparent from a reading of the '62-'63 nighttime schedule of the three webs is that there are few entries which seem like a razzle-dazzle thrust in new directions.

Television always trades in futures—perhaps the following season with the shift at the top at ABC-TV and Hubbell Robinson moving into command at CBS-TV, there will be that dramatic thrust in new programming directions. Coming season out looks more like a variation on an old theme.

At CBS-TV, there will be the return of such old faves as Lucille Ball, Loretta Young and Jackie Gleason and the stretching of Red Skelton to a full hour. There will be the first hourlong situation comedy, "Fair Exchange," coming off the Desilu beltline.

At NBC-TV, the first 90 minute vidfilm western series, "The Virginians," will make its debut. Jack Paar's weekly hour outing will tell whether the latenite master will hold sway among the more conventional tv audiences. For Paar the competitive challenge won't be late night features, but the last half of "Alfred Hitchcock" on CBS-TV and "77 Sunset Strip" on ABC-TV. Then there's Andy Williams fronting his own variety show Thursday nights at 10 p.m.

ABC-TV, with three World War II series on the schedule, hopes it's on the crest of another popularity wave. The three are "Combat," "The Gallant Men," and "McHale's Men." Betting is strong on the Gene Kelley starrer "Going My Way," the "Wagon Train" shift, and the "Fred Astaire Premiere" anthology series.

Federal Communications Commissioner Newton N. Minow won his point on the need for regularly scheduled nighttime pubaffairs shows. ABC-TV will have "Close Up!" and Howard K. Smith, both half-hour series, and the rerun of the Churchill series Sundays at 6:30 p.m. NBC-TV will have its two ace newsmen Chet Huntley and David Brinkley fronting their individual half-hour series. "CBS Reports," "Eyewitness" and "20th Century" return on CBS-TV. In addition, there will be the pubaffairs preempting specials varying with news developments and the networks.

Since Minow made his "vast wastelands" speech there seems to be an accommodation on both sides. At the recent NAB Chicago meet, Minow appeared more conciliatory in his approach to the tv medium, lambasting the quick-buck radio operators. When he made the "vast wastelands" speech, the '61-'62 season already had been set, and there was speculation what the following '62-'63 tv season would be in the face of Minow's blast. Now the '62-'63 nighttime programming schedule of the three nets are set, and there have been some changes.

In '62-'63, the three webs are continuing their forward strides in news, pubaffairs series, there's less of an accent on murder and mayhem; there's more situation comedies; there's the return of some faves; there's more color tv; and there's also greater program balance on all of the webs. What's missing are thrusts in new programming directions, thrusts which might return a good deal of needed excitement to the medium.

'Brenner' Vice Groucho

"Tell It To Groucho," the new Groucho Marx show that had a midseason debut on CBS-TV, ends its short run May 31.

It will be replaced by "Brenner" repeats in its Thursday at 9 p.m. slot.

Made-In-East Shows in Comeback; 25% of CBS' Sked to Originate in N.Y.

Unheralded as Coast telefilm production continues its domination of the nighttime schedule of the three networks is the slow but steady incline in the number of nighttime network shows originating in the east.

The incline can be mapped by citing the new shows originating in the east since 1958, the year when every new nighttime show came from the Coast. With '58 scoring a zero in the new shows from the east category, there was a new one in "Candid Camera" in '59, followed by three in '60, "Defenders," "Car 54," and "Sing Along with Mitch." For the season upcoming, four new shows will emanate from the east. They are "The Nurses," Herb Brodkin's hourlong filmed series; "Jackie Gleason," "Jack Paar," and "Circus by the Sea."

In addition, there are the game shows, news pubaffairs series, and daytime series, all having an eastern origination. CBS-TV, in the entertainment category, will have about 25% of its nighttime schedule next season represented by series originating in the east. The CBS-TV lineup, which is the strongest non-Hollywood schedule, next season includes these eastern origination nighttime shows: "Ed Sullivan," "Garry Moore," "What's My Line," "To Tell the Truth," "I've Got a Secret," "Candid Camera," "The Nurses," and "Defenders," a total of six hours, five of them "live."

The increase in eastern originations has not been as dramatic as the inundation of the nighttime network schedule with Coast originated vidfilm product. Nevertheless, the incline is there and there are signs that it may grow.

CBS-TV, for example, is spending $14,000,000 to expand and modernize its production facilities in N.Y. New CBS-TV programming topper Hubbell Robinson is understood to be committed to a two-coast production feed for the web.

Major Coast based vidfilm companies have set up eastern wings, the roster includes Screen Gems, Metro TV, as well as others and they are talking of pilot projects for the '63-'64 season.

For the east, it's an uphill fight at this point in time. Fact, though, that the major portion of the nighttime schedule of the three webs is devoted to Coast-originated shows, should not blind the developing programming inroads being made with eastern originated shows.

Phil Cowan Veeped

Phil Cowan, public relations chief for Metromedia, has been promoted to p.r. vice-prexy for the company's Metropolitan Broadcasting group of six television stations and four radio stations. He'll also retain his former duties with Metromedia.

A veteran show biz publicist, Cowan joined Metropolitan three years ago.

NBC Exploring British Co-Prod. On DuPont Shows

NBC-TV programmers are considering the production in England of two one-hour dramas for next season's DuPont series. The U.S. network would like to tie up in this instance with both BBC-TV and the commercial ATV, each to do one show.

There have been no formal negotiations yet, but NBC-TV is thinking of a plan whereby BBC and ATV would participate in the cost of producing their respective dramas. This way, it's possible for NBC to get two hourlongers done at a higher budget: It's conceivable that with the British groups sharing the cost, the reportedly average budge of $110,000 for each DuPont show could be brought up in these two cases to $130,000 to $140,000. And, naturally, the British companies get to use the shows at home.

Plan would also allow for the use of British performers in the lead or an American in the lead with the backing of a British supporting cast. The stories to be used at present constitute an open question.

Sig Mickelson Lashes Radio for Tying Tin Cans To Vital News Broadcasts

Toronto, April 10.

Noisy radio news is offending the public on this side of the Atlantic and has declined in listener appeal with the introductory use of bells, gongs and siren effects. That was the claim of Sig Mickelson, chief of the broadcasting division of Time Inc. and former head of CBS news. He was talking to the Radio and Television Executives Club at a luncheon-meeting here.

Mickelson said that many radio station newscasts in the U.S. and Canada lasted only a periodic minute and that "30 seconds of that time is given over to noise and the general effect of a carnival atmosphere"; that, on radio, there is too much emphasis on brevity and speed in presenting the news.

From his experience, many radio stations paid too much attention to local news triva to the neglect of important international affairs and that it "was a mistake for radio stations to jump back from 30 seconds of news to the Twist or the top 40 tunes."

He said; "It is a fallacy that the public is more interested in a dead horse on Main Street than what happens in London or Paris; today Main Street stretches to Red Square and even to outer space."

Motivational research into why listeners keep their radios on during newscasts revealed that the major reason for doing so was to make sure that no great world disaster had occurred, he claimed. Broadcasters—and owners of radio stations—must ask themselves why public confidence had declined. His opinion was that some radio newscasters treat the news in an irresponsible manner.

Godfrey Goes Steady With CBS

Arthur Godfrey and CBS are going together again—at least for another year. Godfrey and CBS signed a renewal contract for another year, the pact dispelling reports that Godfrey may move to another network for his radio and tv vehicles.

Under the new deal, Godfrey will continue his 50-minute Monday-through-Friday morning "Arthur Godfrey Time" on CBS Radio. Deal also calls for three "Arthur Godfrey Specials" on CBS-TV during the '62-'63 season. Godfrey began his association with CBS in 1934. His old deal was to have expired in August.

Reports of Godfrey moving to another network cropped up after a projected weekly Godfrey outing on the tv network for the new season never made it on the web. Factor in winning Godfrey over probably was CBS-TV's pledge to do the three Godfrey specials next season. The tv specials, as presently contemplated, will contain film sequences of remote areas of the world, areas which Godfrey visited in his extensive travels.

Leave it to Beaver to make Thursday funnier than ever.

Thursday night's pretty funny as it is.

What with such seasoned winners as *Ozzie & Harriet* (10th season)... *The Donna Reed Show* (5th season)... *My Three Sons* (3rd season).

Put *Leave It To Beaver* in this lineup at 8:30 p.m. (which is what happens next Fall) and Thursday figures to be even funnier.

The Beaver (where he is now on Saturday night) has a Nielsen of over 10,500,000 laughing homes, weekly.*

With that strong Thursday night support, we think it a fair assumption he'll get lots more laughs in his new spot.

Funny business, we needn't remind you, is good business. Especially on Thursday nights. Especially on **ABC-TV**

*Source: National Nielsen TV Index, average of total audience homes, 4 weeks ending March 18, 1962.

CBS Serves Its Afternoon TV Hot; -Sells Out 90% in Earliest Getaway

CBS-TV daytime, from noon to 5 p.m., is estimated to be nearly 90% sold out for the fall season, marking the earliest selling season in network history.

The bright daytime picture for the web came in the wake of the early nighttime buys this selling season. For the noon to 5 p.m. period, CBS-TV is estimated to have sold 80 out of 90 quarter hours available, Monday through Friday. The period from 10 to noon, which encompasses the web's "Morning Minute Plan," also looks good, based on the short-term buys currently riding the early morning period.

Number of factors account for the early selling season on daytime programming. They are the wide acceptability of daytime tv as a sponsor vehicle, same sponsors buying both nighttime and daytime, the early buying habit for nighttime tv has filtered down to daytime field, and the growth in CBS-TV's daytime popularity.

There's a lot of new biz at CBS-TV marked for daytime, some of the accounts starting in the fall. Johnson & Johnson has bought for the fall; Nabisco has added quarter hours for the summer. More summer biz also holds true for Nestle, Kellogg, Procter & Gamble, and Best Foods. Carnation starts a summer campaign. California packing has added an additional quarter hour in the springtime. Vicks has placed a large order for the fall.

"Password," the Goodson-Todman game show, is completely sold out for the fall. "Password" popularity in its 2 to 2:30 p.m. slot has plummeted "House Party" and "Millionaire," the two shows which follow, to the top five in daytime.

"Password," incidentally, was all set for a nighttime ride next season when it was bumped by the hourlong Desilu "Fair Exchange."

CBS-TV will seek to hypo its rating stature in the 10 to noon daytime period by slotting reruns of "RealMcCoys" at 11 a.m.

Coming out of the 11 a.m. slot is "Video Village." Junior edition of the game show, telecast Saturday mornings, also will be a casualty. Web would like to keep the Saturday children version, but packager couldn't bring the show in cheap enough for a once a week only outing.

Also slated for axing in the fall, or perhaps sooner, are two afternoon shows, "Verdict Is Yours" and the soaper, "Brighter Day." Web currently is negotiating for two properties to fill the midweek daily slots. "Verdict" is telecast from 3:30 to 3:55 p.m. and "Brighter Day" from 4 to 4:15 p.m.

Another Saturday morning casualty is "Magic Land of Allakazam," which will be bumped in the fall by reruns of "Rin Tin Tin."

'Oscars' N.Y. Rating

Once again, but even more so, the telecast of the Oscar-award ceremonies on ABC-TV Monday night (9) bagged some spectacular ratings, judging from the Nielsens for New York.

In the metropolitan area, from the 10:30 p.m. to 12:45 a.m. segment, WABC-TV had a 49.4 average rating, WNBC had a 5.5, and WCBS had a 3.6. For WABC, it was a 6% boost over last year's Oscar show ratings.

Brit. Comm'l TV Revenues in Feb. Slide to $22-Mil

London, April 10.

Advertisers spent $2,262,000 less on video plugs in February than in the previous month, according to figures released by Media Records Ltd. At more than $22,450,000, the advertising coin was nonetheless in the boff category—especially in view of the commercial web's actor troubles.

Leading grosser was Associated-Rediffusion which pulled $3,984,400 in ad revenue for the month. Associated TeleVision made $3,796,800 and Granada minted $3,631,600. ABC-TV, the weekend contractor, pulled $2,581,600.

Regionally speaking, Scottish-TV lead the field with plug revenue of $1,223,600. Other regional station taking more than a million for the month were TV Wales and West ($1,069,000) and Southern-TV ($1,170,400).

Rest of the local stations split the cake this way: Tyne-Tees-TV ($985,600); Anglia-TV ($618,800); Ulster-TV ($308,000); Westward-TV ($436,800); Border-TV ($154,000) and Grampian-TV ($249,200). Stations collectively took in excess of $20,200,000 and the government gleaned more than $2,226,000 in excise duty.

MINNESOTA TV TOWERS IN AERONAUTICAL BLOCK

St. Paul, April 10.

There's trouble ahead for the four Twin Cities commercial television stations' joint plan to construct 1,650 and 1,750 feet high tv towers just north of this city and proposed Central Minnesota Television Co., Hackensack, Minn., and Tri-County Broadcasting Co., Sauk Rapids, Minn., constructions of 900 and 262 feet video and radio towers, respectively.

This is despite the fact that there were FAA approvals following informal hearings at Kansas City, Mo., last year. However, the FCC, while sanctioning the towers, also decided that local hearings on the matters should be held. This was after it heard the protests of Dale MacIver, Minnesota aeronautics commissioner, and others.

MacIver gives as the reason for his opposition to the towers the opinion held by him and others that they would be hazards to air traffic. The tallest Minnesota such structure now is 600 feet—the Twin Cities' non-commercial educational station's tower.

Sammy Davis in Deal For Global Radio Show

Sammy Davis Jr. has signed with Programatic Broadcasting Service for exclusive worldwide syndication of his "That's Entertainment," a 60-minute, five-times-weekly radio show.

Davis' "That's Entertainment" is already being aired in 17 Australian markets and on four West Indies stations. Effective immediately, it will be available to U.S. FM stations on an exclusive market basis, with Programatic affils having first refusal.

Recently, Programatic released to FM syndication Johnny Green's "World of Music" show.

FORESEE SATELLITE TV AS COMMONWEALTH TIE

London, April 10.

Proposals for a ring of orbital satellites, by which the British Commonwealth would be linked for video and telephonic communications, are being considered by a Commonwealth space communications conference in London. Experts from 10 countries are discussing the plan under which 12 satellites would circle the equator so spaced that the Commonwealth capitals would be linked for 24 hours a day. System has been worked out by Aviation Ministry and Post Office engineers and scientists.

But according to Postmaster-general Reginald Bevins, who opened the conference, Britain has a long way to go before the introduction of space communications. He estimated that it will take the U.S. five or six years before it can get a satellite network into space. Then Britain and the Commonwealth will be able to compete on fairly level terms, he said.

Meantime, plans are being broached to secure Prince Philip for the first cross-Atlantic video swap via satellite due in May. President Kennedy is being asked at the American end.

Color-TV in Spotlight At Seattle Exposition Via KING-TV's Daily Schedule

Seattle, April 10.

For the run of the Seattle World's Fair from April 21 to October 21, KING-TV will originate daily live color programs and Radio KING will broadcast 24-hours a day direct from the Century 21 Coliseum as a main feature of the exhibit of the Radio Corporation of America.

The 8,000 square-foot RCA exhibit will enable fair visitors to see themselves in "living color," enjoy space displays and a stereo listening lounge, and for the first time view all facets of a color tv show—including rehearsals, live productions and control room operations.

KING-TV, which inaugurated color telecasts in the Pacific Northwest, will broadcast four live programs in color Monday through Friday. Set for telecasting are "Early Edition," news program at 6:45 p.m.; "Wunda Wunda" at 12 noon; "Sound Stage" at 3:30 p.m. and "King's Clubhouse" at 5 p.m. On Saturdays, news show, "Weekend Edition," will be telecast at 6:30 p.m. The drama of radio newscasts and entertainment of disk jockeys will be supplied by Radio KING's round-the-clock fairground programming.

Augmenting live KING-TV telecasts on the monitors will be all of NBC's regularly scheduled color network shows—around 30 hours each week. Special or preview screenings of such color presentations as Walt Disney's "Wonderful World of Color" and documentary and industrial films will be shown on closed circuit on the RCA color sets.

Supreme Court Ruling Renews WMCA, N.Y., Suit

Last week WMCA filed a brief in the U.S. Supreme Court requesting the reversal of a decision by a three-judge Federal Court in January. Brief by the N. Y. City radio indie came after the Supreme Court's recent decision favoring a Tennessee citizen suit on reapportionment of the Tennessee Legislature.

The high court had ruled that the State Legislature had deprived voters of equal protection under the 14th amendment. WMCA's original complaint of May 1, 1961 against N. Y. State election and apportionment officials charged that the Senate and Assembly were apportioned discriminatorily vs. urban dwellers, also under the 14th amendment.

Armer Exits 'Untouchables' As Desilu's Exec Prod.

Hollywood, April 10.

Exec producer Alan Armer of Desilu's "The Untouchables" has asked for and received his release from the studio.

Armer is now in negotiations with Desilu for production of his own series.

TV Safari on Champs-Elysees

Find U.S. Crews in France Over-Rigged as If For African Expedition

Paris, April 10.

American video people usually come to France as if they were on their way to Africa. They bring too much equipment, too big a crew, and still find themselves lost. Experiences have discouraged many planned Yank vidfilm or tape series in Paris or other parts of France, and there is even one Yank program on culinary arts that skipped France, due to production problem fears, which is like writing the history of America without Washington.

The above are some thoughts of Maude Linder, a Frenchwoman who has set up an office here to help any Yanks desirous of making vid programs in France. She has worked with several U. S. tv producers and feels an office of this type is a necessity. She is now busy contacting U. S. video people.

Miss Linder points out that she has seen Americans bringing in cameras and a full crew when French laws call for use of material within France and local crews. The extra expense could have been eliminated if Yanks bothered to check with some knowing on-the-spot people.

French Annex installations are primitive and rarely used but there is a tape mobile unit, run by Americans, in operation here. She also says that the state subsidized tv setup, under Radiodiffusion-Television Francaise, is rarely in a position to render aid to Yanks. But the material and technicians are here for those who know where to find it.

Difficulties of shooting in Paris streets also can be overcome by having somebody cut the red tape. Even the main Yankee networks, though having offices here, are rarely able to get their work done in the planned time, she opines.

Miss Linder, incidentally, is the daughter of the late silent film comic star Max Linder.

CBC's $2,502,000 Bldg.

Ottawa, April 10.

Contract for construction of the Canadian Broadcasting Corp.'s new headquarters building in Ottawa went to Dell Construction Co. for $2,502,000. Building will be seven stories, three wings, on 15 acres in Ottawa's Green Belt area.

Completion is set for autumn 1963.

BBC, Comm'l TV To Probe Violence On Kiddie Shows

London, April 10.

British government, and the two broadcasting authorities here, are to probe into television and its effects on the young, especially in relation to delinquency. This is the first time the government has backed such an inquiry which promises to be the biggest and most searching investigation to date.

Independent Television Authority, licensing agency for the commercial tv web, is to foot the bill while BBC is to give full cooperation in every other direction. Precise form of the probe is to be worked out by a panel of "social experts."

News of the government-requested inquiry follows Parliamentary complaints about the amount of violence on British tv at times when it is likely that children are viewing. Latest example was in BBC's "Oliver Twist" children's serial in which Bill Sikes kills Nancy. Even Postmaster-general Reginald Bevins described the scene as "brutual and quite inexcusable."

ITA, which requested such a probe earlier this year, is hoping for "positive as well as negative results" from it.

In a statement, the TV and Screenwriters' Guild welcomes the move and urges that it is consulted in the setting up of the investigating machinery as for some years now writers have been "deeply concerned" about the question of violence on tv. Guild says it should be pointed out that there are very few cases of undue violence in British programs. Most of the controversy in the past has risen over vidfilms from America which frequently use violence for its own sake.

CAPITAL CITIES PROFIT CLIMBS TO $1,421,321

Capital Cities Broadcasting reports earnings of $1,421,321 in 1961 compared to $800,285 the previous year for an increase per stock share from 70c to 93c. Sales increase, according to the annual report, was from $8,421,321 in '60 to $11,803,781 in '61.

Capital Cities president Frank M. Smith also disclosed purchase of substantial interest in New York Subways Advertising from Walter O'Malley, former Brooklyn Dodger owner, which last week was approved by the N.Y. Transit Authority.

ABC's Panama TVer In SRO Launching

Televisora Nacional, the ABC International affiliate in Panama which begins telecasting April 23, will bow with a complete sellout of its primetime schedule. Sponsors on the Latin American outlet include Canada Dry, Eastman Kodak, Esso, Ford Motors, Kraft Food, Nestle Co., Pan American World Airways, Volkswagen and Westinghouse.

ABC International is the global sales rep for the Panamanian stations and also helps in the purchasing of its program. Lindy Paredes heads Televisora Nacional assisted by Matthew Vieracker, former general manager of ABC's Chicago o&o, WBKB.

Britain's Westward-TV Hiking Local Programs To Stem BBC Inroads

London, Aurll 10.

In an effort to stave off a strong BBC challenge, Westward-TV which services the South West England area with commercial tv, has decided to up the number of local programs to more than six hours per week. It means, therefore, that the station is going to drop some network fare which, to date, hasn't stood it in very good stead.

For instance, last TAM (Television Audience Measurements Ltd.) for the South West area shows BBC running away with eight of the top 10 slots and Granada-TV snatching the other two. Compared with other local stations, Westward's show is dismally low. According to Stephen Mitchell, station's program adviser, Westward hopes to swing the ratings in their favor this summer when locally-originated programs will rise to about seven hours a week.

Besides a strong BBC-TV loyalty in the West country, Westward has the added disadvantage of overlapping into the TV Wales & West area. Latter station is well established and prosperous and claims a large proportion of would-be Westward viewers.

Westward, which some sources reveal is running at a big loss, was severely hit from the start of operations by the tv ad duty imposed by the government last May. The actors' layoff didn't help the station get a firm footing, either. Nor did the fact that the majority of the area is farmland which obviously precludes the big audiences claimed in industrial regions.

Beyer New RCA V.P.

Eugene E. Beyer Jr. was made staff veep and general attorney for corporate affairs at Radio Corp. of America.

Reporting now to exec veep and general attorney Robert L. Warner, Beyer came to RCA in '47 as tax counsel and in '51 became senior attorney.

Mark Ethridge Sumup: TV for the Headlines, Dailies for Real News

Minneapolis, April 10.

In competition with television, survival of the press does not depend on trying to outdo video with entertainment features and headline type news capsules. What it does depend on is complete and significant news coverage.

That's what Mark Ethridge, vice president and publisher of the Louisville, Ky., Courier-Journal and Times, told the U. of Minnesota School of Journalism seminar.

Here as the seminar's principal speaker, Ethridge pointed out that "the appeal of tv is highly personal to the audience, but only can give headlines, not real news."

It's the weekly newspaper among publications hit hardest by tv competition, according to this publisher. These small newspapers have suffered because video has drained off their national advertising, he said.

Newspapers should stress better writing and a mature and comprehensive approach to news, in Ethridge's opinion.

REVUE COPS PRIMETIME DERBY

Nielsen's Top 10

(Second March Report)

March II Nielsens, which generally marks the end of the season, finds the three network national nighttime average broken down this way: CBS, 20.0; NBC, 18.7; ABC, 16.1. Season winding up found CBS most of the time in the lead in Nielsen national nighttime averages. In the March II book, Nielsen gave CBS five nights of the week and NBC two nights of the week.

The Top 10 in the March 11 report was as follows:

Wagon Train (NBC)	33.1
Bonanza (NBC)	32.2
Hazel (NBC)	31.1
Gunsmoke (CBS)	30.2
Dr. Kildare (NBC)	28.6
Andy Griffith (CBS)	28.6
Red Skelton (CBS)	28.0
Danny Thomas (CBS)	28.0
Ben Casey (ABC)	27.6
Candid Camera (CBS)	27.6

Compromise Space Communications Heals JFK-Minow Rift on Ownership

Washington, April, 10.

Unless the sniping by Sen. Estes Kefauver (D-Ky.) begins to have telling effects, the Senate compromise space communications bill may get the go sign for orbit.

Federal Communications Commission Chairman Newton Minow told Kefauver's Antitrust Subcommittee that he felt FCC could "live with" the satellite bill shaped by the Senate Space Committee last month. The measure is an attempt to combine rival bills by the Administration and Senate Space Chairman Robert S. Kerr.

The makeup of the U. S. corporation to take part in the running of communications satellites (transmitting tv signals as well as commercial messages) has been the cause of the first outward difference of opinion between Minow and President Kennedy.

The JFK bill would base the satellite corporation on two classes of stock—a Class A voting stock going on the public auction block and a Class B set aside exclusively for common carriers. Kerr would have the whole deal run by the common carriers, of which American Telephone & Telegraph would be, in the eyes of its critics, the giant and dictator.

The compromise bill, which Kefauver still thinks gives too much power to AT&T and the carriers in general, would have only one class A stock divvied up 50-50 between the public and common carriers.

Minow, joining with other Commissioners, had opposed the JFK bill on grounds it would be difficult for FCC to regulate such a corporation as would be created there-

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Mexico to Test Color TV in '62

Mexico City, April 10.

Emilio Azcarraga, czar of Mexican television, predicted that color television will come to Mexico this year. However, he said that receivers will cost practically triple that of standard black-and-white sets. Therefore, it will be a long time before the color tv audience becomes a substantial one. But he said that Guillermon Gonzalez Camarena will be able to initiate testing within two months.

Curious angle to this statement is that Azcarraga made no mention of and brushed off queries about Camarena's so-called color system on a kaleidoscopic principle, which was tested in Guadalajara last year. Camarena reportedly is still working on this.

Azcarraga concluded by saying that standard color system tests being prepared by Camarena will be seen by very few people, because of lack of receivers. He said experiment is being initiated to demonstate that "Mexican technicians are capable of realizing this type of transmission."

System to be tested is same as that used in the U. S., but with adaptations by Camarena, Azcarraga said.

Mort Werner to Coast For Longrange Buys

Mort Werner, NBC-TV program boss, and his chief administrative aide Ed Friendly are winging to Hollywood this week for a round of confabs on '63-'64 program product. This is veep Werner's second such trip in the last month, suggesting that he's intensifying his search for the season beyond next.

Werner and Friendly expect to hit all the major telefilm packagers on the Coast.

Mac Benoff New Goodson-Todman Exec Producer

Mac Benoff has been named executive producer in charge of television film production for Goodson-Todman, via Harris Katleman, executive veepee in charge of Coast operations.

This marks a major expansion move for Goodson-Todman in the television film field.

Benoff, recognized for many years as a top writer-producer-director in radio and television, retired from the television industry three years ago to write plays. The first play titled, "Gussie," will be produced by the Theatre Guild with Joel Schenker, as a fall entry for Broadway. The other two plays, "The Family Circle" and "Cha-Cha-Cha" are slated for production in 1963.

Benoff's most recent television activity was as writer-producer, director for CBS's "Life with Luigi" for five years and as a writer on the "Danny Thomas Show" for two years.

Goodson-Todman now has 31 half-hours of live television on the major networks.

Benoff's immediate task, according to Katleman, is to set up a roster of network entries for the 1963-64 season. In addition to creating a number of properties himself, he will also bring to Goodson-Todman projects developed by other creative people in the industry.

Eaton Exits Lever Bros. For V.P. Slot With Grey

Lever Bros. media director Howard Eaton will join Grey Advertising April 23 as veepee of programming in the broadcast department. George Zackery, onetime Kenyon & Eckhardt video programmer who joined Grey's broadcast department earlier this year after exit of Willam Craig, has resigned.

Eaton was at Young & Rubicam before becoming media chief for the soapery.

SG, FOUR STAR IN SHOW AND PLACE

Nighttime schedule of the three networks in '62-'63 finds MCA Revue pacing all the telefilm houses, accounting for nine hours per week on the three webs. The other majors in the vidfilm network derby next season are Screen Gems, with six hours, and Four Star, with five hours.

Warner Bros. has gone down to four hours; MGM-TV has boosted itself to four hours, and Talent Associates-Paramount missed a strikeout for a regular series only by the renewal of "Armstrong Circle Theatre" on CBS-TV.

Among the independents Danny Thomas is strong with a number of entries. Desilu is down to three series, "Lucille Ball," "Untouchables" and "Fair Exchange." General Artists Corp. is well represented on the schedule, acting for Desilu and others.

In a season which sees a greater number of "live" entries (see separate story), telefilm series still dominate the schedule of the three networks. Celluloid retains its status of king, weaving in and out of the 7:30 to 11 p.m. prime period every night.

Among the miss-outs in '62-'63 is 20th-Fox which only has the returning "Dobie Gillis" under its banners. In mid-season Pete Levathes, who headed the motion picture company's tv operation, was boosted to the top studio post of the company. "Cleopatra" more than "Margie" occupied Levathes' attention and the new tv show strikeout seems to be the result. George Shupert now heads up the tv sales unit at 20th-Fox and his efforts should be more in evidence next season.

Paramount, which through the years has floundered in tv production, didn't make it this selling season with David Susskind's Talent Associates. Paramount, in an expensive stock deal, bought out TA, forming Talent Associates-Paramount. Susskind, coming into the market with a number of new entries, failed to sell a single new one for a network ride. Susskind's TA-Paramount will be represented with specials (Ingrid Bergman in "Hedda Gabler," CBS-TV) and the returning "Armstrong Circle Theatre" on CBS-TV. TA-Paramount also has the local "Festival of Performing Arts," in association with James Fleming.

Ziv-UA landed on the network next season with a sole hourlong entry, ABC-TV's "Stoney Burke."

CBS-TV and NBC-TV as packager-producer of their own series are well represented on their respective webs. ABC-TV, under the Selmur banner, is coming out next season with its "Combat" entry.

Kingpin Revue has 10 shows next season scattered among the three networks. These series are above and beyond the "five" shows represented by MCA. Rundown of the series carrying the Revue banner includes: Jack Webb's "True" series, "Jack Benny," "Alfred Hitchcock," CBS; "It's A Man's World," "Laramie," "The Virginians," NBC; "Wagon Train," "Going My Way," "Fred Astaire Premiere," and "McHales' Men," ABC.

Screen Gems will have nine network series, including "The Jetson," "Our Man Higgins," "Naked City," "Donna Reed," "Flintstones," ABC; "Empire," "Hazel," NBC; and "Route 66," CBS. In addition, SG has three cartoon series bought on a national spot basis by Kellgog. All told SG has five half-hour cartoon series being produced by Hanna-Barbera.

Four Star will have seven shows, accounting for five hours. Four Star shows include "Rifleman," ABC; "Adam's Fable," CBS; and "McKeever and the Colonel," "Ensign O'Toole," "Saints and Sinners," "Dick Powell" and "Outlaws," NBC.

Metro, which came in with the "Dr. Kildare" winner last season, expanded its network outlay next season from three hours per week

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Gillette Does Sporting Thing on ABC, Buys AFL & Year-Round 'Wide World'

Gillette, a virtual symbol of sports on the airlanes, is riding with the ABC-TV network in a roundrobin of athletic shows that will add up to a $8,500,000 tab next season. The razor blade's association with the web over the past couple of years is not only being cemented, but extended into other programs on the 1962-63 sports layout.

Brightest news of the last week for ABC-TV has been a commitment by Gillette to buy one-quarter of the American Football League games next season, along with Lorillard. Gillette, which bought into the NCAA college football schedule while it was on ABC-TV for the past two years, mixed moving over to CBS-TV with the NCAA games and instead, stayed with ABC with the AFL games. For Gillette, it's a $1,000,000 buy at the normal rate and for ABC-TV, it gives the AFL, admittedly the weak sister of the pro football leaguers, the kind of promotion and prestige touch which the Gillette name brings with it.

Gillette has also bought into the "Wide World of Sports," a 90-minute show which has been growing steadily in the year since it was launched. The show has become so successful, in terms of 14 plus ratings on a Sunday afternoon, that it is SRO well into the summer of 1963.

Impact of "Wide World" has cued the web to run the show on a year-round basis. Formerly it began in January after the football season was over, but now that ABC-TV no longer has the NCAA games, it's figured that "Wide World" can fill the gap by going 12 months a year. Currently telecast on Sundays, the show will move to Saturdays in October when the AFL games start in the fall. Besides Gillette, major sponsors on this show in the fall will be R. J. Reynolds and General Motors. Gillette also will continue with the "Saturday Night Fights." Bistol-Myers has also joined "Wide World of Sports" as sponsor for a summer run beginning in May.

WNBC-TV Puts Up $15,000 For Primetime Picasso

WNBC-TV is gonna fork out some $15,000 in order to hang some real Picassos. In other words, the NBC-TV flag in New York is going to devote an hour of prime time on April 23 to do a fully multichromed live stanza on Picasso and his paintings.

The tint is the item that will be costing the station most of the budget. Idea for the show, slated for a 7 to 8 p.m. Monday time (thus preempted two fully sold syndicated stanzas), is to kick off a two-week Picasso tribute that'll be running from April 25 through May 12 in nine Gotham art galleries. WNBC-TV is borrowing 15 Picasso originals, five of his pieces of sculpture for the one-shot local pubaffairs show.

Harmon Sale Ups ABC Radio's '62 Biz to $2,315,000

United Motors Service Division of General Motors is spending about $750,000 in its bankrolling of Tommy Harmon's 10-minute weekday strip and five-minute weekend stanza of sports news on ABC Radio starting Sept. 1. That brings to $2,315,566 the total amount of new and renewed business since the start of this year. New business totaled $1,503,461 and renewals amounted to $812,105.

Among the new accounts, Phillip Morris and P. Lorillard have bought over $150,000 in web shows. Other bankrollers include Better Homes & Gardens, the d-Con Co., duPont, Frank Tee & Spice, General Foods, International Minerals and Chemical Corp., Curtis Publishing, Scripto, Rexall Drugs, Standard Packaging, Sylvania, E. L. Bruce Co., West Va. Department of Commerce and Thos. D. Richardson.

Renewals since Jan. 1 included a $350,000 contract by Bankers Life & Casualty Co.; a $250,000 Bristol-Myers deal, and pacts with American Motors, Highland Church of Christ, National Institute of Rug Cleaning, William Underwood Co. and Wynn Oil.

CBS Stockholders Get Rundown of Exec Salaries; Meet in H'wood a First

Annual meeting of Columbia Broadcasting System holders will be held Wednesday (18) at Television City, Los Angeles. It's the first stockholders meeting in CBS history to be held in Hollywood.

Business of the meeting, according to the proxy statement, will be to elect a board of directors and act on other matters which may come up at the conclave.

Top salaries of CBS officers, according to the proxy statement, go to William S. Paley and Frank Stanton. Paley, board chairman, and Stanton, prexy, each receive $150,000 yearly. Others included in the salary table are James T. Aubry, CBS-TV prexy, $100,000; Merle S. Jones, prexy of CBS television stations division, $100,000; Arthur Hull Hayes, CBS Radio prexy, $65,000; Clarence H. Hopper, Goddard Lieberson, and Richard S. Salant, each $60,000.

Paley was reported to be the owner of record and beneficial owner of 779,786 shares of CBS stock (8.76% of the outstanding shares) and is the beneficial owner, but not the owner of record, of an additional 142,709 shares of CBS stock.

CBS' Early Tuneup For '62 Elections

CBS News has organized its news, pubaffairs and documentary units into a new "Campaign '62" team for continuing and comprehensive coverage of this year's campaign and election.

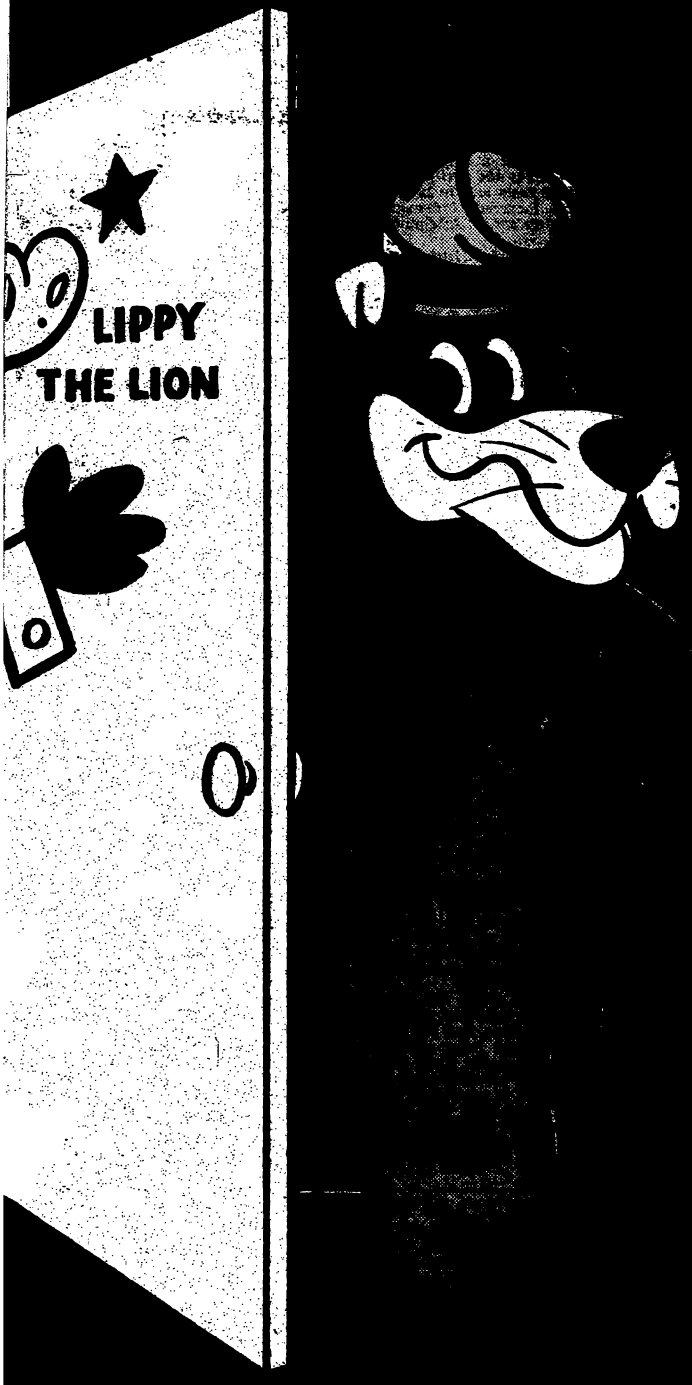
Under this new team concept, the talents of the various CBS News units and individuals will be available as needed to the CBS News permanent election unit, headed by exec producer Bill Leonard. CBS News prexy Dick Salant described this new concept as arising from the recognition of the importance and continuous nature of the running story related to the campaign and election.

"We have tended in the past," Salant added, "to concentrate on election night as an isolated event. But elections are only the climax of a continuous political story with a myriad of underlying issues. We intend to treat the story this way, and for that reason we have thrown the full force of CBS News behind the work of our permanent election unit."

Three major CBS News broadcasts have already been seen under the "Campaign '62" concept. They were the Feb. 9 "Eyewitness on George Romney"; the March 29 "CBS Reports." "The Beat Majority and Supreme Court"; and the April 1 "Joint Appearance" broadcast titled "Prospects for Republicans." Next "Campaign '62" special will be seen on May 30 on CBS-TV.

Meet The 3 Great
TOUCHÉ TURTLE
WALLY GATOR

New Stars of Television!



KNOCK ON ANY OF THESE DOORS AND OUT COMES A WINNER!

Join this fast-growing list of stations who have already signed up for these 156 hilarious cartoons—in color—52 each of Touché, Wally and Lippy!

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WXYZ-TV, DETROIT
WGAL-TV, LANCASTER
WTVW, EVANSVILLE
WTTG, WASH., D.C.
KPTV, PORTLAND, ORE.
WTIC-TV, HARTFORD
WNDU-TV, SO. BEND
WOC-TV, DAVENPORT
KOVR, STOCKTON
KCPX-TV, SALT LAKE CITY

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SCREEN GEMS, INC.

Danes Scuttling Air 'Pirates' As Other Nations Eye Action

Copenhagen, April 10.

Radio and television in Denmark are State controlled, there being two radio programmes and only one television programme. In the opinion of most people neither cater very much for popular taste and for many years Radio Luxembourg, which can just about be heard up here, had a wide following, particularly amongst the teenagers.

About three years ago a private company decided to launch a commercial programme but as they could not obtain official consent they decided to get round the law by using a ship lying three miles off-shore outside territorial limits —they called themselves "Radio Mercur."

Material consisted mainly of canned pop music interspersed with commercials. Mercur was welcomed both by listeners and advertisers alike. The Danish Government however, took a very dim view of the whole thing as have other governments elsewhere facing "pirate broadcasters" and immediately went into battle. First move was against the government under whose flag the "pirate" ship planned to operate. Cancellation followed but "Mercur" managed to get another flag and transmissions continued, as did the revenue from the advertisers.

Encouraged by "Mercur's" success a Swedish company called "Radio Nord" also operating from a ship went on the air. There were loud cries about interference with the official programmes, but the two "pirate" stations persisted.

Some six months back yet another Danish station opened up calling itself "Danish Commercial Radio" but after being on the air only a couple of months it merged with "Mercur," the idea being that by using their two ships in different positions they could cover the whole of Denmark whereas before they each only covered part of the country.

Long Campaign

In the meantime the Danish Government continued to discuss ways and means of scuttling the "pirates." Only way seemed to require new legislation. This proposed law is presently being debated in Parliament and it looks black for the commercial stations.

Danish State radio has declared that the moment "Mercur" is off the air they will put on a third programme consisting mainly of popular music and at the same time, as a sop to the advertisers they have promised to devote a half-hour each evening on television to advertising, similar to the way this has been done in Germany, for instance.

This move on the part of the Danish authorities is a very bright one—not only will they rid themselves of "Mercur" but at the same time they will get 'round the thorny problem of commercial video.

Against the bulk of listeners to "Mercur," the government ran a reduced risk of losing any votes on account of taking away the one and only popular program and at the same time, by allowing a half-hour of advertising they will keep the opposition party at bay.

But behind the scenes one realizes that a much bigger issue is involved. Other countries have been watching and waiting to see what Denmark would do because the real problem is the spreading of these so-called "pirate" stations and the fact they operate free of all control.

Furthermore, who is to say they would devote their activities just to the broadcasting of music and advertising

On the other hand there comes the problem of State monopolies, but if they allow one station to open they cannot prevent others from so doing, otherwise there would be yet another monopoly and so on ad infinitum.

There are no figures readily available as to how much revenue has been earned by "Mercur" but the amount is considered to be substantial. A guide to what may be involved can be taken from the figure of Danish kroner 50 million (approx. $7,000,000) which is the Government's estimate of what they expect to earn from having a half-hour of advertising each day.

Mex Dubbing Artists Ask for Recognition On TV Credit Crawls

Mexico City, April 10.

For the first time since dubbing began in Mexico local actors employed in this medium have asked for recognition via "credits." This at least for the three major roles.

Actress Silvia Rey, long active in Mexican soap operas and now also doing considerable dubbing work, is backing attempt to win credits for Mexican actors working in providing Spanish sound tracks for American episodics.

Idea has had immediate response, especially among lesser known actors who feel the "credit" system is not an unreasonable demand, can further their careers. Miss Rey has taken up this matter not only with dubbing laboratories but with the National Association of Actors.

According to Miss Rey, for past year dubbing firms have been promising actors they would receive credit for the work "soon." With nothing definite arranged, actors now intend to step up demands to take them out of category of "forgotten" performers.

CBS Dickers Program Swap With TV Wales

London, April 10.

Deals between TV Wales & West, the Welsh independent commercial tv station, and CBS whereby the outfits would swap programs are under discussion. CBS is after two TWW shows in the Welsh-language "Songs from Wales" series which the web intends to "marry" and present in the "International Hour" skein.

In return, CBS is offering TWW an hour of the Philadelphia Orchestra. If swap is effected, TWW will become the first non-major commercial tv outlet to get a major slotting in U.S. tv time. The Welsh indie was also the first local station to buy the whole U.K. rights to a key U.S. show, "87th Precinct."

Cops Say 'Car 54' Makes 'Em Mental Flatfoots

San Antonio, April 10.

By a vote of 12-10, the San Antonio Police Officers Assn. has agreed with the statement of Police Detective Albert Zalesky that the television program "Car 54, Where Are You?" "makes us look stupid" and have written a letter to the prez of NBC-TV asking the series be discontinued. The letter, in the form of a resolution which purports to represent the feelings of 600 city policemen, argues that the show destroys the true picture of law enforcement officers.

Zalesky said the characters of Toody and Mulroon "degrade policemen as a whole."

A dissenting view was taken by The Badge, the association's monthly publication, which noted some officers "were rather unhappy over the resolution which was ramrodded at the last meeting." Officers who voted against the resolution noted the whole thing would create "more unfavorable criticism from the general public."

'Tarzan' Off One Limb

Los Angeles, April 10.

Commodore Productions & Artists won first round in suit brought by writer Budd Lesser for additional compensation for Canadian broadcasting of its "Tarzan" radio series, but two accounting clauses of action remain to be ruled on by court.

Superior Judge Harold H. Sweitzer denied writer's request for declaratory relief on the meaning of two contracts on "Tarzan," as incorporated in third cause of action in Lesser's suit. Two remaining causes also deal with a demand for additional payment for the Canadian broadcasts.

Rodino Reelected Prez Of Italian Network

Rome, April 10.

Marcello Rodino was reelected prexy of Radio Audizione Italien for another three-year term. His reappointment to the top spot in the Italo radio and tv system was disclosed at RAI's annual shareholder's meeting here last week.

RAI's profit in '61 amounted to $6,243,000.

Mex Film Bureau Chief Wars on TV

Mexico City, April 10.

Jorge Ferretis, militant head of the Film Bureau, constantly at odds with the motion picture industry because of his desires for more quality and less quickies, is now making his voice heard strong in the television field.

For more than half a year Ferretis has been asking programmers and producers to "clean up" tv, make it "fit" for the kiddies. Not much attention has been paid to his periodic appeals for "moralization" of the medium.

Now Ferretis has decided on the iron glove treatment. He has served notice on all concerned that he will enforce a "tough" policy.

In a master list of themes he feels are "absolutely unsuitable," Ferretis stressed the following: sex, adultery, homicide, any type of exceptionally brutal violence, scantly attire for prancing female dancers or show girls or in so-called "tele-novelas," extra-marital love affairs and mistresses, abandonment of the family home by either spouse, fraud, robbery, drunkenness and "anything else that can provide a bad example for minors."

Ferretis insists he is going to enforce these regulations now, without any exceptions.

U.S.-Mexico Pact Covers Border B'cast Bands

Mexico City, April 10.

President Adolfo Lopez Mateos has ratified the Mexican-American agreement covering broadcasting bands between two nations in the border corridor.

Pact is aimed at "a better utilization of this medium of communication, conserving the sovereignty of wavelengths, all with the goal of promoting effective technical use of broadcasting in both nations."

Pact stipulates "a minimum of interference" between broadcasting stations established on both sides of the border, arranges standards for development of respective installations and services, and maintaining and protecting these services "in peaceful harmony not only in the present but in the future."

BENEFIT FOR P.R. STRIKERS

San Juan, P.R., April 10.

The Puerto Rican Association of Artists & Technicians rented the Tapia Theater for five nights this week April 2-6 to stage a series of benefit performances for the 160 employees of WKAQ radio and television who have been on strike for the past week.

The union will put on different variety shows each night of the week.

The El Cemi Theatre Group will perform "Heroic Galopante," and Elenco and his friends will perform, "The Big Hotel." The Lito Pena orchestra will also perform, while Miguel Angel Alvarez will emcee the show.

La Mascara will stage Strindberg's "Miss Julie."

Marta Romero and Ricardo Palmerola will star in a live presentation of the television screen play, "The Divine Infidel."

Three shows, "The Family of Bad Tempered Justo," "Zero Hour," and "The India Tavern," will close out the shows Friday night.

Television Wales' Net Slides to $1,611,714 But Prospects Are Up

London, April 10.

Although Television Wales & West's net profit for 1961, at 1,611,714, was slightly down on the previous year, the future was by no means gloomy, Lord Derby told a meeting of shareholders at the company's fifth annual general meeting in Cardiff. Despite the tv ad duty, the medium still had the confidence of advertisers he said and, although it was too early in the year to express a confident prediction for 1962, present forward bookings are consistent with the last years.

Declaring the same dividend as last year, 110%, Lord Derby stated that more than $1,859,000 had been in reserve in case the station had any additional commitments when its current license period expired in 1964.

Chairman maintained that TWW's slight fiscal dip was not attributable to any adverse trading conditions—"indeed turnover for the year shows a substantial increase"—but is due partly to rising production costs and to heavy expenditure incurred, for example, in setting up and maintaining two tv studios.

Welsh regional station has also formed a wholly-owned associate company, TWW (Enterprises) Ltd., to which all the outfit's "diversified" interests are being transferred. These include the freehold of the Princes Theatre, London; three legit production companies; 80% interest in the Piccadilly Theatre, London; a third interest in a Top Rank Bowling Alley; small interest in a piped tv set up and 12% interest in a video network in Kenya.

Map Dubbed U.S. Play For Hamburg Television

Hamburg, April 10.

Hamburg tv will bring American tv plays to Germany, in most cases on the national network. These plays will be synchronized in German in the same manner as foreign feature films destined for the cinemas.

The first plays in the project are four one-act plays by Tennessee Williams entitled: "Hello From Bertha," "I Rise in Flames, Cried The Phoenix," "The Lady of Lakespur Lotion," and "The Purification." Also scheduled is Ernest Pendrell's play for an all-colored cast, "Seven Times Monday."

Remote Scot Islands To Get Satellite TV

Glasgow, April 3.

Commercial tv will spread to outlying islands of Scotland when the Independent Television Authority goes ahead with current plans for satellite stations.

These will cover the remote areas off the west and north-west Scotland coastline, and the islands of Skye and the Inner and Outer Hebrides. At present these regions are minus any entertainment apart from radio. It is completely ignorant of cinema and live theatre, apart from the occasional traveling film show. It is expected work will start on this satellite expansion by 1964.

Japanese City's 3d TVer

Tokyo, April 10.

Japan's third largest city of Nagoya started its third commercial tv station April 1. Nagoya Television, with call letters JOLX-TV, reaches a population area of 9,887,000 where there are an estimated 1,361,000 sets.

About 80% of the new station's programs is relayed from Nippon Television Corp. (NTV) in Tokyo and most of the balance from Nippon Educational TV (NET), Tokyo and Mainichi Broadcasting System (MBS), Osaka. JOLX starts with very few of its own productions.

ITA REENTERS RADIO SHOW

London, April 3.

Independent Television Authority had decided to reenter the National Radio Show, held in August, following the major success gained there last year by BBC.

Boycotting the shows this year, however, will be Decca and the General Electric Company. Latter will stage its own equipment showcase and Decca will spend additional coin on publicity.

Lop Mercy Killing Seg on French TV

Paris, April 10.

Though most criticism of the state controlled video web is its stringent control and conservatism, two of the lead documentary essayists. Etienne Lalou and Igor Barrere, decided to hold back a program idea on their own. Though they feel no taboo should be involved with any human subject they agreed to draw the line on a planned entry on mercy killing.

Duo were swayed when they received a letter after all their research pinpointing that this could be a voluntarily cruel program to those incurables and their families who would be exposed to it. They called it off but are using the gathered material on this sad problem in a series of articles in the newspaper France-Soir.

Lalou and Barrere have already done programs on birth control, divorce, prostitution, racism and Fidel Castro. They have aroused pros and cons but mainly favorable opinions from both viewers and critics. Their adult work led to a marking of adult programs with white corner spots on the image so that parents could hustle moppets out of range.

Paaradise Lost

New York.

Editor, VARIETY:

Although I am a great admirer of Jack Paar and as conscious as anyone of his Thursday (29) Paarwell appearance called "The Last Time I Saw Paaris," I take issue with that Paart of your Page One Paarnasus which says that he "probably influenced more net sales for that auxiliary (in the bedroom) receiver" than Milton Berle when the latter first gave impetus to the medium.

For one thing, no guy can ever again touch the vintage Berle in this set salesmanship race because, as you yourself indicate, Berle did it in the virginal burgeoning era when he was high and set circulation was low, and the only direction sales could go was up. Moreover—and this is where my un-Paartisanship comes in—if network programs beamed prior to 11 p.m. couldn't sell sets by the ton, no attractions in the late-night fringe time could or would. As an additional argument, you must accept or at least recognize the fact that latenight stayer-upping with the bedside machine is hardly a contemporary or five-year phenomenon, because this is when the local-around-the-country Late Shows—to use the generic terminology—are at their zenith, and are usually preceded at 11 o'clock by news programs that, with WCBS-TV high among them, are a big-rating grabber and an influence in the flow and continuum of audience. So from any point of view, I don't see how Paar can be credited as a *major* factor in set sales; as a major factor in zooming the viewermanship for his time span, a loud yes, and very good for all of television in that Paarticular.

Your only "out" in my book is your employment of the qualifier "in the bedroom." As to that, it would be a matter of statistical proof; plus taste, habit, and contingent upon whether you have easy chairs and/or those sit-up pillows on the Simmons; and also whether if you're a youngster, your Paarents would be inclined to let you extend the day in recline. For the rest of your analysis and rundown of the nonpaareil, yes! With the hope that you can Paarse the foregoing sentences.

Len Traube.
(WCBS-TV, N.Y.)

NEW MANITOBA AMER

Edmonton, Alta., April 10.

Canadian Engineering Surveys Ltd. has been given permission by the Board of Broadcast Governors to operate a radio station in Thompson, Man., a mining centre 400 miles north of Winnipeg, Man.

President of the Edmonton company is D. Rae Sutherland, who will also be president of Mystery Lake Broadcasting Ltd. which will run the station. CES already operates a closed circuit tv station in the town of 6,500. Population by 1964 is expected to be 12,000.

SYNDICATORS NEVER SAY DIE

FCC Would Boost Limit on Radio O&O's To 12 to Preserve Network Operations

Chicago, April 10.

Network radio received a verbal lease for indefinite life from the Federal Communications Commission at the windup of the National Assn. of Broadcasters convention here last week.

"It is in the national interest that the radio networks be kept alive," said Commissioner Robert E. Lee during NAB's traditional FCC panel discussion, and he added, "even if that means we have to extend the limit of group ownership to as many as 12 stations."

Lee was echoing—or perhaps seconding—a suggestion made a day earlier by commission chairman Newton Minow who, in his address to the convention, wondered whether letting the networks own more stations might not improve radio's service to the public. Minow pointed out that the rule limiting group ownership to seven AM-ers was adopted at a time when there were only 2,509 stations in the country.

The commission is looking for ways to keep the radio networks in business because they are vital to the country in times of emergency, Lee told the NAB audience. If it ever becomes necessary, he said, the Government will have to intervene to keep at least one network alive.

(Lee brought up the matter of networks again last Thursday (5) at a post-NAB luncheon and threw additional light on his position. He said, "The FCC is primarily interested in the applicant's expertise on the needs of the community, whatever these needs might be. If a community sincerely wants all network programming, that is all right with the FCC." The commissioner also said the FCC is considering the idea of rewarding good, upstanding broadcasters with long-term licenses, for perhaps five or seven years, instead of three.

Chi Hearings Raised

Naturally, the subject of the Chicago public hearings also came up in the NAB panel session—it being the issue of greatest debate at this year's convention—and Lee, who has been conducting the hearings, stated, "We have made it quite clear what our intentions are. The public is entitled to its soapbox. We did not seek the witness out." However, he indicated that the Chi hearings have been expensive and that it was too early in the "experiment" to tell whether they would be worth repeating in other markets.

Minow stepped in and likened the public hearings to the appearance of the FCC panel at NAB. "We appear before you because we're held accountable," he said. "In the same spirit as that in which you are asking questions of us, we are asking questions of the public in Chicago."

He advised stations not to panic when the FCC relays to them the letters of complaint it receives from the public. "We send those on to you," Minow said, "because we assume you're interested in how

(Continued on page 57)

NBC Int'l Inks 400G Nippon Deal

Tokyo, April 10.

In the biggest package sale made here by a foreign telefilm distrib, sales chief Alvin Ferleger of NBC Int'l pacted Nippon Educational TV (NET) for five programs for over $400,000. The deal was composed of one-year sales of "Dr. Kildare," "Lawless Years" and "Hennessey," with one-year renewals of "Laramie" and "The Outlaws."

Ferleger also signed Nippon Television (NTV) to a one-year renewal pact on "Bonanza" color show, putting it into its third year in Japan. "Laramie" will also go into its third year here and "The Outlaws" into its second.

Wolper Biog Sales

Ziv-UA has rung up a roster of sales on its new firstrunner, "The Story of . . .", prior to a N. Y. general sales meeting on marketing the David Wolper property.

Deals include WNBC, N. Y.; WJBK, Detroit; WBEN, Buffalo; KOMO, Seattle; WRGB, Schenectady-Albany-Troy; WTAE, Pittsburgh; WWL, New Orleans; KLZ, Denver, WKRC, Cincinnati; WTVN, Columbus, O.; WSAZ, Huntington-Charleston; KATU, Portland, Ore.; KOGO, San Diego; KHQ, Spokane, Wash.; WTVT, Tampa, Fla.; and WJTV, Jackson, Miss.

WBC Into N.Y. Via WINS Buy; Eyes KLAC In L.A.

Westinghouse Broadcasting Co. has bought New York radio indie WINS, which will provide the big-city group of six radio stations and five tv stations with its first Gotham showcase.

The purchase, from Gotham Broadcasting, was for a reported $10,000,000 and is subject to FCC approval.

WBC also appeared close to deal for KLAC, Los Angeles, at a reported $5,000,000.

Westinghouse takeover is not expected for several months, but it's believed the group, whose radio outlets in some other cities are top 40 and r&r formated, will stick with some variation of the softened musical formula instituted recently at WINS (which formerly was New York's top chart-pops outlet.

WINS, which has negotiated for sale with several companies, was bought by Gotham some eight years ago from Hearst Radio for a reported $400,000.

'BOWERY BOYS' PIX ENTER VIDEO MARKET

Hollywood, April 10.

A package of 48 "Bowery Boys" features, starring Leo Gorcey and Huntz Hall, and made at Monogram studios, have been available for tv effective April 16.

Robert B. Morin, veepee-general sales manager of Allied Artists Television Corp. put the package on sale at its first general sales meeting, which opened here yesterday. AA prexy Steve Broidy addresses the Friday session of the four-day meeting.

Merchandising of AA TV's "Science-Fiction Features" package was discussed yesterday.

'Cain's Hundred' Cops Syndication Sales

"Cain's Hundred," currently running on the NBC-TV network, has already been sold in syndication by the producers, MGM-TV. The hourlong series has been bought by the Metropolitan Broadcasting Corp. for three of its stations, WNEW-TV, N.Y.; WTTG, Washington, and KOVR, Stockton, Cal. WTTG and KOVR also bought "Asphalt Jungle" from MGM-TV to be used in conjunction with "Cain's Hundred."

There are 30 episodes of "Cain's Hundred" and 13 full-hour stanzas of the "Asphalt Jungle." Former show was created by Paul Monash, who wrote the two-part teleplay which launched the "Untouchables." Star of the series is Mark Richman who plays a Federal crimebuster.

TUNE PRODUCT TO NEW MARKET

Syndication, heartened by some lively activity at the recent National Assn. of Broadcasters Chicago convention, is evidencing a stay-with-it resilience. The surviving syndicators, the majors and the minors, appear to have their product and sales divisions more attuned to the market, promising smoother sailing for a battered business.

The major battering has been in the first-run field. The opening up by ABC-TV of a prime evening half-hour Friday nights at 10:30 and the demise of "Expedition" Monday nights at 7 p.m. opens up ABC-TV affils for station sales. The two half-hours, though, aren't considered sufficient to trigger many new first-run entries, with CBS-TV holding fast on their respective nighttime network schedule.

The ABC-TV moves, accompanied by that web's boyout on a late night one-hour vidfilm strip, is heartening to syndicators, though. It opens up slots for the few first-runners now making the rounds, as well as off-network hour vidfilm series, and features.

Few first-runners to be pitched at this time are Ziv-UA's "The Story of," CBS Films "Aba of the Jungle" and Independent Television Corp.'s "Sir Francis Drake." In addition, there are cartoons and offbeat first-run entries in the hopper. Screen Gems, at this point in time, is staying out of the first-run race. SG's current posture doesn't rule out a switch later in the year.

CBS Films, reporting on Chicago sales activities, says it tallied $200,000 in sales on its "Aba" jungle series. Ziv-UA also reported it registered sales. What seems to be happening is that the number of first-runners have dwindled so that the few entries find themselves in a relatively clear field and are finding slots. Working in favor of the Ziv-UA entry is its deal with the reppery the Katz Agency, which guarantees a certain number of market clearances in good time slots.

One of the big competitive thusts in the first-run field is the multiplicity of off-network entries. MCA TV, on top of "Thriller," "Frontier Circus," and the half-hour "Wells Fargo," introed "Checkmate." Desilu is in there pitching with off-network properties, as well as the subsids of the networks, and other houses. In many situations, stations are confronted with either taking an off-network entry or a first-runner. Competition is further intensified by the great number of off-network properties. In the hour vidfilm series field, what was once a debatable question, now is a reality. The off-network hour entries are finding their way in great numbers in the market-by-market field and slots are being found for them.

One fact seemed to stand out at the Chicago convention, reflecting a rosier forecast for the syndie biz. Stations appeared affluent and willing to talk product deals. Station operators seem to be interested in the wares of syndication. That's a heartening switch from the viewpoint of the market-by-market sales execs.

Other developments of note,

(Continued on page 56)

SIX N.Y. TV CHANNELS GET AUDIENCE PROFILE

For the first time, the six tv stations in New York's metropolitan area underwrote a detailed audience profile report on their market, done by ARB. Report provides average viewer age, total audience composition (sex, education, income, size of family, etc.) for each and every show seen on the six stations.

Survey covers the Jan. 4-31 period. "The television audience profile" is out this week in a 250-page booklet.

Balto's WBAL Axes Political Talk; Is It Censorship or Self-Defense?

Baltimore, April 10.

WBAL-TV was accused of "raw censorship of free speech in the middle of a political campaign" by George P. Mahoney, Democratic gubernatorial candidate, after the station canceled a scheduled Mahoney-for-Governor telecast a short time before it was to have been aired last Wednesday (4).

Station declined to run the taped campaign address on the grounds that it "might have contained libelous and slanderous statements by noncandidates."

Canceled 15-minute telecast included interviews with five persons Mahoney says lost money in closures of building and loan associations.

In reply to Mahoney's charge of censorship Brent O. Gunts, vice-president and general manager of WBAL-TV, said: "WBAL-TV is well aware of the laws governing broadcasts by candidates for political office and well aware that when the candidate for office speaks himself, no censorship of his statements is permitted. However, the no-censorship provision of section 315 of the Communications Act applies only to speeches by legally qualified candidates.

"Therefore, since a television station may censor the political speeches of persons other than legally qualified candidates, the licensee may be held liable for slanderous or libelous statements to be deleted.

"It is in the opinion of WBAL-TV, the Mahoney program originally scheduled for telecast tonight at 6.30 P.M. might have contained libelous or slanderous statements by noncandidates," statement read.

Two days later Mahoney was sued on a $500,000 defamation and slander suit by Prudential Savings & Loan Assn. which cited video tape shown March 27 on WMAR-TV and in which Mahoney made remarks about potential losses to savings depositors and promised a law with "teeth' in it.

Association alleged in Superior Court that while candidate was speaking, facsimilies of advertising material and building facades including those of Prudential were shown in background.

Plaintiff contends that it would be hurt by false implication that depositors might be in danger. E. K. Jett, general manager of WMAR-TV was summoned to give deposition testimony April 18 and at that time, produce tape in question.

WLNH Sold for 135G

Laconia, N.H., April 10.

WLNH, one of the oldest radio stations in the U. S., has been sold by the Northern Broadcasting Corp. to Mrs. Marion K. Lewis and associates at a price reportedly in excess of $135,000. The transaction had been approved by the Federal Communications Commission.

Established in 1921, WLNH is reputed to be the fifth or sixth oldest station in the country. Kimberly Johnson was named as new manager of the local outlet to succeed Arthur (Roxy) Rothafel, who also served as exec v.p. of the Northern Broadcasting Corp. for 13 years.

The Lewis interests also operate six radio stations in West Virginia, Virginia and Pennsylvania.

If FCC Wants It, WWDC Will Give 'Em Editorials

Washington, April 10.

WWDC, whose prexy Ben Strouse has always been hep on editorializing, has decided to take the controversy route all the way. Of six editorials aired last week, four dealt with teenagers and venereal disease, while two proclaimed the station's endorsement of a candidate for the Democratic gubernatorial primary in Maryland.

It's the first time the outlet has spoken out against VD and the first time it's spoken for a political candidate. Latter action was more than a routine endorsement.

The Democratic primary is a very hot one this year, with the state torn by savings and loan scandals, segregation troubles along famous Route 40, and the slot machine issue. WWDC backed bid of David Hume, a liberal, against Gov. Millard Tawes.

Explaining his move, Strouse said: "We took this step because David Hume is like a clean, free breeze in the present Maryland political climate."

On the VD issue, Strouse editorialized that the head-in-the-sand approach to the problem (a serious one in Washington) won't work. He said in the future he'll try to map plans for wiping it out.

Federal Communications Chairman Newton Minow and LeRoy Collins, prexy of National Assn. of Broadcasters, several weeks ago jointly urged broadcasters to forge bold editorial policies. Minow assured FCC would back the licensee all the way in event it got into hot water with special interests taking umbrage.

SE HABLA ESPANOL ON WHOM'S YANQUI GAMES

After three seasons, WHOM, N. Y. radio indie, is reintroducing Spanish-language baseball coverage. Beginning April 14, the outlet will cover all Yankee home and away games played on Saturday.

Jose Ramon Diaz, a WHOM regular, will do the play-by-play and Enrique Girona the color. Ballantine Beer and R. J. Reynolds will co-sponsor seven innings and Banco Popular will sponsor the rest of each game.

7 Arts Symph Sales

Three tv stations last week bought the 13 one-hour tv concert specials being produced and syndicated by Seven Arts Associated.

Sales of the Boston Symph show were made to WTRF-TV, Wheeling, W. Va.; KFSA-TV, Fort Smith, Ark.; and KOLO-TV, Reno, Nev.

KOIL Fights Off Beef Re Art Pix

Washington, April 10.

Don Burden, prexy of KOIL-AM-FM, Omaha, wrote Federal Communications Commission Monday (9) that he intends to stand firm against "private censor" demands that the station reject allegedly provocative blurbs for a local art house.

In a letter answering complaints from a Jack E. Bogan to FCC, Burden acknowledged receipt of some complaints about commercials over his Omaha outlets for the Muse Theatre, which bills itself as the city's sole adults-only location.

But Burden denied that the theatre, as alleged by Bogan, "had a practice of running movies which . . . are suggestive and immoral."

Moreover, although he promised KOIL will eye ad copy with care from the Muse, Durden went on to say: "We will as in the past make our own decision as to what serves the public interest. If we bowed to every complaint which we receive from the public, KOIL would, indeed, be a mediocrity. Its news would be distorted, its public service programming would pamper the fly-by-night and irresponsible

(Continued on page 56)

And Now the Sequel...

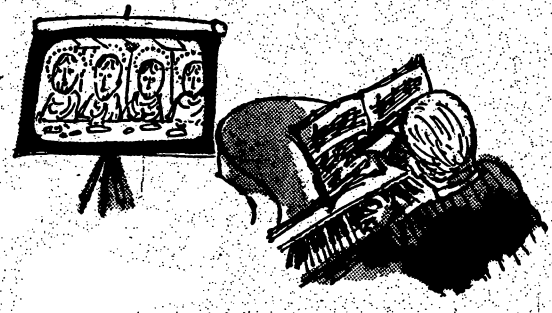
We suppose no sensible writer, composer or painter ever feels truly capable of telling the Christ story properly.

The beauty, drama and nobility in the life of Jesus, it seems, are awesome enough to give even the most creative of humans pangs of inadequacy.

So it isn't strange that the arduous, lengthy preparation of "He Is Risen"—which U.S. Steel is presenting Palm Sunday at 8:30 p.m.—should have had a generous quota of self-doubting on the part of "Project 20's" staffers.

There was musical director Robert Russell Bennett, for example, who'd regularly interrupt his composing of the background score to tell colleagues in surrounding offices that he was really a simple farm-boy who had no business attempting the music for so demanding a theme.

This same "farm-boy" has, of course, been a giant among American composers, conductors and arrangers for several decades. And no one who hears his brilliant score this Sunday night (he describes the bulk of it as a kind of four-part symphony) will quite understand why he should have had a single qualm. But he had.



As did the fellow occupying the adjoining office, Dan Jones, head of "Project 20's" picture research. "Over and above everything else," reports Dan, "is the fact that there isn't a single

word in the Bible to tell us what Jesus looked like. So the responsibility of selecting appropriate paintings from the thousands we reviewed from collections here and abroad was frightening."

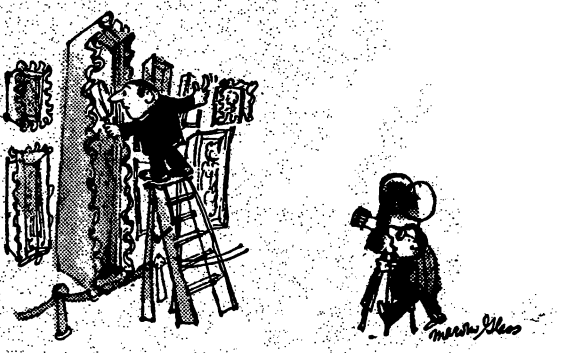
In addition, decisions had to be made as to which *portion* of a work would be used. For, in keeping with "Project 20's" stills-in-action technique, it is a single, arresting detail that is frequently the important factor. A huge canvas, crowded with early followers of Jesus, might be photographed solely for the expression on the face of a child in the lower left-hand corner.

Of course, much of Jones' preliminary work had already been done in his research for "The Coming of Christ" almost two years ago. But the actual selections for "He Is Risen" were far more difficult, since (in the words of scriptwriter Richard Hanser) "this one deals with a larger number of specific events, and so many more narrative paintings were needed in order to tell a flowing story."

Hanser often felt the same sort of copelessness that intermittently assailed Bennett and Jones, even though he'd determined from the outset to draw on the King James Bible for just about his entire script.

His task, however, was frequently an agonizing one. The job of seeking out precisely the right words and passages to accompany the paintings and satisfy the needs of the narration "often called for more decisiveness than any man would care to muster."

If all these protestations of humility—sincerely felt, to be sure—didn't prove too upsetting to "Project 20's" executive producer, Donald Hyatt, it was mainly because he'd heard much the same things during the planning of "The Coming of Christ" a couple of seasons before.



And what happened when *that* program went on the air—in all its magnificent color—will be forgotten by no one, least of all Hyatt. The critics—hailing it as a television masterpiece—called it "breathtaking," "uncanny" and "stunning in its sense of drama, movement and exultation." It drew an audience of 31,000,000 viewers (the largest ever to see a half-hour documentary on TV) and even that figure was surpassed when the program was repeated last December. Last year, too, it was the only American TV entry to win awards at three international festivals (Vancouver, Edinburgh and Venice).

So now, in this Easter season—its sequel. The story of "He Is Risen" begins where its predecessor left off. Again, it's in color. Again, it finds its expression largely in the works of the great artists of the late Middle Ages and Renaissance. And again—we humbly trust—it will win a very special place in the heart of every viewer who sees it.

Foreign TV Reviews

DINNER WITH THE FAMILY
With Jeremy Brett, Stephen Moore, Renee Houston, Eileen Peel, Jacqueline Ellis, Laurence Hardy, Joan Hickson, Angela Browne, Leslie Dwyer, Geoffrey Bayldon, Linda Gardner, John Harrington
Producer: Naomi Capon
Writer: Jean Anouilh
80 Mins., Fri., 10 p.m.
BBC-TV, from London

BBC-TV tend to put their meatier legit-borrowed drama in to a late Friday snot, and it's becoming a worthwhile date for addicts. Following the web's critical success with Ibsen and Strindberg, the mood lightened for this astute version of Jean Anouilh's "Dinner with the Family," in the suave translation by Edward Owen Marsh. As usual with this scribe, the piece lost some of its edge without a proscenium, for Anouilh's cunning stagecraft couldn't always be translated into visual terms, but on every other count, it clicked, its twists surprised and the message got through.

The play had a tantalizing opening, with Georges (Stephen Moore) rigging a dinner-party with fake butler and fake parents in order to live up to the lies he'd told his girl-friend. From the gentle humor of this, Anouilh injected the hard reality of Georges's circumstances. Married to a rich woman, who supported him, his life was encumbered with corrupt relations. The wife, hearing of Georges's liaison, threatened to throw them out of her house if her husband didn't return to her. So they descended on him to carry him back.

Thereafter the plot slackened, and Georges' decision to stay with the girl, whose innocence and faith in him thus triumphed, seemed somewhat glib, especially for those familiar with other Anouilh variations on his favorite theme.

A notable tv debut was made by Stephen Moore, who has registered recently at the Old Vic. With an agreeable earnestness, reminiscent of the young Michael Redgrave, he conveyed the latent strength of the character, as well as his romanticism. Other thesp support was fine, with Jeremy Brett making a feline figure of the dependent Jacques, Angela Browne striking home as the discarded mistress of Georges, and neat cameos from Laurence Hardy, Renee Houston, and Joan Hickson. Jacqueline Ellis, as the typically virginal heroine, had the difficult chore of conveying goodness without much to work on, and she couldn't make much of it.

Naomi Capon's production was superbly paced, getting the quiet comedy out of the early scenes and the vigorous jealousies of the later encounter bubbled nicely. In fact, it was probably the most successful attempt at tv Anouilh yet. *Otta.*

BIG BAND CONCERT
With Ted Heath Orch, Carole Carr, Anita Harris, Irving Davies, Tubby Hayes, Kenny Baker, Irving Davies Dancers
Producer: Yvonne Littlewood
30 Mins., Mon., 8 p.m.
BBC-TV, from London

At last year's tv contest at Montreaux, Switzerland, BBC-TV copped the top ward for light entertainment with "The Black and White Minstrel Show." This band half-hour is the web's entry for 1962, and looked like a hopeful contender. They hadn't chosen an easy formula, for an outfit like Ted Heath's is essentially an ear-satisfyer and looking at a bank of saxes doesn't do much to the musical impact. But producer Yvonne Littlewood came up with some bright and imaginative visual ideas, kept her cameras tracking and zooming, and did as much as could be reasonably expected to please the eye.

Ted Heath augmented his normal swing-band line-up with a battery of percussion, and the numbers were selected from his two fine LP albums entitled "Big Band Percussion." Certainly, guys assaulting a varied assortment of drums, or tinkling away at xylophones, helped to vary the pictures, but the insuing music, although deftly arranged, didn't always escape the hint of preciousness.

Main instrumental soloists were Tubby Hayes on tenor-sax and vibes; he's one of Britain's most cogent jazzmen and could have profited by a more extended spot. Kenny Baker, on trumpet, scored in a haunting "Out of Nowhere." Vocals were provided by Anita Harris, whose "You're Following Me" was okay but hardly memorable, and Carole Carr, who clicked with a soulful ballad. The set, by Lionel Radford, deployed the band on different levels, and allowed terper Irving Davies to skip up and down ladders and other scaffolding for a nimble display of footwork.

In fact, it was a highly polished offering which filled its allotted time ingeniously, but it didn't have the customers crying for more. Although it lacked the novelty (for foreigners) of the "Black and White Show," it more or less compensated with its attack. *Otta.*

DER BIBERPELZ
(The Beaver Coat)
With Ernst Schroeder, Fritz Wagner, Paul Edwin Roth, Thomas Raschdorf, Konrad Georg, Hilde Sessak, Inge Meysel, Willi Rose, others.
Director: John Olden
Writer: Gerhart Hauptmann
105 Mins.; Tues., 8:30 p.m.
W-German TV, from Hamburg

The late German playwright Gerhart Hauptmann, winner of the 1912 Nobel Prize, will be substantially honored by the German television this year. 1962 marks the 100th anni of his birth and the domestic tele will come along with his best works.

Hauptmann plays are surefire items with the German public. "The Beaver Coat" is one of Hauptmann's finest and most performed works, one of the few great classical character comedies of German stage literature. It calls itself a "thief's comedy" and teems with witty situations. The work confronts the viewer with two worlds: One is the well-to-do bourgeoisie, represented here by a power-conscious arrogant district superintendent; the other one, the needy, here in the person of a washerwoman. Plot which occurs in the neighborhood of Prussian Berlin in the '80s, at a time when "democracy" was still considered dangerous by (imperial) authorities, shows the duel between the big and small ones and how the latter fool the "superior" class. The woman here has stolen a beaver coat but the baron thinks the washerwoman in his household, an honest woman.

The production was tops. A sterling performance was turned in by Ernest Schroeder in the role of the Prussian baron. Inge Meysel scored as the washerman while Willi Rose, as her husband, a narrow-minded character, rated many kudos.

John Olden kept the action rolling at full speed. Artistically and technically, one of the best shows of the season. *Hans.*

SKANDINAVIEN—IMPORT
(Scandinavian Import)
With Lill-Babs Svensson, Birgit Keil, Gunther R. Eggert, others.
Director: Tilo Philipp
Writer: Philipp
30 Mins.; Mon., 8:50 p.m.
West German TV, from Stuttgart

Swedish chirps are doing extremely well in Germany. Siw Malmkvist, Alice Babs, Lill-Babs Svensson, Ann-Louise Hansson, Anna-Lena Loefgren, Anita Lindblom and other singing Svenska beauties are just a few. Of these, Lill-Babs Svensson is perhaps the fasting climbing in the Adenauer country. She is now the first to have her own German tv show, entitled "Skandinavien-Import," the first stanza ran over 30 minutes.

The show was not good. The material was mediocre, the gags corny, the dance sequences very much on the dull side. In fact, everything about this program proved to be lower case—except Lill-Babs Svensson. She is a good songstress, has an appealing personality, she is pretty and in short, she's a type that's very much in demand. Moreover, she has some comical talents—sort of a little Swedish Marilyn Monroe.

But, everything else about this "Scandinavian Import" was poor. Tilo Philipp directed without imagination. He also contributed the silly text. Lill-Babs' partner in this tried hard to be funny, the outcome was nearly embarrassing. When the Swedish headliner was absent, the show was strictly provincial. Technical credits were just average. *Hans.*

SWINGING ALONG
With Marion Ryan, the King Brothers, Des O'Connor, Peter Knight Orch
Producer: Eric Fawcett
Director: Philip Casson
30 Mins., Tues., 7:30 p.m.
Granada TV, from Manchester

Marion Ryan, the local chantoosie who purveys a bubbly mixture of note-spinning and chummy personality, is the centrepiece of this six-week skein. The promised effervescence was spread thin, and this opener had little to offer but the usual quick-slow-quick songalog. Aiding the star were the singing-instrumental group, the King Brothers, and Des O'Connor, who combined a little hosting with lacklustre warbling.

Vocal highspot was Miss Ryan's "Make Someone Happy," largely because the ballad wasn't distracted by the general air of restlessness, which producer Eric Fawcett seemed to mistake for pace. The King Brothers gave an amiable "All I Do Is Dream of You," but otherwise were too brief to register. The informal air was conveyed by the occasional prattle from O'Connor, and a duet between him and Marion Ryan.

The show thus achieved some geniality at the expense of polish. It was visually trivial, and the button-bright and well-upholstered charms of Miss Ryan weren't put into sufficiently sharp focus. *Otta.*

DAN FARSON MEETS THE SHADOWS
Director: Daphne Shadwell
15 Mins., Wed., 9:15 p.m.
Associated-Rediffusion, from London

Dan Farson, whose strength as an interviewer is his affable coming-to-terms with his subject without scaring the living daylights out of them, seemed well suited in this opener to his new quarter-hour skein. He brought a bouquet, rather than a scalpel, to the task of quizzing the Shadows, the instrumental group first heard as backing to pop-star Cliff Richard and now top-tenners on their own in the charts.

In fact, he almost acted as their propagandist, rather than their inquisitor, for the program was shaped to take in samples of their guitar-twanging and the questions tended to puff rather than analyze.

Farson drew attention to the haunting quality of things like their hit, "Apache," and elicited from the group's leader, Hank Marvin, a few trivial remarks about their ability to stay with the fashion. Marvin also opined that the electric guitar owed its current success to its hint of Spanish flamenco, which seemed highly doubtful, and that their solo departure wasn't so unusual, for hadn't Paul Whiteman's band done all right without Bing Crosby?

Farson didn't dispute these dubious statements, and was content to act as a literate fan. Daphne Shadwell's direction was cunning, switching to music from talk with aplomb. But the chief point of the exercise seemed to be to give some body to the Shadows. In this it succeeded. *Otta.*

Foreign TV Followup

Sunday Night at the Palladium

The brisk, but quite alarming, professionalism of teenage Brenda Lee was the highspot of this "Sunday Night at the Palladium" from Associated TeleVision. She didn't look as if she were going to put a note wrong, and didn't. Clad in a suitable teen-frock, she growled her way through four numbers, and kept them swinging. The presence of a rocking (or should it be twisting?) instrumental group on stage helped the infection, and Miss Lee's way with a song must have clicked up and down the age scale. An uo-tempo "Lover" gave the act an initial spurt, and "Say Nothing" reinforced the click. She even turned a palsied ballad, "I'm Sorry," into an uncloying slice of sentiment, and closed with a jaunty "Speak to Me." With her crouching stance, she gave the old one-two to every tune, and the main point of difference between Miss Lee and her British equivalent, Helen Shapiro, was that she com-

(Continued on page 57)

Tele Follow-Up Comment

Theatre 62

"Rebecca," the Daphne du Maurier romantic tale, fell apart midway in this one hour tv adaptation, telecast on NBC-TV in color Sunday (8) night.

The moving haunting mood built well enough until the troubled Byronic hero, in a flat, matter-of-fact voice told how he murdered his Rebecca. From then on in, it was a series of jolts, rather than an unfolding drama, engaged with life and people.

Paring down the du Maurier work to an hour just seemed too much for tv adaptor Ellen Violett. Something had to give. It came out as an abbreviated, watered down version of a film classic.

James Mason, as Maxim de Winter, in short strokes had to build a brooding figure, cast in the darkness of his past. Mason in the first half-hour was more successful in conveying that image than he was towards the end. His escape from a murder rap, as staged, seemed too much like a tricky artifice.

Joan Hackett, as the second Mrs. de Winter, played it like a lost, harried, nervous child, caught in the shadows of Rebecca, the first Mrs. de Winter. Nina Foch, as Mrs. Danvers, had the venom of a crazed serpent. Others in the cast were competent.

The staging was expensive and meticulously mounted. The finale, which had the mansion of the estate ablaze, was an eye popping sight. Pity the same excitement didn't light up the drama. *Horo.*

Open End

With Benny Paret's ring death as a peg, David Susskind's Sunday night (8) talkie probed the question, "Is Boxing Slaughter or Sport?" If the question mark still dangles over the panel of sports experts after two hours of mostly bantomweight pro and conning, the outing did have some amusing moments.

Susskind lead out of a commercial break, wanting to know if Sonny Liston, with 19 criminal charges in his past (including violent assault) was the kind of man who should have a shot at the heavyweight championship with the potential of becoming a hero to American youth. Ex-champ Rocky Marciano's reply was, "Well, it shows that everybody in this country has a chance."

Marciano and the other retired panel pug, Chico Vejar, kept emphasizing the rags-to-riches, or delinquency-to-solid-citizenship vestment of the fight game. Vejar, a star video ring attraction of a few years ago, said the good life of hard training had kept him off the street corners and out of poolhalls. Marciano laid in the poser, "How else would a boy like me get to shake hands with President Eisenhower?"

Gymnasium-owner and "consultant" to world champ Floyd Patterson, Cus D'Amato, said at one point that a boxer (even Liston) was okay if "surrounded by honest people of integrity," implying, perhaps, that plain honesty, unless redundant, was not enough in boxing.

D'Amato also said that ring slugging was not nearly as rough as it appeared to the crowd, that a good boxer rarely took more than a couple of solid blows in a fight, a fact clear to insiders. No one thought to mention the fact that Paret (who inspired the session) took more than 20 solid blows that were landed with enough force to end his life while insiders and yet referee Ruby Goldstein watched him "roll" with the punches.

Panel's most articulate members were N.Y. Times sportswriter Robert Teague and the New York Herald Tribune's boxing writer Jesse Abramson. The latter was the most effective defender of boxing (with a bread-and-butter prejudice, of course), while Teague was impressively logical on the negative side. Teague kept insisting, from outset to sumup, that death statistics and boxing as an economic savior from delinquency were not the issues. The question, he said, was one strictly of morality—does humanity, "the noble beast" want to continue to sanction a "sport" where the sole purpose is to do bodily harm to the opponent in a contest that is directly opposed to all the human virtues—"kindness, courtesy, consideration" etc.?

N.Y. State solon Francis Souhan, who once introduced a bill to outlaw boxing, commendably stuck to his purpose throughout, refusing to see any benefit in a Federal Boxing Commission, revised rules, state investigations, protective equipment or any of the mitigating alternatives under discussion. *Bill.*

David Brinkley's Journal

Jean Tinguely is a man who constructs self-destroying machines. Some people think this French "artist" is a kook, others feel he's gotta good point. Anyway David Brinkley last Wednesday (4) devoted his half-hour NBC-TV "Journal" to Tinguely who had gone out into the Nevada desert where he dug up some old parts, some dynamite, used his imagination and there constructed his latest clankbanger. He then blew it up as a symbol of how the earth will destroy itself.

Brinkley's dry wit was at its best. He managed neatly to tie Tinguely's effort to the disarmament conference at Geneva. He did it lightly, yet well since the point (in excellent color) did get across. Of course, Tinguely's self-destroying contraption was interesting, not terrifying and not even as destructive as the Frenchman hoped to make it. The camerawork, under the direction of Frank Slingland and film director Ray Marsh, was excellent in the main—but something should be done to get that abnormally red tinge out of Brinkley's ears.

It was fun. It was informative and it was, mildly, telling. *Art.*

All-Star Comedy Hour

To the trade, anyhow, the most interesting thing about this Timex comedy hour aired Friday night on ABC-TV was that it provided the competition NBC-TV, with something of a pilot on its new boy, Johnny Carson, as he will appear as host of a variety spread.

Carson, who quits beamer chores on ABC's daytime quiz, "Who Do You Trust," for the critical Jack Paar boot-and-loot-filling assignment as host of NBC's "Tonight Show" in October, emceed "All-Star Comedy," and NBC should be pleased and thank ABC. In his own comedy bits and in the handling of intros and performers, Carson displayed the relaxed charm, good humor and vague touch of sophistication (not too much to upset the squares) that should rest well with the mostly-prone "Tonight" audience.

His self-effacing opening bow, "This is Johnny Carcass—neutral, not too bright, a real loser," was hardly accurate, but his closeout plug, "I'm going to the 'Tonight' show in October, you know" (audience applause) was real enough, and NBC should thank ABC again.

Otherwise, this was a pretty bright, if uneven, comedy layout with an interesting night-club atmosphere about most of the acts. Latter was especially noticeable in the comedy of Carl Reiner and his buoyant partner Mel Brooks and the dance team of Mata and Hari, who executed an absolutely brilliant marionette routine with a most effective assist from conductor Bernard Green and his band. Also in the nitery line was Buddy Hackett's w.k. standup bit anent the Chinese waiter.

Comedy singer Kay Stevens was more in the video vein—actually swinging from a boom platform in one number—with her best turn a wild rendition of "I'm Accident Prone" that saw all the props collapse.

NBC got into the act one more time with the web's modern-day Miss Lonely Hearts, Dr. Joyce Brothers, guesting in a comedy skit. It was a desperate way to get audience, but, to Dr. Brothers' credit, she made it through the uninspired comedy scene without hooting a line, or losing that familiar (and rather rigid) composure.

Coby Ruskin's direction of the "live on tape" presentation actually managed to create a live feeling (mainly through careful attention to plausible segues), which has not been the case in many of the season's "specials." *Bill.*

FESTIVAL OF PERFORMING ARTS
With Paul Scofield, Joy Parker; James Fleming, host
Producer: David Susskind, Fleming
Director: Paul Bogart
60 Mins.; Tues.-Sun., 8 p.m.
STANDARD OIL CO. OF N.J.
WNEW-TV, N.Y.
(Needham, Louis, Brorby)

Culture occasionally rears its rarified head on television and, when it does, it's sometimes under the auspices of Standard Oil of New Jersey, an industrial giant with an advertising policy that prefers uplift to hardsell. As its latest serving of caviar for the masses in this "Festival of Performing Arts," Standard Oil is observing the same taste, intelligence and daring that characterized its presentations of "The Age of Kings" and "Play of The Week."

The "Festival" opened its 10-week series of varied programs in most elegant style. Paul Scofield, star of Broadway's "Man For All Seasons," and his actress-wife Joy Parker joined in a hour of poetry readings that proved iambics can be as much fun as whodunits. It was a beautifully handled recital, taped with utter simplicity on a theatre stage that was as free of excess ornament as a line of good poetry.

Taking alternate turns, Scofield and Mrs. Parker delivered poems about the Far East by Shelley, Hood and Coleridge sequeing into a group of ancient Chinese poems that were striking for their directness and humor. Even a bigger hit was the first canto of Byron's "Don Juan," a naughty exercise in rhyme handled with aristocratic grace by the Scofields. The program was rounded out by a brilliant D. H. Lawrence poem about bats, a long excerpt from T. S. Eliot's "Family Reunion," pieces by Robert Browning and Elizabeth Barrett Browning, and a closing group of poems by Walter De La Mare.

It was heady stuff, but never stuffy. On the contrary, there was a cumulative impact about this recital which, by the time of the reading from T. S. Eliot, had a hypnotic power.

Future programs on this series will include performances by baritone George London, violinist Isaac Stern, guitarist Andres Segovia, pianist Rudolf Serkin and the Budapest String Quartet, cellist Pablo Casals, Michael Flanders & Donald Swann, Margaret Leighton and Dorothy Stickney.

James Fleming, who together with David Susskind is producing this series, hosts in his usually impeccable tyle. Standard Oil takes a three-minute break midway in the show and that's all, even though it's entitled to six minutes for the hour. *Herm.*

MASTERS GOLF TOURNAMENT
With Chris Schenkel, John Derr, Jim McArthur
Producer: Peter Molnar
Director: Frank Chirkinian, Bob Dailey
60 Mins., Mon. (9), 5 p.m.
TRAVELLERS INSURANCE, ARROW SHIRTS
CBS-TV (Augusta, Ga.).
(Y&R)

The CBS sports department had a real cliffhanger going into the Monday (9) coverage of this year's Masters Tourney with three top golfers deadlocked in an 18-hole, or sudden death, playoff. Like the movie serials of old, the final chapter was anticlimactic and a letdown, at least as the network covered it.

Video cut in on the 15th tee, figuring on the odds that the three-way match would go down to the last hole. The odds unfortunately failed to hold, and favorite Arnold Palmer was three under par — three strokes up on Player and eight strokes up on Finsterwald unless he was to blow up.

What was missed while "Brighter Day," "Secret Storm" and "Edge of Night" launched their weekly glycerene strip grind was Palmer coming from behind in a brilliant series of five birdies out of six holes.

"Kismet" must be the slogan of the CBS sports this week, but, as usual, all hands deserve a deep bow for the coverage that was. Direction, commentary and camera work was excellent, and the miniature scale reproductions of each hole were an effective innovation this year in describing the hazards, course of play, and background data necessary to give viewers a graphic understanding of the play. *Bill.*

BERT'S EDIE
With Edie Adams, Dick Shawn, Andre Previn, Peter Matz arch
Producer-Director: Barry Shear
Writer: David Cox
30 Mins., April 9, 10 p.m.
CONSOLIDATED CIGAR
ABC-TV (tape)
(Lennen & Newell)

The prismatic talents of Edie Adams were back on tv display Monday night (9) in a sparkling and swift half-hour of musical variety.

Not since the summer run of comedy hours hosted by Miss Adams' late husband Ernie Kovacs several seasons ago have web viewers been treated to her shattering mimicry of Marilyn Monroe, and the comic irreverence unloaded on Jeanette MacDonald was equally devastating.

Highlight, though, was Miss Adams opening renditions of a brace of Kurt Weill tunes, "Bilboa" and "My Ship," which gave fine range to the gamin blonde's unique combination of vocal and dramatic gifts.

A nice pitch to the happy half-hour was created in Miss Adams' "Gershwin Without Words," as she vocalized sans lyric (accompanied by Andre Previn) while wandering through a set that resembled a giant Chinese glass mobile, which didn't make much sense but somehow was a highly suitable backdrop. All the elements, in fact, seemed to have a special suitability that welded nicely — Barry Shear's direction, Peter Matz scoring and David Cox light script touches.

Comedian Dick Shawn (who has apparently changed his mind since he told VARIETY a couple of years ago that he would wait for toll-vision) spelled Edie with a telling takeoff on teen dance crazes. Composer-pianist Andre Previn knocked out a bright Gershwin medley.

Miss Adams' closeout after the final blurb was lean and clean (like the rest of it) "Goodnight, and thank you." *Bill.*

WINDOW SHOPPING
With Bob Kennedy
Producer: Alan Gilbert
Director: Lloyd Gross
30 Mins., Mon.-Fri., 12:30 p.m.
PARTICIPATING
ABC-TV (New York)

As the daytime quizzes go, this new ABC-TV entry appears to be a fairly strong entry with emphasis on the excitement of the game's competition rather than bright chatter from personality—or oddball—guests.

Young beamer Bob Kennedy faces three contestants who briefly study a picture, then pile up points by remembering details that constitute accurate, new information. Show caught gathered excitement as a femme contestant was eliminated and one of the two men on the panel overcame a big score deficit to win. Winners, who return until eliminated, get to glance at a "window" full of merchandise for as many seconds as they have piled up points, then are gifted with what they can accurately describe in the window. They get the whole window full of goodies if one of the items they describe is in an envelope they have picked. Window has from $2,000 to $3,000 worth of merchandise, appliances, tv sets etc.

Show extracts some fun from the pictures used, such as a Saturday-Evening-Post-type illustration of six youngsters in a bathtub. In the rapid round of citing details, the facts ranged from the number of kids and shade of background down to the finite elements wherein contestant's memory faltered. Prof. William Wood of Columbia U.'s Journalism School is final judge of a detail's validity.

Only drawback could be that the repetition of very minor picture details might become boring to viewers in time, or a contestant with a genuine photographic memory might come on and never get off—might, in fact, keep the details going so long it would take a couple of shows to finish. Show caught went over to extent of eliminating the credit crawl.

"Window Shopping" is a Wolf Production (Herbert Wolf) for ABC. *Bill.*

'Laudes Evangelii'

"Laudes Evangelii," telecast by CBS-TV Sunday (8) afternoon, was acclaimed in a VARIETY review from Britain as "compelling."

The Associated Rediffusion miracle play in dance, song and mime was reviewed out of London on April 12, 1961. Said VARIETY: "In every department sights had been set high — and achievement matched them."

VANISHING 400
With Walter Pidgeon, Cleveland Amory, Tom Poston, Phyllis Newman, Patricia Bosworth, Penelope Coker, Page Johnson, Don Janeck, others
Producer: William P. Wilson
Director: Phillips Wylly
Writer: John O'Toole
60 Mins., Fri. (6), 9:30 p.m.
CLAIROL
NBC-TV (film)
(Foote, Cone & Belding)

NBC News was responsible last Friday for the one-shot, "The Vanishing 400." It was inconsequential, though it was pleasant sometimes. It's impossible to make a decent target out of subject matter like "Society" when the archer admits from the first the target isn't worth deflating. Cleveland Amory, socialite observer and author of "Who Killed Society?" was consultant for this show and he also appeared. Like the program itself, he had little to say—and like the program itself, he said it cleverly.

Tom Poston and other performers, including Phyllis Newman, who has undeniable comedic talents of her own, appeared in mime scenes spoofing the do's and dont's as laid down in Emily Post. One scene of a social climber at the opera was favorably reminiscent of some good oldtime silent movie funnin'. Walter Pidgeon was dignified as he narrated the flip script by John O'Toole. He was there to back up, in effect, some cleverly selected and edited film clips of "society" at work and play, mostly play. While all this was okay, obviously, the emptiness of the thing was apparent after very few minutes, because the fact could not be ignored that NBC News was trying to satirize something the network had so much as said was unimportant. *Art.*

SPRINGTIME USA
With Leon Ames, Molly Bee, Marion Morgan, Billy Strange, Harry Clark, Jack Halloran Singers, Homer Garrett Square Dancers, Glendale Symphony, Billy Liebert Orch
Producer: Bill Alcine
Director: Jim Johnson
Writer: Bill O'Hallaren
60 Mins., Sat. 6:30 p.m.
GLENDALE FEDERAL SAVINGS
KNXT, Los Angeles

A salute to spring, KNXT's auspicious "Springtime, USA" special was a musical delight, a skillfully produced hour. Quite an ambitious undertaking on the local level, "Springtime" was polished, pleasing and professional.

Leon Ames emceed with an easy, personable style and his narration knit the various components of the program together smoothly. There was a considerable range of varied and able talent on the show—Molly Bee, Marion Morgan, Billy Strange, the Jack Halloran Singers, the Glendale Symphony Orch, the Homer

(Continued on page 59)

Acad Award Show on ABC-TV Reveals A Tired, Star-Unsupported 'Oscar'

Johnny Green and his AFM-ers overtured. Wendell Corey made with the introduction with words expected from the president of the Academy of Motion Picture Arts & Sciences, a reticent Bill Miller of Price Waterhouse came into vision, and then Bob Hope red-carpeted the ABC-TV millions with, "Welcome to judgment at Santa Monica."

Thus, off-and-running, were the annual Oscar sweepstakes, a program that always has the obvious automatic values—the elements of excitement and suspense for the cinematic buffs as to who's to be accoladed for the previous year's work.

Emcee Hope held up his end well with the topical funnies: "I'm something new, a Method loser. Everybody's here tonight—everybody except George C. Scott. The show is being taped for our actors overseas." Thereafter reluctant nominee Scott was ignored. The crack about the Hollywood expatriates was obviously a "runaway" dig.

ACADEMY AWARDS
With Bob Hope as emcee
Producer for the Academy: Arthur Freed
TV producer-director Richard Dunlap
90 Mins., Monday (9), 10:30 p.m.
PROCTER & GAMBLE
ABC-TV, from Santa Monica
(Grey)

But whether they were on foreign terrain or perhaps playing living-room gin in Beverly Hills, the fact of the matter was that the stars on hand were not in sufficient number to warrant all-star-cast billing for this Civic Auditorium outing.

Present and accounted for: Eddie Albert, Fred Astaire, Carrol Baker, George Chakiris, Richard Chamberlain, Macdonald Carey, Cyd Charisse, Mary Costa, Joan Crawford, Angie Dickinson, Vincent Edwards, Anthony Franciosa, Greer Garson, George Hamilton, Rock Hudson, Glynis Johns, Shirley Jones, Gene Kelly, Shirley Knight, Jack Lemmon, Tony Martin, Dina Merrill, Paul Newman, Lee Remick, Debbie Reynolds, Rosalind Russell, Eva Marie Saint, Maxamillian Schell, Rod Taylor, Shelley Winters and Joanne Woodward.

This would be a mighty fancy lineup except consideration must be given to the number of the vet luminaries of Hollywood, including many of the nominees, who stayed away. It looked to some observers like a brushoff. The panning cameramen had trouble finding well-known faces.

Indeed, the trade generally was not so excited about Oscar this year as in past. Loew's pitched in big with press layouts but other exhibitors only sporadically engaged in the promotional push.

Monday (9) night's airer adhered to the familiar format and this is a script that's been overworked. The idea supposedly is to let the award announcements speak for themselves but with the talent present it's a pity they couldn't have been given something to do or say and thus provide an entertainment bonus. This is perhaps the nub of the complaint — the entertainment capital of the world in an hour and a half's time yielded very little in the way of original, imaginative entertainment.

The aired Oscar derby of past used to have a few sketches for a departure from the routine. These sometimes were genuine values; at least someone was trying. Then, too, there were clips from the old pictures. Marie Dressler and Wallace Beery in "Min and Bill" come to mind. Good nostalgic fun. But no more.

Arthur Freed for the Academy and Richard Dunlap as ABC producer-director put together a well-organized show, nicely timed, well backed by Green and his men. They played it straight.

Anchorman Hope happily kept the proceedings from complete dullsville, again with the topicality: "One picture got a seal of approval and the producer said, 'Where did we fail.'" And "Cleopatra"-minded Spyros Skouras in a recent address said, "Friends, Romans and countrymen, lend me."

Songs nominated were rendered live (used to be taped in advance) by Ann-Margret, Gogi Grant, Johnny Mathis, Gene Pitney and Andy Williams. The tune bits came off all right, but cinemaland's cleffers have had better years.

The Oscar show was not without, but could have done without, an appearance by a man who identifies himself as Stan Berman, "professional gate-crasher." He rushed in from the wings to give a mock award to Bob Hope and rushed out again.

It was a goofy bit which inspired Hope to adlib the program needed a doorman.

Proctor & Gamble's commercials okay and not too intrusive. But it seemed incongruous that Mrs. Bing Crosby (Kathy Grant), doing the sales pitches, needs the money. *Gene.*

CBS, NBC Fight Over Glenn, But Help Close Gap With Vital Info

By ART WOODSTONE

The tv viewing public can be thankful in yet another way for the orbital feat of Col. John H. Glenn Jr. Everytime his name comes up, or that of the National Aeronautics & Space Administration, the networks get frenetically and openly competitive so that for once the viewers can get a his toxically sound idea of how tough the tv networks can be—and usually are—on each other.

General Dynamics produced a 60-minute film on the preparations for and execution of the Glenn flight. It filled in many of the gaps that existed on tv last February, because it was able to show something that was not available at that time—the pictures of Glenn in orbit, the sounds of his heart beat, and glimpses of his reactions to critical situations occurring on reentry. It was an exciting supplement, which NBC used as supplied by GD and which CBS chose to alter significantly.

But it's not what CBS and NBC did with the film. It's what they did before this valuable visual rehash was ready for airing on Monday (9) that is at least as much of the story: NBC News quite evidently has friends in NASA and the reasons are quite simple: the NBC crew works harder on them and this—fairly or unfairly—has sometimes given that network the edge on NASA copy. ABC got openly mad at this liaison last time, CBS this time. Late last week, CBS told its affiliated stations, in effect, that NBC and NASA were playing footsy on the release date of the new film (which was in color and thus was serviceable in this particular regard to only NBC among the networks, since only NBC is presently geared to air color). Said CBS: "Before we at CBS had any notification of the existence of such film, NBC had apparently become aware . . . and assumed a release time . . . for last Tuesday (3)." (This was a week before the show was actually aired, however, since CBS was later promised

(Continued on page 59)

ABC-TV's Hollywood Special

Following NBC-TV's gambit of programming 20th-Fox feature films on Saturday nights, ABC-TV has moved into the weekend scene with a lineup of post-1948 United Artists package which opened Sunday (9) with a 24-city Trendex bang. The getaway pic, "Run Silent, Run Deep," was a marquee blockbuster with Clark Gable and Burt Lancaster in the leads and, if the NBC experience proves anything, the ABC Sunday night ratings from here on in will vary directly with the calibre of the film presentations.

The Gable-Lancaster pic mopped up a 38.0 share of audience and 21.3 rating in the 8:30 to 10:30 p.m. span, riding roughshod over CBS-TV competition of the second half-hour of the Ed Sullivan show, "GE Theatre," "Jack Benny Show" and "Candid Camera," which garnered an average 28.8 share and 16.1 rating; and over the NBC-TV lineup of "Car 54," "Bonanza" and the first half-hour of the "DuPont Show," which had an average 28.0 share of audience and 15.8 rating.

"Run Silent, Run Deep," a solid but conventional submarine story, was introed with a short trailer clip, but otherwise it was a straightforward presentation punctuated regularly with spots. Indicating SRO status was the dozen or so commercials for various products. Upcoming directly in this series are such pix as "Indian Fighter," a Kirk Douglas starrer, and "Shake Hands With the Devil," starring James Cagney.

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"BY JUPITER"
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TV FILM SYNDICATION

TV-Radio Production Centres

IN NEW YORK CITY . . .

Al Salerno is taking over the N.Y. World-Telegram radio-tv column, moving over from the city-side desk to fill the spot vacated with **Bert Burns'** shift to the National Observer as radio-tv head.

Video playwright **Dale Wasserman** to represent the Writers Guild at the annual Los Angeles confab April 28 . . . The new **Sandy Lesberg** show on WRUL, international short wave outlet, has lined up **Steve Allen, Tony Randall, Zsa Zsa Gabor, Steve Lawrence, Chubby Checker, Tina Louise** and **Kim Novak** as guests . . . **Robert Blees** named producer of "Combat," the ABC-TV hourlong series due next fall . . . **Joan Freidin,** WNEW-TV press department staffer, to Puerto Rico on business . . . N. Y. State Legislature restored an appropriation of $600,000 for educational television, not $60,000 as erratumed in last week's issue . . . ABC-TV's "Queen For A Day" hits the road in May, originating from Spokane May 14-18 and then from the Seattle Fair from May 21-25 . . . **John Affrisl** named v.p. over tv production by WCD film production outfit . . . **Robert Lewis Shayon** will write ABC-TV's one-hour special on U. S. and Russia's educational system titled "Ivan and Johnny." **Nick Webster** will direct . . . **Irve Tunick** to develop the script for ABC Films "Lanny Budd" series.

Mack Bing, of the **Garry Moore** staff, and **Mel Torme** are out to package a 13-week hotspell series with Torme fronting; the singer-actor arrives here this week to talk details with Bing . . . **Ken Englund** has sold a script to **Fred MacMurray** for the ABC-TVer "My Three Sons" . . . TV-radio thesp **Merrill E. Joels** is appearing in the Institute for Advanced Studies of Theatre Arts production of the Polish play, "The Wedding" . . . Screen Gems merchandising boss **Ed Justin** is off to London at the end of April to promote the British-Huckleberry Hound Weekly, a mag based on the U.S.-made tv cartoon character . . . **Olivia deHavilland** guesting Friday (13) on **Casper Citron's** WRFM stanza . . . **George Schafer's** Hallmark production, "Give Us Barabbas" repeats Sunday (15) on NBC-TV, with **James Daly, Dennis King, Kim Hunter, Toni Darnay** and **John Gerstad** . . . **Milton Regin** and **Thomas Howell** were named veeps of Cellomatic, a new division of Screen Gems; they were prexy and exec veep, respectively, of the audio-visual production company before SG bought it in January . . . **Bill McDaniel,** NBC Radio topper, married Mrs. Sharman K. Ellis Jr. of Scarsdale, N. Y. late last month in Arlington, Va.

National Safety Council's annual pubservice award for "exceptional service to safety" has been awarded to WNBC, WABC, WCBS, WMCA in New York City, and WHLI, Hempstead, L. I. . . . Producer **Roger Gimbel** has been named to handle the TV Guide awards show on NBC-TV, June 24 . . . Singer **Page Morton** begins a 15-minute weekly show on WOR April 21 with Tony Marvin as host and Chock Full O' Nuts coffee as sponsor . . . A composer and formerly music critic of the New York Times, **Eric Salzman,** has joined the noncommercial WBAI-FM as director of a newly-created music department . . . Mutual web, with the baseball season getting underway, is feeding a 10-minute strip at 6:05 p.m. with sports director **Van Patrick.**

Hubbell Robinson, CBS-TV senior v.p. of programs, back from a week on Coast . . . **Charles Steinberg,** CBS-TV v.p. of public information, to the Coast after a stopover at the National Assn. of Broadcasters meeting . . . **David M. Blank,** director of economic analysis for CBS, will address the Annual Forecasting Conference of the N. Y. Chapter of the American Statistical Assn. Tuesday (18) . . . Ex-newspaperman and novelist **Elliott Arnold** named story consultant for CBS-TV's "Rawhide" . . . CBS newsman **Walter Cronkite** was guest speaker at the 41st Annual Safety Conference in Boston . . . Restaurateur **Vincent Sardi Jr.,** will appear on "CBS Reports: The Taxed American," two-parter skedded for April 12 and 19 . . . CBS-TV "Brighter Day" castings: **Don Penny, Patsy Garrett, Benny Gatteys** and **Perry Ivins** . . . Vet British thesp **Trevor Howard** signed for top role with **Ingrid Bergman** in CBS-TV's 90-minute "Hedda Gabler" special set for next fall.

Dean Corse exits as station manager of WRNW, Mt. Kisco (N.Y.) to take over program directing for The Concert Network in Boston.

IN HOLLYWOOD

Eddie Pola has taken up residence in Beverly Hills but still maintains a consultant post with England's **Granada** network. This was his last stop on a global jaunt . . . A lady pulled up at a studio decked out in a full-length mink and driving a white Rolls Royce. She was **Rosemary deCamp** reporting for work on a Borax commercial. Ah, those residuals . . . Ad agency veepee **Lee Laufer** canned a hole-in-one but he got off easy. It was a cold morning and everyone ordered hot soup. At the snootier clubs they insure for $600 against an ace . . . **Alfred Seaman,** prexy of Sullivan, Stauffer, Colwell & Bayles, made a fast call on the Hollywood office, saw the warm sun streaming through and beat a hasty retreat to the outdoors . . . **Robert Q. Lewis** is billed in the downtown dailies as "the world's worst disk jockey" . . . NBC's **Mort Werner** making the rounds of the studio suppliers . . . RCA sales veepee **J. M. Williams** now ranks L. A. as the largest color set market . . . **Frank Ferrin** hauled east with two completed pilots of "Jungle Book" based on the Rudyard Kipling stories. NBC gets the first look . . . **Arthur Lubin** aired to Tokyo to look over the facilities for three segs of "Mr. Ed." Series is highly popular with the Japanese.

IN CHICAGO

Don Ansel, of the J. Walter Thompson pubrel staff and formerly with the NBC and CBS shops here, leaves soon for San Mateo, Calif. where he'll be regional market development manager for Edward Dalton Co. . . . Puppeteer **Rufus Rose** is suing WGN-TV for the rights to the name "Blue Fairy," kidshow which won a pair of Peabody Awards and introduced **Brigid Bazlen** as an actress . . . **Jack Russell** clocks his 10th anni this month as talent agent working exclusively with radio-tv performers . . . Keystone Broadcasting prexy **Sidney J. Wolf** and KBS senior veepee **E. R. (Pete) Peterson** joined the Broadcast Pioneers last week . . . WGN exec veep **Ward L. Quaal** is a candidate for the Pioneers presidency . . . **Merrill Pannitt,** editor of TV Guide, addressed the Chi Broadcast Ad Club yesterday (Tues.) on the "Chicago Style" television hearings . . . **Rudolph Ganz,** pianist-conductor-composer, will guestar on WNBQ's "Artists' Showcase" next Monday (16) . . . WIND station promo manager **Paul Lindsay** has cooked up a new audience campaign that makes "nice things happen" in certain communities with compliments of WIND. Station, for instance, has picked up the tab for 2,385 hours worth of meter parking in Elmwood Park and paid for all milk purchased in a particular supermarket one day.

IN WASHINGTON

Lew Shollenberger, ABC news and special events chief here, named to the board of trustees of the National Academy of Television Arts & Sciences. The former CBS newstaffer was a founding member of the NATAS Washington chapter and a member of its governing board . . . WRC-TV Program Manager **Wes Harris** simultaneously was tapped to fill vacancy of NATAS Board of Governors left by resignation of **Rob Deifenbach,** ex p.r. man for WRC-TV . . . **Walter Kay** becomes local sales manager and exec producer for WOOK-TV, Washington's first commercial UHFer (Channel 14) slated to go on air this summer and beamed to the Negro audience . . . WGMS reports an ascent boom in Doubleday's LP recording of Col. Glenn's orbital flight, having sold several thousands at a dollar apiece in a promotional drive . . . WTOP-

(Continued on page 56)

Me Too! WNBC (Ne WEAF)

New York.

Editor, VARIETY:

VARIETY's membership Committee responsible for making up the roster of "Radio's 40-Year Club" should trim the cat's whisker on their crystal set. I must presume that's what they used when tuning in the stations listed.

There is a little 50,000-watter here in New York that comes in loud and clear when the sun-spots aren't acting up. It's called WNBC Radio, and each day for the past 40 years more and more radio listeners seem to find 660 on the dial.

We would hate to ask all those other more fortunate stations to resign their membership in your "40-Year Club" just because we were excluded, so we are willing to hush the whole thing up with a simple acknowledgment by VARIETY that WNBC does indeed belong.

Nowhere in the fine print devoted to the subject — and VARIETY's print is the finest in the business—was there any recollection of WNBC's pioneer role in the development of Radio. Could it be that you don't recognize us because they used to call us WEAF? Maybe it's because we are wearing our air differently that you passed us up without so much as a nod.

Whatever the reason, allow me to add these vital links in the chain of events in the development of radio, lest they muffle my drum with crepe, and take away my trumpet.

First of all, please note that WNBC Radio (as WEAF) went on the air on Aug. 16, 1922, operating with 500 watts.

Second, let's take another look at the Firsts.

FIRST . . . paid radio commercial: Aug. 28, 1922; a 10-minute announcement for the Queensborough Corp. of Jackson Heights, New York.

FIRST . . . simultaneous broadcasting by wire-connected radio stations. (WEAF and WNAC, Boston), Nov. 24, 1923.

FIRST . . . broadcast of a complete concert: Philharmonic, Nov. 22, 1922.

FIRST . . . radio address by a President (Harding), June 21, 1923.

FIRST . . . broadcast of a prizefight (Willard-Firpo) July 12, 1923.

FIRST . . . broadcast on a coast-to-coast hookup (on Red Network established Oct. 14, 1923, with WEAF and WNAC, Boston) Feb. 8, 1924.

FIRST . . . broadcast from a submarine: Dec. 9, 1930.

FIRST . . . broadcast from the floor of House of Representatives, March 9, 1933.

FIRST . . . broadcast from Graf Zeppelin over Atlantic, Oct. 22, 1933.

FIRST . . . broadcast of Coronation of Pope Pius XII, March 11, 1939.

FIRST . . . broadcast from Moscow on a two-way hookup, Sept. 3, 1941.

With the above facts and references in the record, could you please put us up for membership in VARIETY's "40-Year Club?" We'd like to get in before their first golf tournament. We've got some fine golfers at WNBC, too.

Al Slep,
(Pub Mgr., WNBC & WNBC-TV)

Hartford Ditto

Hartford, Conn.

Scoured and scanned story Page 58, April 4 issue, for listing of WDRC, Connecticut's first station.

WDRC will reach 40 years in December of this year, being the first station to go on the air in Connecticut.

Know you'll correct your list.

William Crawford
(Vice President)

American Gas Buys Powell

American Gas Assn. has bought an alternate-week half-hour of the "Dick Powell Show" for the '62-'63 season. This gives the NBC-TV Tuesday hour a three-quarters sold status, with the final deal reportedly imminent in the next few days.

Reynolds Metals has an alternate week hour of the Powell show, produced out of the Four Star lot. Lennen & Newell placed the AGA biz with NBC.

Hung Up Between Nielsen and ARB, TV Reps Can Only Hope For a Split —On Other Madison Ave. Fronts

By BILL GREELEY

Spot television has recouped nicely from last year's slump, but station representatives are disturbed as never before by agencies' and advertisers' absolute worship of the numbers.

In buying availabilities, ratings are the be-all and end-all. As one rep sales chief puts it, "The hair-splitting you can't believe it. They will throw out a 37 rating that costs $50 and move to a 38 at $49. If the time buyer's calculator comes up with 2c over on your availability, you are dead."

The best you can do, says the exec, is pray that the Nielsen book and the American Research Bureau report don't match up on your stations' high-rated spots and low-rated spots. If they are split, you can go to the Nielsen agencies and sell the good Nielsen's, then go to the ARB agencies and sell the good ARB's.

Out in Chicago, a rep is dead any time he's a loser in the Nielsen's because virtually all of the top 20 ad agencies kneel at the Nielsen shrine. Reason, they say, is because with Nielsen headquartered in Chicago, agency and advertiser ranks are loaded with graduates of the giant research firm, and the on-the-job training at Numbers U. builds allegiance.

New York is different. It is split and given to change. Example: When J. Walter Thompson switched from ARB to Nielsen during the shakeup days at the agency, a buyer tucked himself in one night confident that he had bought the client the best of all possible cost-per-thousand on a six-market buy. The next morning he received a frantic call from the boss. He had been trapped overnight in the switch from one service to the other and had to haul out the calculator and work over the ARB figures that had just come in.

A rep salesman must be able to juggle those reports. Procter & Gamble recently switched from Nielsen to ARB (it is shattering to contemplate the massive miscalculations the giant soapery has, would or could make between one report and the other).

This means that Leo Burnett out in Nielsenville is a Nielsen agency, except for its P&G products, which are now ARB. Same time, Ogilvey, Benson & Mather, which recently switched from ARB to NSI, is now Nielsen, except for Lever Bros., which is ARB. And Dancer, Fitzgerald, Sample is NSI, except for P&G.

Norman, Craig & Kummel has dropped Nielsen for ARB. Remaining loyal to Nielsen in New York (at last count) are Lennen & Newell; Cunningham & Walsh; Sullivan, Stauffer, etc.; Wm. Esty; Kenyon & Eckhardt; Reach-McClinton; J. M. Mathes; Wexton; and so on.

At the ARB stand are Young & Rubicam; Ted Bates; Lambert & Feasley; LaRoche; Geyer, etc.; Guild, Bascom & Bonfigli; Papert, Koenig & Lois; Grey; McCann-Erickson; Street & Finney; and others.

As they used to say in the Army: "All together, men, by the numbers—48, 49, 50 . . ."

Good Year for Y&R

Neither thieves nor collapsing presentations could stay Young & Rubicam from hanging on to a 20-year-old client relationship as Goodyear Tire, in a splendid reburst of loyalty, left its $11,000,000 in billings with Y&R after a roving glance at a half dozen pitches from other agencies.

Besides the incumbent, those who made the Akron junket were N. W. Ayer; Benton & Bowles; Doyle, Dane Bernbach; J. Walter Thompson; Kudner; and Leo Burnett.

McCann-Erickson, which handles Goodyear international biz, did not, as reported here last week, make a full-dress presentation. Jack Tinker Assoc.'s went to the Rubber City for pitch preparations, but returned to the org's blue sky poshery never to make the grand push.

Adsville: For the first time at the agency, Kenyon & Eckhardt has promoted account supervisors to management supervisors. They are veepees Kevin Kennedy, Lee Abbott and L. Dickson Griffith. In Chicago: John J. P. Odell will join Leo Burnett agency as an account supervisor . . . Nelson C. Metcalf, a copy supervisor, and Peter Olsted, a tv copy supervisor, have joined Burnett . . . Joseph P. Greaturo, as exec director for tv, and James G. Sherman, as an exec art director, have joined Needham, Louis & Brorby . . . In Detroit: James O. Beavers has been appointed radio-tv supervisor on the Chevrolet account at Campbell-Ewald, succeeding Hugh Lukas, who was recently made manager of the radio-tv department.

London Agencies

London, April 10.

More than 500 delegates have been registered for the 29th annual conference of the Advertising Association due from May 9 to 12 . . . Labor Party's new advertising commission which is headed by Lord Reith, as former BBC topper, is to include such agency personnel as Brian Copland, research director for Hobson, Bates and Partners and Brian MacCabe, chairman of Foote, Cone and Belding . . . George Pope, chairman of the executive committee for seven years, becomes prexy of the AA for '62-'63 . . . First ad campaign from the United States Travel Service, aimed to attract Britishers to the U.S., is leaving out tv. Entire $168,000 appropriation is going on press . . . Basil Butler Agency, which tied with the American Gardner Advertising last year, underwent a name-change. Company is now Butler & Gardner Ltd . . . American foods are to be boosted by a big campaign here, Robert N. Anderson, agricultural attache, U.S. Dept. of Agriculture told London agencies First agents appointed: Richard Gill and Partners Ltd.

Tidewater Bankrolls Four 'CBS Reports' Shows

Tidewater has picked up full sponsorship of four "CBS Reports" programs starting with the April 26 telecast. Foote, Cone & Belding is the agency.

Bristol-Myers, in a saturation buy for the June 1 through July 13 period, inked for participation in six nighttime shows. The programs are "Eyewitness," "I've Got a Secret," "Twilight Zone," "Checkmate," "Password," and "Pete & Gladys."

In the web's sports department, Pabst Brewing and Melnor Industries signed for the exclusive telecast of horse racing's famed "Triple Crown"—the Kentucky Derby, Preakness, and Belmont Stakes.

Plan Japanese Locales For 3 'Mr. Ed' Stanzas

Hollywood, April 10.

Arthur Lubin leaves tomorrow (Wed.) for Tokyo to set up production plans for three "Mister Ed" television segments, starring Alan Young. Two of the films will have Japanese locales and one will be shot at a U.S. Army base next April.

In addition to Young, Connie Hines, Larry Keating and Edna Skinner will go to Japan for the productions, and also make personal appearances to plug the series. While in Japan, Lubin will make studio arrangements.

Rogosin-Roberts as TV Team

Hollywood, April 10.

Producer Joel Rogosin and actor-singer Kenny Roberts are partnered in upcoming telepix series tabbed "Blues in the Night" and a theatrical feature, tentatively titled "One for the Road."

Roberts will star in both projects, originals by Rogosin which latter would produce and possibly script.

DOW FINSTERWALD GIVES TIPS ON

how to select the proper club for each shot

how to putt out of a sand trap

hitting from an uphill lie

getting backspin with short irons

a pitch shot to an elevated green

the three-quarter shot

playing a wood out of a fairway bunker

chipping from the fringe of the green

playing the 5-iron

getting the ball back on fairway from stymied lie

the "dying ball" putting technique

getting distance off the tee

playing ball on wet grass

how not to shank a shot

using a #3 wood on a par 3 hole

how to avoid hitting "fat"

playing a ball buried in a trap

the "towel game" gimmick

a chip and run shot

how to avoid a flying right elbow

playing into a cross wind

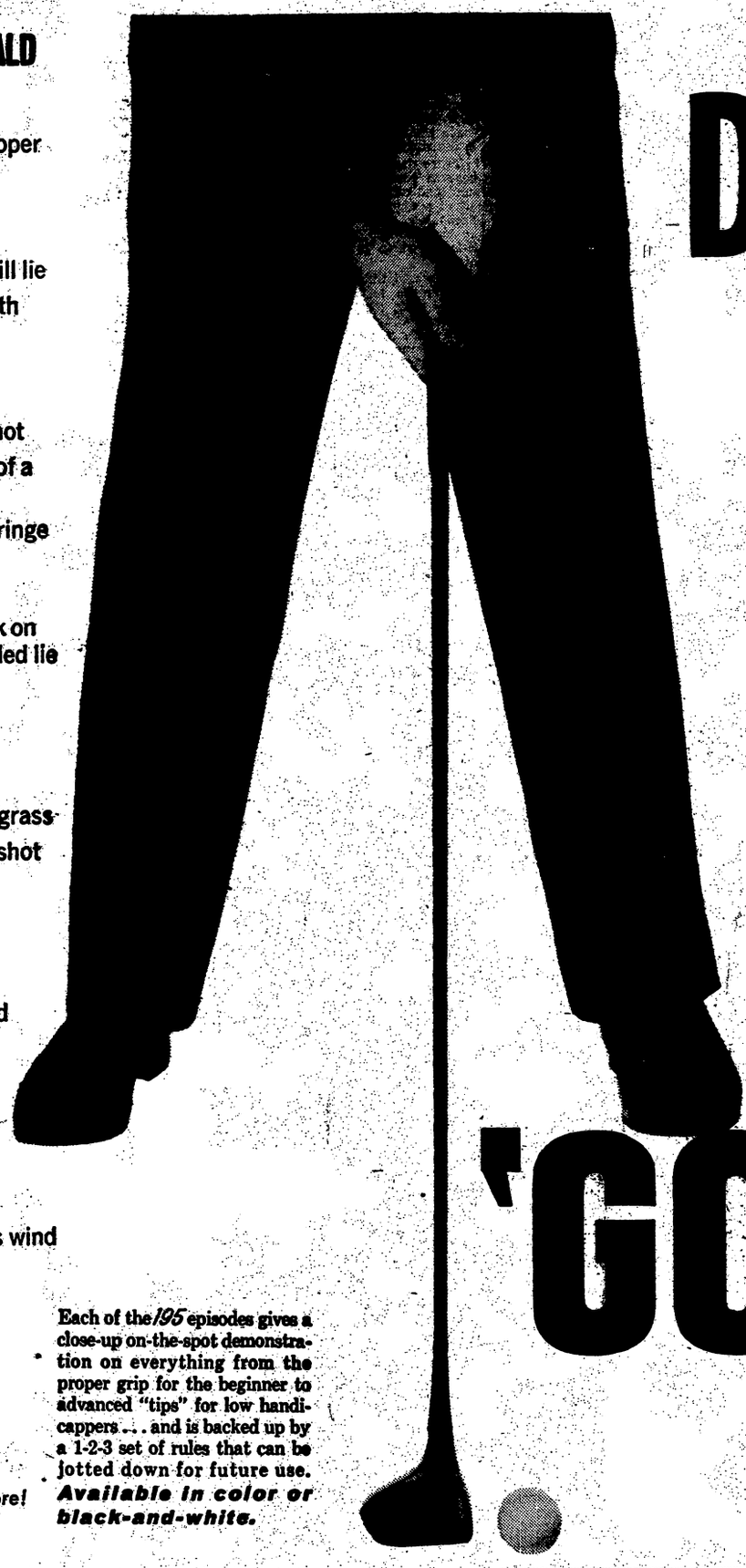
reading the green

how to correct a chronic hook

shooting down a narrow fairway

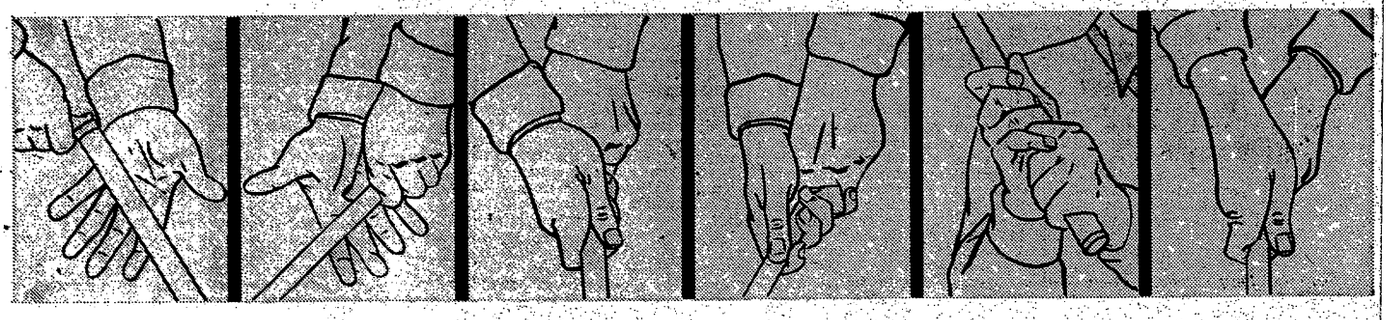
the problem of approach putting

...and a hundred more!



DOW 'GOLF

Each of the *195* episodes gives a close-up on-the-spot demonstration on everything from the proper grip for the beginner to advanced "tips" for low handicappers... and is backed up by a 1-2-3 set of rules that can be jotted down for future use. ***Available in color or black-and-white.***



NOW ON TELEVISION—LEARN HOW TO WIN WITH

FINSTERWALD

PRIZE-WINNING PRO of the 1962 MASTERS!

LET DOW FINSTERWALD HELP YOU improve your game—build audiences. Finsterwald, finalist in the 1962 Masters, has been among the top three money-makers in all golfdom since 1956—and he's only 33! 195 five-minute episodes. Can be used with local golf pro in 15-minute and half-hour shows. Each day a different "celebrity"—famous personalities—become Dow Finsterwald "pupils." For complete information and low cost in your market, phone or wire collect today.

TIP OF THE DAY'

A FEW OF THE MANY CELEBRITIES: Buddy Hackett, Kaye Ballard, Henny Youngman, Phil Foster, Betty Kean, Jackie Miles, Dick Van Dyke, Roger Maris, Johnny Desmond, Bill Skowron, Richie Guerin, Jack Dempsey, and many, many other famous names!

Leading the world in television program sales
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Mexico City • Paris • Rome • Rio de Janeiro • Sydney • and offices in principal cities in 45 countries around the world

Advertising On TV-AM: It's Like Money In The Savings and Loan

Minneapolis, April 10.

Being by very far the largest Twin Cities' non-network television and radio advertiser has paid off remarkably well for Twin City Federal Savings & Loan, one of many such associations in Minneapolis and St. Paul.

This is according to Ray W. Larson, its president.

The airlane promotion has been an important factor in elevating Twin City to its present position as one of the nation's biggest such associations, he believes.

Moreover, in the face of current heavier competition arising from commercial banks' increased dividends for savings depositors, here and elsewhere, it's doing much to keep his association's deposits rising, in his opinion.

A typical Twin City Federal Savings & Loan week will find it sponsoring 11 tv and 78 radio programs, along with a myriad of spot announcements, on local stations. This may be a record amount of broadcasting use locally for any advertiser anywhere, it's pointed out.

Larson proudly cites the fact that his association now has total resources of about $465 million, up from $451 million at the end of 1961, although the banks went to the higher dividend rates for their savings depositors on Jan. 1.

The considerable gain, thus, was made during 1962's first two months while the banks were having their initial fling with the boosted dividend rates. And Larson gives a lot of credit for the accomplishment to tv and radio.

20TH'S 1ST O'SEAS SALE WITH 'FOLLOW THE SUN'

The 20th Century-Fox hour adventure series, "Follow the Sun," which has been axed by ABC-TV after a year's run, becomes the studio's first video sale overseas. Interlingual Television Inc. has bought the package of 39 Hawaiian-based stanzas for a Japanese network, reportedly the largest hookup of Nippon stations for an hour series.

Series is slated to start late in June with dubbing by Interlingual at its Tokyo facilities. Interlingual buys on an exclusive basis from a number of producers and syndicators, including Desilu Sales, with whom the company has established sales offices throughout the Far East.

WJRZ, Newark, Names New Execs, Grabs Biz

WJRZ, Newark outlet attempting to carve the North Jersey market out of the Metropolitan New York area by emphasizing local news, personalities and events, has named two new executives and racked up some new local business. Sy Levy, assistant to the president of Golden Circle Stations which bought WJRZ from National Telefilm Assn.'s, becomes chief executive officer of the station. Appointment is in addition to his previous duties. Abe Jacobowitz, director of engineering for the group, takes a similar post with WJRZ.

New local advertisers include First Jersey Securities Corp. with a minute a day on the Elizabeth Morgan strip from 2:05 to 3 p.m., and City Federal Savings of Elizabeth on the daily five-minute Union County news show at 6:30 p.m. Latter was also sponsor on April 8 pubservice special on the problem of Jersey's commuting teen boozers who load up under neighbor New York state's easier age requirements. Show's producer was Hal Gold, Golden's pubrelations director who recently moved over after many year's flacking for the Mutual Radio web.

Wilmington, Del.—Paul Downs, salesman with WAVY radio in Norfolk, took over as general manager of WMAS here. Downs had been with WAVY since 1959.

Tulsa—Dick Wheeler, former WFAA, Dallas, newscaster, has been named news director of KOTV here. Wheeler was with WFAA for five years, and before that with stations in Stockton, Calif., Fort Worth and Tyler, Tex.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots complete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and average share of audience is furnished. Top competition and competitive ratings also are highlighted.

Chattanooga • STATIONS: WRGP, WTVC, WDEF • SURVEY DATES: OCT. 29 - NOV. 25, 61

WDEF Average Rating: 10 Average Share: 37

MONDAYS 5:00-6:30
Program: EARLY SHOW

Oct. 30 "ROAD TO MOROCCO"
Bing Crosby, Bob Hope
1942, Paramount, MCA, Repeat

Nov. 6 "AND NOW TOMORROW"
Loretta Young
1944, Paramount, MCA, 1st Run

Nov. 13 "FLEETS IN"
Dorothy Lamour
1942, Paramount, MCA, Repeat

Nov. 20 "COME TO THE STABLES"
Loretta Young
1949, 20th Fox, NTA, 1st Run

COMPETITION

PROGRAM	STATION & AVG. RATING
Alex & Elmer 5:00-6:00	WRGP 7
Wyatt Earp 6:00-6:30	WRGP 13
Bob Brundy Show 5:00-5:30	WTVC 8
3 Stooges 5:30-6:00	WTVC 9
ABC News, Edition 6:00-6:30	WTVC 8

WDEF Average Rating: 13 Average Share: 46

TUESDAYS 5:00-6:30
Program: EARLY SHOW

Oct. 31 "ROAD TO SINGAPORE"
Bing Crosby, Bob Hope
1940, Paramount, MCA, Repeat

Nov. 7 "MONSIEUR BEAUCAIRE"
Bob Hope
1946, Paramount, MCA, 1st Run

Nov. 14 "MAJOR & THE MINOR"
Ray Milland, Ginger Rogers
1942, Paramount, MCA, Repeat

Nov. 21 "ROMANCE OF ROSY RIDGE"
Van Johnson
1947, MGM, MGM-TV, Repeat

COMPETITION

PROGRAM	STATION & AVG. RATING
Alex & Elmer 5:00-6:00	WRGP 5
Wyatt Earp 6:00-6:30	WRGP 13
Bob Brundy Show 5:00-6:30	WTVC 6
3 Stooges 5:30-6:00	WTVC 7
ABC News, Edition 6:00-6:30	WTVC 8

WDEF Average Rating: 12 Average Share: 44

WEDNESDAYS 5:00-6:30
Program: EARLY SHOW

Nov. 1 "ROAD TO UTOPIA"
Bing Crosby, Bob Hope
1945, Paramount, MCA, Repeat

Nov. 8 "NOT SCHEDULED"

Nov. 15 "TAKE A LETTER DARLING"
Rosalind Russell
1942, Paramount, MCA, 1st Run

Nov. 22 "CRAZY LEGS HIRSH"
Elroy Hirsh
1953, Republic, HTS, 1st Run

COMPETITION

PROGRAM	STATION & AVG. RATING
Alex & Elmer 5:00-6:00	WRGP 5
Wyatt Earp 6:00-6:30	WRGP 16
Bob Brundy Show 5:00-5:30	WTVC 6
3 Stooges 5:30-6:00	WTVC 7
ABC News, Edition 6:00-6:30	WTVC 4

WDEF Average Rating: 14 Average Share: 48

THURSDAYS 5:00-6:30
Program: EARLY SHOW

Nov. 2 "ROAD TO ZANZIBAR"
Bing Crosby, Bob Hope
1941, Paramount, MCA, Repeat

Nov. 9 "MR. 880"
Edmund Gyan
1950, 20th Fox, NTA, 1st Run

Nov. 16 "TWO YEARS BEFORE THE MAST"
Alan Ladd
1946, Paramount, MCA, Repeat

Nov. 23 "MY FAVORITE BLONDE"
Bob Hope
1942, Paramount, MCA, Repeat

COMPETITION

PROGRAM	STATION & AVG. RATING
Alex & Elmer 5:00-6:00	WRGP 7
Home, Wyatt Earp 6:00-6:30	WRGP 10
Bob Brundy Show 5:00-5:30	WTVC 7
Stooges, Brundy 5:30-6:00	WTVC 8
ABC News, Edition 6:00-6:30	WTVC 6

WDEF Average Rating: 13 Average Share: 42

FRIDAYS 5:00-6:30
Program: EARLY SHOW

Nov. 3 "ROAD TO RIO"
Bing Crosby, Bob Hope
1947, Paramount, MCA, 1st Run

Nov. 10 "CALIFORNIA"
Ray Milland
1946, Paramount, MCA, Repeat

Nov. 17 "YELLOW SKY"
Gregory Peck
1948, 20th Fox, NTA, 1st Run

Nov. 24 "MY FAVORITE BRUNETTE"
Bob Hope
1947, Paramount, MCA, 1st Run

COMPETITION

PROGRAM	STATION & AVG. RATING
Alex & Elmer 5:00-5:30	WRGP 5
Country Music 5:30-6:00	WRGP 6
Wyatt Earp 6:00-6:30	WRGP 13
Bob Brundy Show 5:00-5:30	WTVC 12
3 Stooges 5:30-6:00	WTVC 12
ABC News, Edition 6:00-6:30	WTVC 6

WRGP Average Rating: 22 Average Share: 34

SATURDAYS 9:00-11:00
Program: SATURDAY NIGHT AT THE MOVIES

Nov. 4 "SOLDIERS OF FORTUNE"
Clarke Gable, Susan Hayward
1955, 20th Fox, NTA, 1st Run

Nov. 11 "HALLS OF MONTEZUMA"
Richard Widmark, Jack Palance
1951, 20th Fox, NTA, 1st Run

Nov. 18 "DEMETRIUS & GLADIATORS"
Victor Mature, Susan Hayward
1954, 20th Fox, NTA, 1st Run

Nov. 25 "DREAMBOAT"
Clifton Webb, Ginger Rogers
1954, 20th Fox, NTA, 1st Run

COMPETITION

PROGRAM	STATION & AVG. RATING
Lawrence Welk 9:00-10:00	WTVC 26
Fight Of Week 10:00-10:45	WTVC 11
Make That Spare 10:45-11:00	WTVC 9
Defenders 9:00-9:30	WDEF 24
Gun, Travel 9:30-10:00	WDEF 21
Gunsmoke 10:00-11:00	WDEF 28

(Continued on page 58)

Prepping for Its 40th Anni, WNAC, Boston, Recalls 1st Network Link With WEAF

Boston, April 10.

WNAC, RKO General's key of the New England Yankee Network here which is prepping for its 40th anni on July 31, has compiled some notable firsts.

Among them is the fact of the first network broadcast in the medium's history, a link between WNAC and WEAF (now WNBC), New York. At the time, Jan. 4, 1923, it was a spectacular experiment supervised by AT&T engineers. The log entry read:

"7:55 to 8 p.m. Saxophone solo by Nathan Glanz of 'Lovelight in Your Eyes.' Program to be broadcast jointly by WEAF and WNAC (the Shepard Stores, Boston) from studio WEAF. (The two stations will be connected by special long distance telephone wires of the AT&T Co.)

"Program was musical all the way with operatic arias and instrumentals. In Boston, members of the Massachusetts Bankers Assn. gathered at the Copley Plaza hotel (now the Sheraton Plaza) to listen to the program as a highlight of their annual banquet. While reception was not perfect, listeners were able to sense distinct possibilities in the idea."

WNAC had been on the air almost a year at the time of the hookup experiment, having inaugurated AM in Boston July 31, 1922, with a plant that included two studios, a control room, a clothesline antenna on the roof, and a staff of two announcers.

Winning nationwide recognition as a broadcast pioneer, the station's firsts through the years included baseball play-by-play, a 1922 Harvard game; student-faculty debate, Lowell high school, 1923, complete opera broadcast, "Boris Godounov," from the Boston Opera House, Feb. 7, 1924; major league baseball, Red Sox-Yankees, 1924; college football, Harvard-Virginia, 1924; and similar firsts in boxing, golf, hockey, wrestling, skiing, and several engineering firsts, including FM network broadcasting and daily and commercial programming.

Another first was established by the Yankee Network News Service with the broadcast of editorials. Written by Leland Bickford and aired for two years, the editorials became the basis of the so-called Mayflower Case that brought about FCC acknowledgement of broadcast opinion.

Having won the right for all stations, WNAC and the Yankee web now don't editorialize.

CHI'S 'BIG BAND BASH' VIA RADIO MARATHON

Chicago, April 10.

WIND, Chi AMer, is broadcasting 30 continuous hours of the big band music of the '30s and '40s beginning today (Tues.) at 6 p.m. and continuing until midnight tomorrow. Station calls the one-shot show "Big Band Bash."

Program director Guy Harris said there seems to be a "reservoir of nostalgia about the big band era." WIND had previously run a 30-hour marathon of million-seller records.

Keld to Coordinate All Sales for MGM-TV

Herman Keld has been upped into a new post of sales coordinator for MGM-TV. In his new job, he'll be responsible for coordinating and planning marketing strategy on all feature films, syndicated shows and network program sales.

Previously with NBC, Keld has been assistant to Ronald Carroll, director of research for MGM, for the past two years.

'GULLIVER' AS REVUE PILOT

"Gulliver," a comedy series created and written by Jerry Layton and Bob Corcoran has been slated for pilot production by Revue. Show will be based in a fictional children's home.

Layton and Corcoran also have other video series in the blueprint stages, including "Spirits of '76," a comedy-fantasy, being repped by MCA, and "Dunn—and Howe!" another comedy dealing with the misadventures of a couple of young promoters.

Breakup 'Minow & Collins' Act

Continued from page 54

Government, viz, that both have their critics but still the intense loyalty of the American people—and pledging himself to secure the freedom of broadcasting against any and all threatened encroachments by the FCC.

This cheered many an NAB-er who was left disheartened at last year's convention, but more important it dissolved the resentment against Collins that had started to spread before last week's conclave got underway. What the gentle-spoken, big-stick-wielding former governor of Florida had to say came a year late but still in time to inspire, and give a sense of unity to, nearly 3,000 broadcasters who made it the biggest NAB turnout of all time.

As for Minow, he had not drastically changed his tune from a year ago, although it might have seemed so from his lower key presentation. Minow recalled the "promises" he had made in his NAB debut and matched them against his commission's performance over the past twelvemonth—and it was an impressive list of promises made and kept, indeed.

Minow Satisfied

The FCC chairman seemed satisfied, and even acknowledged that television had improved significantly since his last convention address, one reason why his words this time sat more amiably on NAB ears. His more sanguine view of video prompted a broadcast wag to quip, "Now we only have a half-vast wasteland." It got a big laugh, of course, but there's more than a germ of truth in it if taken as a measurement of industry progress under Minow's watchful (and sometimes raised) eye.

Apart from tangible deeds performed in the Minow-haunted past year, there was ample evidence at the convention that "minowism" has become a state of mind. It showed best, perhaps, in the fact that for the first time in many a year the NAB conclave was no meeting of smug fat-cats but, instead, of concerned broadcasters struggling with the problem of how to serve the "public interest, convenience and necessity" at a businessman's profit. It showed too in the enlivened FCC panel discussion that wrapped up the convention agenda, playing to a capacity house in the Conrad Hilton Grand Ballroom and bringing troubled questions from the floor and, whenever possible, consoling answers from the dais.

The FCC panel acquitted itself not as a "heavy," arbitrary government agency but as a reasonable one quite divorced from the political tug-of-war. There is no question but that chairman Minow made some new friends and admirers for the industry this year, even with his harsh words for the current state of radio.

If the whistle-and-bleat radio entrepeneurs took his address as a declaration of war (and well they might, since the implication was clear that if not now, eventually the FCC would have to crack down) and privately booed Minow for it, the more responsible radio broadcasters who have been trying to keep the medium vital and culturally meaningful blessed him for the speech. For a good many of them fear that the licensees who are living by the laws of the jungle will eventually destroy the listenability of AM and ruin it as a commercial medium. Some actually want Minow to wage war.

After their philosophical differences, Minow and Collins concurred on a practical suggestion by the former that a shirtsleeves session be held between the FCC and representative broadcasters to examine the current problems in radio. The NAB board put it in the form of a resolution before the convention ended.

Retrospectively, the Minow-Collins two-act was probably a good thing for broadcasting while it lasted, but for the sake of NAB it broke up just in time. Broadcasters will be lighter of heart this year.

TV Commercial Prices Up 15% in W. Germany

Berlin, April 10.

The prices for commercials in West Germany's television have gone up remarkably within recent months. Sixty second plugs spread over all W-Germany's (W-Berlin included) stations now amount to 54,300 D-Marks ($13,575), that's an increase of more than 15% over last year.

Here what the different stations ask for 60 seconds:

West German Tele. (Cologne)	$5,500
North German Tele. (Hamburg)	2,500
Southwest German Tele. (Baden-Baden)	1,700
Bavarian Tele. (Munich)	1,300
Hessian Tele. (Frankfurt)	1,050
Berlin (West) Tele.	900
Saar Tele. (Saarbruecken)	625

CBC in Non-Exclusive Bid for Football Classic

Toronto, April 10.

Two separate bids for the tv rights to the 1962 Grey Cup game, annual Canadian football classic between the east and the west, were submitted by the Canadian Broadcasting Corp. to Sydney Halter, commissioner of the Canadian Football League.

First bid asked the League to consider making the rights available on a non-exclusive basis to more than one bidder; second offer was for rights to exclusive coverage. H. G. Walker, CBC g.m., said that the League's acceptance of the bid for non-exclusive coverage would mean that the Grey Cup game would be available to all tv viewers in Canada over the CBC's English and French networks that the League would still be free to award similar non-exclusive rights to another bidder.

Houston—A group of Dallas oil and investment men plan to launch a UHF-TV station here on Channel 23. They would have studios in the new Humble Bldg. with antenna atop the tallest structure in the city. Major owners are Sam and Louis Dorfman, J. H. and Roland Bond Jr., Barron Ulmer Kidd, all oilmen, investment broker R. B. Caldwell, S. M. Zimmerman of Electron Corp. and Ft. Worth Capital Corp.

Japanese Fiscal Straitjacket On TV Blocks Coin for More Show Imports

Tokyo, April 10.

In view of Japan's decreased foreign exchange balance, no additional liberalization of the tv import policy is expected for fiscal 1962, which began April 1. This, despite fact that the Governmental Japan Broadcasting Corp. (NHK) and the commercial stations were seeking boosts of as much as 10 to 15%. Telefilms imported on quota for serial films will again be required to have key cities of Tokyo and Osaka in their distribution with each station in those cities limited to spendings of $8,000 per week.

No ceiling will be imposed under global quotas, except, of course, that spendings be kept within individual annual station allocations, which are expected to be $184,800 for NHK, $33,000 for each Tokyo commercial station, $25,200 for each Osaka commercial station, $14,200 for Nagoya stations, $11,200 for Fukuoka stations, $8,400 for Sapporo stations and $4,200 for others. Color telefilms and feature-length documentaries, including sports programs, will be considered on case-by-case basis with view toward balance of allocation of applying station.

Int'l Television Fair To Be Staged in France

An international television program and equipment fair will be held in the "Palais des Congres Internationaux" at Lyons, France, from Sept. 10-19.

Event will be organized by the Lyons International Fair with the technical cooperation of the Radio-diffusion - Television Fraicaise (RTF). The U. S. contact is Henri Goldgran of International Entertainment Productions.

Dub Rogers Loses in Tex.

Lubbock, Tex., April 10.

W. D. (Dub) Rogers, former chief of the television board of the National Assn. of Broadcasters, was defeated in a close race for mayor of Lubbock, Tex.

Rogers, who recently disposed of his broadcasting interests in Texas, received 7,187 votes, to 8,664 for Jack F. Strong, owner of a Lubbock transfer and storage firm.

Available for the first time on film as well as videotape!

• "DIVORCE COURT" has been successfully proven in the majority of all major U. S. Markets for three years. Advertisers are buying *this program* — not a time period. It is currently attracting more participation advertisers than any other syndicated program.* Your station can now reap the same rating benefits and financial profits from this series of 130 one-hour programs.

*Check your rep

• *Dollars and sense prompted these stations to renew contracts for* **multiple** *runs of "Divorce Court". They — and many more — have bought because "Divorce Court" sells:*

KPRC-TV	Houston	WTVJ	Miami
WPIX	New York	WITI-TV	Milwaukee
WAGA-TV	Atlanta	WCCO-TV	Minneapolis
WGN-TV	Chicago	KCRA-TV	Sacramento
WJW-TV	Cleveland	KCPX-TV	Salt Lake City
WJBK-TV	Detroit	KRON-TV	San Francisco
KTVT	Fort Worth / Dallas	WTTV	Indianapolis
		WTVN-TV	Columbus
KGMB-TV	Honolulu	WKRC-TV	Cincinnati
KTTV	Los Angeles		

"DIVORCE COURT"—LOOK AT THE RECORD:

Chicago Daytime Strip 2:30-3:30 pm Mon-Fri	**WGN-TV** against three network O&O's tops every station substantially in metro rating, homes, men and women viewers.
Cleveland Daytime Strip 1:00-2:00 pm Mon-Fri	**WJW-TV** jumps from third place to FIRST in one month. Rating triples.
Miami Daytime Strip 9:30-10:30 am Mon-Fri	**WTVJ** triples rating in first month. Home tune-in quadrupled.
Detroit—Evening 7:00-8:00 pm Thurs	Increases station rating 10 points; **WJBK-TV** tops women's audience in market.
Baltimore—Evening 6:00-7:00 pm Sat	Average one-hour rating more than doubles any other station. **WMAR-TV** tops every station in audience composition and homes.
Sacramento—Evening 5:00-6:00 pm Sat	**KCRA-TV** tops every station in metro rating, homes, men and women viewers.
San Francisco—Evening	On second runs, **KRON-TV**'s metro rating, men and women audience almost equal to three other stations combined in each quarter hour.
Buffalo**—Evening 6:00-7:00 pm Sun	Jumps station rating 11 points from previous quarter hour; **WGR-TV** averages top rating for the hour.

**ARB—Nov '61
ARB—Jan '61

NEW YORK—500 Park Avenue—PLaza 2-7525
CHICAGO—CEntral 6-3863
ATLANTA—876-8500
LOS ANGELES—DUnkirk 3-4691

From The Production Centres

Continued from page 51

TV is launching this month a series on "Medical Self-Help" in its "Classroom 9" teach-vee slot. Produced in cooperation with local medicos, civil defense and other government authorities, it'll deal with do-it-yourself medicine of the variety that may come in handy in event of nuclear attack.

IN LONDON . . .

J. E. F. Voss elevates to superindendent engineer of BBC-TV . . . Tony Soper quit the Corporation's natural history unit to form his own nature film company . . . Third and final series of "Maigret" got under way. Star is Rupert Davies . . . Applications by Granada-TV and Tyne-Tees-TV to cover the court of a local by-election were rejected by the local authorities on ground of insufficient space in counting hall . . . Ulster-TV's locally-produced vidshow, "With Fiddle and a Flute," is to be mounted as a stage presentation . . . Westward-TV has set a program especially for cripples, called "Hand Crafts". . . TV actor David Easer named as prospective Labor Party candidate for Bury and Radcliffe in Lancashire. He is also a journalist and retired lawyer . . . TV Wales & West sparked a two-day training shot for 70 young clergy, ministers and priests as part of their post-ordination training . . . Stephen W. Parkinson is new ATV press and public relations topper.

IN BOSTON . . .

WBZ area vicepresident W. C. Swartley reelected veep of NAB's Assn. for Professional Broadcasting Information . . . WBZ-TV adsales promosh manager Dean Winther addressing Lynn Rotary on "Future of TV in New England". . . Ted Kavanau, producer-director for New York's UHF Channel 31, joined WBZ-TV as producer-director of pub-affairs programs . . . WJAR-TV, Providence, inaugurating series of programs based on tour of Brazil by Fred Griffiths, program manager; first deals with new capital, Brasilia . . . Dave Mohr, WJAR news director, received UPI's certificate of merit for excellence in local news coverage for the station . . within scope and interest Massachusetts Council of Churches". . . Phyl Doherty, press director WNAC-TV hosted a reception for station's new personnel: Al Kern, advertising and promotion director; Leif Jensen, late newscaster; and George W. Cyr, program director . . . WNAC inked "Q-Tips" for heavy 14 week campaign . . . WNAC-TV's "Expedition Boston" series turning to Boston culture in "The Lively Arts," featuring interviews with leaders in art, music and drama, Wednesday (18), 8:30-9 . . . Carl deSuze, WBZ radio personality, honored at special party by 600 guests on 20 years with the station.

IN MEXICO CITY . . .

During recent visit here Bing Crosby drove tv boys to despair, not even permitting newsreel shots, alleging his contract expressly forbids his appearances on foreign channels in any form whatsoever . . . American tv producers eyeing Mexico as possible production center for episodics if they can obtain official guarantees that they will not be "exploited," with this chiefly meaning hiked pay scales for talent and technicians; they also request freedom from Mexican censorship . . . American episodics no longer have clear field in Mexico with major influx of French, Italian and British shows of "non-violent" sort, with new contracts for American episodics favoring such shows as "Mr. Ed," "Hawaiian Intrigue," "Adventures of William Tell," etc. . . . Mexican program chiefs would like to import European stars to hypo interest in live programming. However, high fees asked for services by foreign talent stymies local channels: for example, Caterina Valente asked $2,000 per program and Sarita Montiel who not so many years back was happy to work for $18 a day but now asks $2,500 for tv work and stipulates her husband, a pianist, must also be hired at a stiff fee . . . This city to have a special confidential radio news service, sold by subscription at $45 a month (for apparatus and reception rights), transmitted over high frequency. Subscription list limited to 1,000 and allegedly oversubscribed, chiefly by high government officials who want to have inside word on Wall Street, international developments, business tips, etc. . . . "The Chabelo Hour" is telecasting every day over channel 5, with this first juvenile newsreel in Mexico, staffed by 25 public school age kids from 10 to 14 . . . Mexico cementing interchange of programs and talent with neighbors to south with Rene Anselmo and Aurelio Peres (latter manager of channel 4) dickering exchange pact with Buenos Aires stations and similar deals upcoming from Brazil, Peru, etc. . . . Exchange program extending to radio broadcasting too, with first deal with Radio Panamericana de Lima and Mexico's Radio Cadena Nacional, with this concentrating on exchange of musical platters, interview and comedy type shows

IN TORONTO .

Igor Stravinsky has chosen the CBC Symphony to present preem of his "A Sermon, a Narrative and the Prayer" on April 29, with Stravinsky conducting . . . Earl Wrightsen skedded to make another appearance on the "Juliette Show," which gets the full CBC-TV treatment on the trans-Canada web . . . Larry Henderson back from Algiers.

Bob Christie plays the name-role again in Tommy Tweed's "The Brass Pounder of Illinois" in the CBC-TV "Festival" series on May 7 . . . Dennis Whitaker, radio chief, new veepee of O'Keefe Brewing Co. . . . Wally Koster to succeed this summer for singing chores on "The Tommy Common Show" on CBC radio network.

IN MILWAUKEE . . .

WTMJ-TV, has been reprising Irv Kupcinet's "At Random" (Chicago based) Saturday nights after Saturday Night Theatre . . . WTMJ-TV telecast two "Special Report," programs recently, one covering filmed interviews with Braves players, coaches and background stuff-the other "Special Report: "After Taxes—Reaction to Revision," an in-depth film review of Wisconsin's new withholding and sales tax law. Wayne J. Painter, who ankled WFRV-TV, Green Bay, now WISN-TV's merchandising director and Robert L. Meyer, Milwaukee adman, named station's promotion-publicity director . . . Brian O'Doherty, hosts WMVS-TV's "Invitation to Art" program on WMVS-TV . . . John Kerr, starring in "Teahouse of the August Moon," at Ray Boyle's Swan Theatre, has co-hosted "Star Time," on WRIT, with Lee Rothman, program director . . . Roger LeGrand, general manager, WITI-TV, scheduling series documentary "Perspective on Greatness," in prime evening time spots, once monthly, in a public affairs gesture. Carl Zimmerman, WITI-TV director of news & public affairs, hosts the "in-depth" portraits of history's notables. Kickoff-off Sunday (15) is on Douglas MacArthur . . . Corp. sponsoring "Perspective on Greatness," in Milwaukee area . . . WFMR programmed recorded Dorothy Britton's "Japanese Sketches," during April, with disks showcasing orthodox Japanese instruments.

IN PHILADELPHIA . . .

WCAU-TV videotaped Eugene Ormandy's "Sound of America," an hour-long session of music by American composers, with baritone William Warfield and pianist John Browing as soloists. Concert will be this country's contribution to international exchange program by CBS-owned tv stations . . . Ralph Cellier, doing interview stanza for WHYY-FM . . . William Prince, of "Young Dr. Malone," was written out of town in role for several weeks to permit appearances here in stage tryout of "Venus at Large," in which he costars . . . Ted Douglas, sales exec for ABC radio network, will address regular meeting Philadelphia Chapter, American Women in Radio & TV, at Sheraton, April 17 . . . Anthony DeLuca, music librarian at WFIL for last six years, has been named music director of station's AM and FM outlets . . . WFIL-TV's Dick Clark becomes a (Camden, N.J.) franchise holder in the Steer-In chain of drive-in restaurants (13) . . . National Conference of Christians & Jews has awarded its mass media "brotherhood certificate" to WCAU-TV for its juvenile delinquency documentary, "Demons in the Streets" . . . Mayor James H. J. Tate headed huge civic turnout at luncheon in Poor Richard Club (5) honoring Frank Ford, retiring broadcaster who conducted WPEN late-night, controversial interview show for six years . . . Pixanne, WCAU-TV small fry personality, guests at opening of Children's Zoo, April 15 . . . WRCV radio, NBC o&o outlet, has received the National Safety Council's Public Interest Award for exceptional service to safety, the only Philadelphia station so honored.

IN DETROIT

WWJ and WWJ-TV were named winners of the 1962 National Safety Council Public Interest Awards for the 14th consecutive year . . . Douglass L. Alligood, former merchandising and administrative assistant to the general manager of WCHB, has joined the Detroit staff of BBDO as a marketing account representative and media specialist . . . Rep. John Dingell (D-Mich.) will appear on WJR's "Sunday Supplement" with Frank Tomlinson, WJR news editor, doing the interviewing . . . WCHB has landed a 26-week contract for sponsorship of two five-minute newscasts five days a week by Pepsi-Cola through BBDO.

IN PITTSBURGH . . .

"PM" and "Queen for a Day" people in town to look over Auditorium for possible remote. Last time "Queen" was here was when it was on radio. Riot followed by over 7,000 women who got their money back from sponsor, Philip Morris. Late Ralph Harrison, who promoted the show, successfully kept all the tax money because he claimed that the tax was never paid since the customers got all their money back . . . Three WIIC religious specials are being syndicated nationally by Irving Lesser. The three productions, "Why Is a Nun," "The Sign of a Priest" and "Divided We Stand" were produced by Ray Stewart, station director of public affairs . . . John Reed King has added a second news strip on KDKA. He will report at 8:30 for Thrift Drug Monday through Saturday. He also does a noon broadcast thrice weekly, in addition to his tv show . . . Dominic Quinn, KDKA program manager, speaks before the Citizens for Decent Literature today (Wed.), using material recorded for the station's series on pornography last year . . . Pie Traynor, a member of baseball's Hall of Fame and sports director at KQV, threw out the first ball yesterday (Tues.) at the opening of Pirate baseball season . . . Two KQV secretaries announced wedding plans. Patti Lange will be married to Dick Drury, former station manager now at WIL, St. Louis. Nancie Ann Fairley will exchange vows with Michael Dunn, clinical psychologist at Woodville Hospital here . . . Director Harlan Singer moved to WTAE from WFBG-TV, Altoona, replacing John Vince who joined USIA. Frances Smith new production assistant for Joan Connelly show on WTAE.

IN SAN FRANCISCO . . .

Ben Draper, producer of "Science in Action," departs Friday (16) for month in Ireland, England and France, seeking subjects for decade-old series. He'll also work on special project, one-hour show entitled "The Word Encompassed" on Sir Francis Drake's 1577-1580 voyage around globe. Show's scheduled for 1963 production . . . KEWB added Irv Phillips, ex-KYA, Frisco, and ex-KDAY, L.A., general manager, to sales staff, along with ad man Sonny Mitchell. Added to programming were Don French, Larry Mitchell and Patricia Rogers . . . KRON's promotion department, headed by Dick Robertson, was pushed out of Chronicle building by need for space, wound up across the street in Pickwick Hotel . . . KGO says Chan Meley wasn't axed, simply moved out of sales research into a program co-ordinator's spot.

IN SEATTLE . . .

Mrs. A. Scott Bullitt, chairman of the board of the King Broadcasting Co., has been elected president of the U. of Washington Board of Regents. She has been a member of the Board since 1958 . . . KOMO Radio will carry broadcasts of 154 games of the Seattle Rainiers in the Pacific Coast baseball league. Marks fourth consecutive year KOMO has done so. Keith Jackson and Lee Deallet will handle play-by-play chores . . . Don McCune, "Captain Puget" on KOMO-TV, has been chosen by Alaska Governor William Egan to narrate film segment to be used in Alaska exhibit at the World's Fair. McCune formerly worked in radio in Alaska . . . KING-TV's "Community Workshop" wil telecast a one hour program on interior decorating techniques April 22, in conjunction with national meeting of the American Institute of Interior Designers in Seattle . . . The Seattle chapter of the Academy of Television Arts & Sciences will hold a meeting with local community leaders to get first hand opinions and ideas on television's performance.

IN MINNEAPOLIS .

Statewide survey indicates 863,052 Minnesota homes now have tv sets. Ten years ago there were only 51,420 sets in state . . . Twin Cities' commercial tv and radio stations are helping KTCA-TV, the Minneapolis-St. Paul educational video station, in latter's current drive for funds to develop six-state educational tv network. Fund drive will also help for addition of an ultra high frequency channel this fall and for development of a tv junior college. A score of the commercial stations' personalities have been enlisted to make appeals over the air for donations to the KTCA-TV fund . . . Back home after touring Middle East, James Grant, WTCN-TV and Radio public service director, reports that radio continues to top tv in importance throughout that part of the world. He said that tv is gaining status rapidly, however, and that the tv industry is developing "with an intensity that is almost frightening." Grant said introduction of tv in Israel and Jordan, only Middle East countries which don't have video, seems certain within the next year . . . C. B. Clarke, former WDGY general manager, named v.p. and g.m. of WMIN . . . Kid show personalities Clancy the Cop of WCCO-TV and Captain Ken of KMSP-TV to make stage appearances this weekend at Homewood Theatre. Showhouse which is reopening Friday (13) will offer vaudfilm . . . Vocal-instrumental group Four Saints promoting its recordings through sponsorship of Ed Hinshaw show on KSTP. Weekly deejay show will be sponsored by the Saints for 13 weeks.

IN DALLAS . . .

Bob Breck, radio-tv editor of the Dallas Times Herald, had role of Tuesday Weld's stepfather in "Love Is a Skinny Kid" segment of "Route 66" filmed near here . . . Bandleader Ted Weems, local resident, picked up a "Broadcast Pioneers" award from the National Association of Broadcasters convention in Chicago last week . . . Evelyn Oppenheimer, KRLD book reviewer, has her own book, "Book Reviewing for An Audience," in bookstores this month . . . Claude C. Cox left the KRLD-TV news department to become assistant publicity director at Six Flags Over Texas, amusements park . . . H. L. Hunt, local oil man, now sponsoring "Lifeline" on WFAA-TV and 25 other tv stations. It's a five minute, five days per week commentary. He also sponsors "Lifeline" as a 15-minute, seven days per week radio program over 280 stations in the U.S. . . . Paul Girard joined KVIL as commercial manager.

Radio Review

SPORTS-A-RAMA
With Red Barber, Ralph Houk, Fred Hutchinson, Roger Maris, Frank Robinson, Walt Alston, Bob Scheffing
Producer: James M. Deisz
20 Mins., Fri. (6), 7:10 p.m.
GABRIEL SHOCK ABSORBER
CBS (tape)
(Gray & Rogers)

First of six once-a-month sessions spotlighting a seasonally topical sport launched, naturally, with a retrospective and a prognosis of the major league baseball sweepstakes. With vet sportscaster Red Barber just lobbing them over, the result was strictly a familiar fungo that would have been of prime interest to only the diamond devotee.

There was the usual taciturnity of opinion, and the traditional clean-cut modesty of the athlete. Yankee skipper Ralph Houk, convincing none of the grandstand strategists, placed no bets on the '62 pennant race. It was more believable when Fred Hutchinson, Cincinnati manager, figured his league for a six-team fight. The respective most valuable players—Roger Maris of the Yanks and Frank Robinson of Cincy—fielded some easy taps, Maris allowing he probably wouldn't duplicate his record homer count of last year, and Robinson noting that it should be a good season for National League hitters because the pitching is now spread more thinly over 10 clubs.

From the '61 runnerups, Bob Scheffing of the Tigers spoke of Detroit's improved strength but shied from prediction; ditto Walt Alston of the L. A. Dodgers, who echoed Hutchinson about a tough tussle for the NL flag. About the only provocative comment was Hutchinson's pick of Cincy's Vada Pinson over Willie Mays, the key consideration being the former's youth. Withal, it was the usual q-and-a pre season waltz. *Pit.*

KOIL

Continued from page 43

advocates, and its entertainment programming would be based upon the number of phone calls we receive."

Burden added that his D.C. legal rep, Marcus Cohn, advised him that KOIL board of directors "are the ones who are to make the final decision as to what serves the public interest and I should not abdicate that responsibility to the Victorian Anthony Comstocks of the community.

Among pix whose blurbs Bogan objected to were "Eve Of The Apple," "Career Girls on a Holiday," "The Shirt Off Her Back," and "Lucky Pierre."

Burden said the same films have played in Washington, and "I am sure that members of the commission staff and the commissioners themselves have had an opportunity to see such pictures and to decide for themselves whether they are 'suggestive and immoral.'"

Burden denied Bogan's allegation that KOIL shaped its programming for the teen audience.

Never Say Die

Continued from page 43

reflecting the resilience of syndie houses, are these:

Ziv-UA, which has streamlined its sales organization, is in the first-run field to stay. With fewer men in the field and with network schedules still tight, Ziv-UA probably will pare down the number of its first-run entries at this point. It just will take longer to get the maximum market spread on a series. Nevertheless, Ziv-UA can be counted on for a continuing flow of first-run product.

Seven Arts Associated, as well as Desilu, is diversifying its product lineup. In the case of Seven Arts Associated, the hourlong Boston Symphony series of concert specials has been added to its portfolio. Desilu has taken on theatricals, cartoons and shorts to its off-network catalog.

In short, there's a growing flexibility to live with current market conditions.

Foreign TV Reviews

Continued from page 44

manded attention instead of angling for it.

She was efficiently supported by an above-average bill. Gary Miller's rhythmic pipes, aired earlier on, made a good contrast, although the boy still tended to overplay the assurance and poise, coming out smug. But he won acceptance with a couple of lazy ballads, closing with his recent waxing, "If You Were the Only Girl in the World," an oldie which kept its flavor and found the theatre audience joining in the chorus.

The brilliant ventriloquism of Arthur Worsley, who let his dummy insult him to good effect, made a fine yock-raising interlude, and the Barantons, a couple of dolls who lie flat and propel balls and tables with their feet, launched the show agreeably.

A group of Scottish dancers were presumably hired to replace the strikebound chorus-line and could have been better placed to do it. Norman Vaughan emceed jovially, although his nervous act almost became the real thing during the "Beat the Clock" session, which he speeded up to dizzy and almost disastrous results. Jack Parnell's band backing was crisp, and Francis Essex directed adroitly. *Otta.*

Studio 4

With its emphasis on narrative, mainly adapted from novels, "Studio 4" has developed into a neat drama skein, with a ready welcome in the old BBC-TV Maigret spot. "North Flight" was dramatized from W. D. Pereira's book by Christoper Williams, and it proved an intriguing, if stereotyped, exercise in the thriller vein, complete with blonde spy and court-of-inquiry.

Idea was that a foreign government instituted an inquest on the British plane they'd imported, for five of them had crashed in odd circumstances. Mechanic Bill Lane (Kenneth Cope) was sent by his fuel-pump firm to represent them, and found himself involved in high-power politics. The powerful Wand Corporation, angling for a further contract, were determined not to be blamed for any structural defect. Another engineer was cunning enough to escape responsibility. Bill was blackmailed into confessing his own firm's liability, by being photographed in a little amorous wrestling with the planted blonde.

The plot skilfully interwove the strands of diplomatic maneuver and Lane's personal ignorance. Dialog was crunchy, and James McTaggart insured a well-aimed and brisk production. Kenneth Cope was suitably common-man in the lead, and familiar types were filled adequately by Avril Alrich, Harry Walker, and Robert James. *Otta.*

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Abortion Episode

Continued from page 34

ganization, made moves to strengthen its regularity arm over web programming. The CBS-TV position on possible NAB screening of "The Benefactor," in light of the NAB moves in Chicago, sheds light on the intra-industry struggle.

The NAB, in another hassle, did request a screening. That hassle involved the now defunct "Bus Stop" series on ABC-TV, the controversial episode in question being "The Lion Walks Among Us," starring Fabian.

CBS-TV, prior to the April 28 telecast, 8:30 to 9:30, will broadcast the "Benefactor" on closed circuit to its affils. The closed circuit telecast will be at least a week ahead of the scheduled air date. No affil as yet has notified the network that it does not intend to telecast the episode. Usually 176 affils carry "The Defenders" series.

Episode at issue deals with the medical, social and criminal aspects of abortion. Plot lines find a dedicated, veteran physician arrested as an abortionist; he tells his court-appointed attorneys that he is interested only in airing his views in court in an effort to shed light on a vital social problem. It is understood that during his trial the physician is depicted as a crusader for legalized abortion.

ABC-TV Sales

Continued from page 35

shown exceptional sales power. "Our Man Higgins" is SRO between Pontiac and American Tobacco buys while "Going My Way" has been bought on alternate half-hour basis by American Tobacco and Miles Labs. Negotiations are currently underway for the remaining half-hours with two other advertisers who were shown the pilot last week.

Tom Moore, who recently took over the ABC-TV reins, said the web was trying to sell the key evening shows on an alternate sponsorship basis wherever possible since that only involves an additional half-minute commitment over the participating minute plug. However, many of the new shows, which are more difficult to sell, will be sold by the minute. In this category are such shows as "Stoney Burke," "Combat," "Gallant Men" and "Circus-By-The-Sea."

As for ABC-TV's feature films on Sunday nights, the web has sewed up sales on 8 of the available 12 minutes to date. That is precisely the sales status of NBC-TV's Saturday night films for next season.

Hammer Inks Merrill For Opera With Puppets

Jerry Hammer, producer of ABC-TV's "Camouflage" daytime show, has inked Metropera star Robert Merrill for a new tv series, tentatively titled "Miniature Operas."

Format call for Merrill to host hourlong reenactments of the standard operas by a German marionnette company. Plan is to originate the shows from Chicago.

Canada Lends Assist On Ghana's 14-Station Government TV System

Ottawa, April 10.

A firm of Canadian consulting engineers has designed Ghana's forthcoming 14-station government tv system, which will have a reversible network connecting the major cities with its herve centre in Accra. Canada has also lent a pair of Canadian Broadcasting Corp. men as technical and programming advisers to the web, whose teeoff date is not yet set. Neighboring Nigeria, much larger, has had tv for several years.

N. J. Pappas & Associates of Montreal made a bid in '59 and its prexy flew to Ghana to o.o. the situation. Station sites are all selected. Buildings had to be designed to withstand earthquakes and a special water chilling system planned because Accra's cold water is still too warm for processing film. Buildings in rural areas are being built on stilts—to improve ventilation as well as because of insects and reptiles. Because of the scarcity of electric power in some regions, all stations will generate their own.

The tech-program advisers are C. W. Harvison of Winipeg (son of Royal Canadian Mounted Police commissioner C. W. Harvison) and Frank Goodship of Vancouver. Former, a technical expert, has been with CBC since '52; latter, a producer, since '54.

Wilson's CBC Slot

Toronto, April 10.

Albert Wilson has been named director of information services of the Canadian Broadcasting Corp., replacing William Armstrong, who has been appointed secretary of the Commonwealth Broadcasting Conference.

Wilson was a gunner with the Royal Canadian Air Force during World War II, flying with a bomber command from Britain before taking on RCAF press work.

CBS' 'Capitol Cloakroom' Marks 15th Year On Air As Showcase for Solons

Washington, April 10.

CBS' "Capitol Cloakroom" has had its daggers.

The longrunning radio show, which entered its 15th year on the network last Thursday (29), once had Sen. Frank J. Lausche (D-Ohio) before the mike. When anchor man Charles von Fremd introduced Lausche, the Senator thought von Fremd had pronounced his name as "Lousy" (instead of "Lau-she"). It didn't set very well.

"Thank you," shot back Lausche to von Fremd, "Mr. Fiend."

Lausche referred to von Fremd another half dozen times or so on the 25-minute interview program, mispronouncing his name in a different way each time.

The anniversary show was the 700th broadcast in the Capitol Hill series which has interviewed virtually everyone of importance in Congress, temperamental and otherwise.

Producer Ellen Wadley, who has a knack for fielding newsy and interesting guests weekly by making use of her imagination, charm and soft Southern accent, reports that U. S. Senators have been on the program 581 times, and House members, 109 times.

There have also been other gentlemen on the Washington scene before her mikes, such as President Kennedy (when he was a Senator) and Presidents Eisenhower and Truman.

The show, in the question and answer format, has broken a large share of big news stories, even if its questioners have at times run out of questions. There was the case of Gen. Nathan Twining, chairman of the Joint Chiefs of Staffs. He confined his answers to the words "yes" and "no." With 25 minutes to fill, a lot of questions can be eaten up fast that way.

The program has been on long enough for plenty of experiences. There have been instances when expansive answers sharply limited the number of questions. Once when House Speaker John W. McCormack was on it, he was asked about civil rights. He had anticipated the question and wanted to be extremely cautious in responding to it. He had a prepared answer in one of his pockets.

He began speaking generally, without being specific, while he ran his hands in and out of his pockets looking for the correct piece of paper. He couldn't find it. He kept talking without ever giving an answer, as such, until the end of the show. The monolog timed out at just over five minutes.

CBS News Washington correspondents who rotate in conducting the informal interviews are Nancy Hanschman Dickerson, Wells Church, George Herman, Roger Mudd, Paul Niven, Robert Pierpoint and Neil Strawser.

FCC Boost O&O's

Continued from page 43

the public feels about your station. But you needn't hire a lawyer to answer our letter of inquiry. I assure you we make no pre-judgment of the complaint." Another commissioner admitted that the staff handles the routine complaint letters and the commissioners themselves rarely see them.

Much panel time was spent discussing the matter of license fees, with Minow's position being that the regulatory agency ought to be supported by the body it regulates rather than by the general taxpayer, much as hunters pay for hunting licenses and fishermen for fishing licenses. Minow assured the broadcasters that the schedule of fees the FCC is setting up would not work a hardship on them and that it will expedite service. Commissioners who opposed the fees (but lost by a 4-3 vote) argued that (1) broadcasters are taxed heavily enough as is, and (2) that a broadcaster might feel he owns the license, or has a right to it, after he's paid the fee.

Asked how he reconciled his desire for more tv stations with his feeling that radio has been hurt by the over-production of frequencies, Minow replied, "Our purpose must be to encourage as many stations as possible, consistent with sound engineering and financial qualification. We don't have the benefits of a good competitive system in radio, because too many stations do not meet these qualifications. Television has a clear cut engineering basis for channel allocations, but radio can engineer a frequency by squeezing one in between two other signals wherever it will fit."

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British Com'l TV Thesping Fees Hiked $5,500,000 By Equity Pact

London, April 10.

Commercial tv stations here are catching their first breath after the settlement of the dispute with Actors' Equity. Quickest off the mark is Associated TeleVision, which had a production unit flying out to Spain in a matter of hours after the new fee agreement was signed. Other stations have taken things more slowly and are feeling their way cautiously.

Reluctant at this early stage to name names or disclose precise plans for the return of strike casualties for fear of being held over a barrel, the independents estimate it will be between four to six weeks before programming returns to normal.

Only features certain to return are ABC-TV drama cycle, "Armchair Theatre," and the "Television Playhouse" and "Play Of The Week" skeins which are fed alternately by the three weekday majors ATV, Associated-Rediffusion and Granada-TV. Topraters like "Emergency—Ward 10," "Probation Officer" and "Oxbridge 2000" from the ATV stable are expected to snap back into the schedules although the future of such shows as A-R's "Home Tonight" is in jeopardy.

Replacement programs like Granada's "Take A Letter" and "Swinging Along" have earned themselves a permanent slot as, no doubt, has an extended use of feature films which bore the brunt of a thriving BBC-TV program policy.

Upcoming entries seem few at this point. ATV is filming "Man Of The World" now and plans to start "The Saint" in June but even this company's scheduled "Collector's Item" and "The Amazing Dr. Thorndyke" have slipped back to an iffy status.

Companies' general lack of post-strike planning possibly stems from their unwillingness to "set up" a show without knowing just how much additional budget a full complement of actors would call for.

Trade estimates now that the new fee scale will mean an overall increase of $5,500,000 a year in talent costs, a figure endorsed by Equity.

New minimum rates are split into three major sections. Dancers and singers in groups, and actors not speaking more than 10 words will now get $82.34 as a minimum for a fully networked tv show as opposed to $26.48. Other artists hike from the old minimum network figure of $29.42 to $105.87. Individual specialty acts will get at least $211.70 for a full network ride which was formerly covered by a $29.42 minimum.

Fees Tied To Areas

Agreement provides that artists fees are now directly related to one of four areas—London, Midlands, North and the rest—and that for further showings in either of the other regions the minimum is automatically increased by 100%. Therefore, an artist gets four times his minimum area fee for a fully networked program. Companies, however, can negotiate for a performer on a "guaranteed network" basis as long as a fee for area in which he is booked (i.e. 25%) is featured on the contract.

Although on the new minimum rates such a fee would drop as low as $20.59, in certain cases, Equity has negotiated an absolute minimum fee, for one commercial tv area, of $44.13 (balance is credited to a networked performance fee if this should eventuate).

In addition, crtain reductions have been agreed for artists who are guaranteed whole network exposure for 13 consecutive weeks. This particularly affects chorus girls in "Sunday Night At The London Palladium." From $37.18 (including rehearsal fees) a fortnight the girls jump to $70.57 a week.

Equity and the companies have also introduced an agreement covering walk-ons and extras collectively under which hours of work are stabilized and overtime rates increased considerably. Stage managers have also come in for some salary increase and more regular hours.

Next move, says the thesps' union, is to seek similar fees from BBC-TV. Talks between the two are expected early next week. Union secretary, Gerald Croasdell, says: "The strike has been most worthwhile. It represents the greatest advance ever achieved by performers. Half our members who work in television (about 1,000) will treble their earnings. A further fifth will double them."

According to Equity, around $40,000 has been paid out in strike money to artists "severely hurt" by the dispute.

Satellite Bill

Continued from page 39

under. The common carriers would be more easily kept under FCC's regulatory thumb than a more unwieldy corporation with public ownership. Communications Act gives Commission far-reaching powers, of course, in the common carriers field.

Minow plugged for a separate section to be tacked onto the Communications Act dealing specifically with the agency's authority in the communications satellite field. Although he indicated FCC could work under the common carrier regulatory authority, Minow said the Commission saw need for more flexible and broader powers to handle the satellite deal, which he described as "unique."

Compromise OK By Minow

But he made plain that the compromise version was okay by the Commission, if not its first choice, and defended it in response to a questioning by Kefauver. The Tennessee Senator, one of the most laborious but at the same time most effective Congressional investigators, tried unabashedly to place Minow in a spot of open schism with the man who made him Chairman of FCC.

Kefauver asked Minow whether the compromise bill did not, in fact, erase language submitted by the President which would unequivocally retain foreign policy making aspects of the satellite enterprise in the Executive Branch, and give it to the corporation.

Minow said he didn't read it that way.

In answer to further questioning from Kefauver, he said no, he did not take part in the erasure of the JFK language and besides, the Commission was not a creature of the President, but an independent agency which reported to Congress, and its members, like Kefauver, not the White House.

Minow also contended that the common carrier scheme would probably result in lower rates because, with public ownership, as under the JFK plan, there would be the concomitant of shelling out dividends to the stockholders, an expense not incurred under the FCC-backed bill.

Minow decried the lack of FCC supervisory personnel that will be available for overseeing satellite communications, citing a study forecasting that in 10 years unless pay scales are made more enticing, FCC would not be able to hire a single engineer. But for the time being, and despite its "puny" staff, Commission could manage to do the job of handling the space venture.

Minow Explains It On TV

FCC Chairman Newton Minow is active before as well as behind the cameras. Next month he makes another tv appearance, this time on the National Educational Television Network's "Prospects of Mankind," hosted by Mrs. Eleanore Roosevelt. The hour symposium, featuring other guests also, will deal with the future of international (satellite) video and the past and future of both commercial and noncommercial tv.

Vidtaped show titled, "New Vistas for Television," will go out to NET affiliates for airing beginning Monday, May 7 (it will be seen in New York on WNEW-TV, Sunday, May 6). Boston's educational WGBH-TV, in cooperation with Brandeis U., produces "Prospects."

H'wood Telefilm Industry In Between-Season Lull; Expect Pickup in June

Hollywood, April 10.

Hollywood's telefilm industry is nearing its seasonal low in production, as many series have wrapped up their shows for this season, while others are nearing the end of their production semesters. As a result, some studios have no production whatsoever, and generally it's tapered off all over town.

While a few series will go into production for next season in April and May, it's not expected that there will be any sizeable pickup in production until about June.

Revue Studios, production-wise the industry leader, had six series before the cameras yesterday, as compared to a seasonal high of 16. They were "Alcoa Premiere"; "GE Theatre," which ends its production season next week; "Checkmate"; "Wagon Train"; "Wells Fargo," which winds it up for the year this week; and "Ichabod and Me," nearing the end of its season.

At Four Star, only "The Law and Mr. Jones" and "Target: The Corruptors" are in production. Such staples as "The Dick Powell Show," "The Rifleman" and "Robert Taylor's Detectives" have finished production.

Screen Gems has four more "Route 66" segs, and finished its "Dennis the Menace" series yesterday. On seasonal layoff are series such as "The Donna Reed Show" and "Hazel."

There is no teleptx production going at 20th-Fox TV, its various series all having wound up their production season.

At MGM, "Cain's Hundred" finished production yesterday; "Dr. Kildare" finishes April 27; "National Velvet" is not in production, and "Father of the Bride" is near the end of its shooting.

As for Desilu studios, it has four "The Untouchables" segs left; "The Joey Bishop Show" ends production this week; there are four "Ben Casey" episodes remaining; "The Real McCoys" is on layoff; "The Danny Thomas Show" has finished shooting for this season; "Widow on Main Street" is near the end of its semester; "My Three Sons" has finished shooting.

Warner Bros. once a busy and hustling teleoperation, has only "77 Sunset Strip" and "The Cheyenne Show" in production.

The same story is true throughout the industry. "Twilight Zone" has finished production, so has "Rawhide." Ditto "Hennesey." "Outlaws" has closed shop for the year, as has "Thriller," and "87th Precinct" is shooting its final episode.

Greenville, N. C.—FCC has approved an application for transfer of control of Greenville, N. C., station WILY, H. and R. Electronics, from Wilbur and Jessie Reinsenweaver to John S. Townsend for $6,064.

Inside Stuff—Radio-TV

"The Festival of Perfofming Arts," the new hour-long series being bankrolled by Standard Oil of N. J. on WNEW-TV, N. Y., and WTTG, in Washington, copped unusual coverage on its debut last Tuesday night (3) from New York newspapers. The N. Y. Times published two reviews with Jack Gould's regular tv critique being backed up by a piece by drama critic Howard Taubman. Both were raves. And for the rare instance, World-Telegram tv critic Harriet Van Horne reviewed a local New York program. Up to that point, she confined her reviews to network shows. The N. Y. Board of Education also took the unusual step of circularizing all of its English high school departments to recommend the series to the students.

In addition, the White House's special consultant on the arts, August Heckscher, lauded M. J. Rathbone, president of New Jersey Standard, for sponsoring the series of the programs, the first of which he found to be an "enchanted hour."

The British Broadcasting Co.'s Canadian sales are up 135% this year, declares BBC spokesman Ronald Waldman in answer to Australian tv sources quoted in VARIETY (April 4) that the British noncommercial web had lost ground in Canada.

The Australians, Keith Cairns and Colin Bednall of the two Melbourne commercial outlets were replying to charges by BBC director of television Kenneth Adams that Down Under video was dominated by "old American shows."

Worldwide coverage on the Col. John Glenn orbital flight via the United States Information Agency was outlined by the agency's chief Ed Murrow last week at the annual conference of the American Assn. of Industrial Editors. "In television," said Murrow, "we distributed through 67 USIA posts abroad a tv show, "Focus Infinity" depicting Project Mercury. To make certain it was on hand in time it went out in January in multiple languages as well as in blank version for local dubbing. Estimated audience: 125,000,000.

"On the day of the event our tv cameras were busy. Footage of the auctual event was air-expressed to 17 countries that do not normally receive commercial tv service. In Japan tour agency's bi-weekly tv program featured the Glenn shot to an estimated audience of 20,000,000. Our weekly Latin American program . . . showed the Glenn flight to 12,000,000 viewers in 18 countries and the following week featured Glenn's reception in Washington.

". . . On the day of the flight, our teletypes never stopped. A full, running story went across the globe. Receiving it were 22 of our stations in Latin America, 17 posts in Africa, 17 more in the Near East, 22 in Europe and 15 in the Far East . . . They got every detail of Glenn up during and down. They received 23,000 photographs, 75 color transparencies for use in local magazines, and special plastic plates for small papers without engraving facilities.

". . . USIA's radio network, the Voice of America, began reporting the event worldwide in English at 7 a.m. and stayed with it for the next nine hours . . . At the moment of launch, the Voice of America's Spanish, Armenian and Chinese Mandarin services were on the air telling of the flight. Minutes after launch our Russian service started broadcasting with news of the successful take-off and orbit. Others of the 37 languages in which we daily broadcast spread the story of Glenn shot at peak listening times in their areas. Special programs were fed in German to Austria and Germany for use by their national networks. We did special documentary broadcasts to African countries in English, Swahil and French. Foreign correspondents used our Voice of America facilities in New York for reporting to their countries: Denmark, Holland, Belgium, Luxembourg, Israel and Tunisia."

Revue

Continued from page 39

to four hours weekly. Metro TV's four shows are "Dr. Kildare," "Eleventh Hour" and "Sam Benedict," NBC; and "Circus by the Sea," ABC.

Former ABC-TV prexy, Ollie Treyz, moving into the Warner Bros. sales arena as sales topper, has his work cut out for him. Warner Bros. is down to four one hour shows on ABC-TV next season. They are the returning "Cheyenne," "Hawaiian Eye," and "77 Sunset Strip," and the new "Gallant Men."

Associated under the Danny Thomas banner are the following shows: "Joey Bishop," NBC; "Real McCoys," "Danny Thomas," "Andy Griffith" and "Dick Van Dyke," CBS.

Among the leading vidfilm indies are Walt Disney with a key hour on NBC-TV, and Herb Brodkin, now with two hours on CBS-TV, "The Nurses" and "Defenders."

Dallas—Dick Wheeler, formerly on WFAA has resigned his post here to take over duties as news director of KOTV-TV, Tulsa. Wheeler, a veteran radio and television newscaster, will succeed Tuck Stadler, who resigned several weeks ago.

CBS-TV News Shows On Twice a Week in Japan

The two weekly half-hour news and pubaffairs programs carried by the Tokyo (Japan) Broadcasting System and consisting of material from CBS News-produced broadcasts are being offered twice a week now to Japanese viewers.

That's the word received by Ralph Baruch, director of international sales for CBS Films. Japan's TBS started Saturday and Sunday daytime reruns of the two news, pubaffairs shows after receiving requests from housewives and students unable to watch the nighttime screenings of "This Is Your World" and "Documentary of the 20th Century."

Both programs consist of selected broadcasts from "CBS Reports," "Eyewitness," "Twentieth Century," "Air Power," "Great Challange," and "Accent," as well as special CBS News and pubaffairs broadcasts. CBS Films negotiated a contract with TBS last year whereby TBS purchases the major of all news and pubaffairs broadcasts produced by CBS News.

N.Y. State Senate Okays AM-TV at Proceedings

Albany, April 10.

The Senate unanimously passed the Henderson - Gordon bill amending the Civil Rights Law in relation to televising, broadcasting and taking motion pictures of certain legislative proceedings, upon prior consent. The measure, which had previously been approved by the Assembly, was sent to the Governor for action.

Taking effect July 1, the bill would remove the present prohibition against televising, broadcasting or taking motion pictures of proceedings conducted by either house of the Legislature, of a committee or joint committee of, or of a temporary commission that includes members of the Legislature, if testimony were taken without subpoena. But it must be done with the consent of the presiding officer or chairman, plus the majority of the members present, and with the written consent of witness.

VARIETY ARB FEATURE FILM CHART

(Continued from page 54)

WRGP Average Rating: 4 Average Share: 80

SUNDAYS 10:00-11:00
Program: SUNDAY CINEMA

Oct. 29 "JOURNEY TO FREEDOM"
Jarques Scott, Geneviv Armount
1957, Republic, HTS

Nov. 5 "WOMAN FROM HEADQUARTERS"
Virginia Houston, Robert Rockwell
1950, Republic, HTS

Nov. 12 "STREETS OF SAN FRANCISCO"
Robert Armstrong, Mae Clarke
1949, Republic, HTS

Nov. 19 "POST OFFICE INVESTIGATOR"
Warren Douglas, Audrey Long
1949, Republic, HTS

COMPETITION

PROGRAM	STATION & AVG. RATING
Lamp Unto My Feet 10:00-10:30	WDEF 1
Look Up And Live 10:30-11:00	WDEF 1

Television Reviews

Continued from page 47

Garrett Square Dancers and terper-panto Harry Clark.

Each was dovetailed neatly into what amounted to a musical tour of the country, catching the spirit of the season in each section. Rear-screen slide projection aided the production in no small degree.

The Glendale Symphony, conducted by Amerigo Marino, performed excellently the "Sunrise" segment of Ferde Grofe's "Grand Canyon Suite." Other musical highlights included the talented singing and melodic arrangements of the Halloran group; the fine vocalizing of Miss Bee, Miss Morgan and Strange; the rustic hoedown by the Garrett Square Dancers. Musical backing by Billy Liebert's orch was standout.

Daku.

BASIC READING SKILLS
With Paul Panes
Producer: Tom Brophy
Director: Bob Goodman
30 Mins., Sat. 8 a.m.
WCBS-TV, N. Y.

A new educational series, "Basic Reading Skills," preemed last Saturday (7) at 8 a.m., on WCBS-TV. Designed to improve comprehension, speed and vocabulary in reading, the lessons are under the auspices of New York University's Reading Institute and are being presented by the station's public affairs dept.

Paul Panes, acting director of the Reading Institute, conducts the course, the first session of which dealt with the "preview" technique of approaching a magazine article or other type of text by reading headlines and sub heads. The lecture was aided by outline notes flashed on the screen for home notation and the display of blow-ups of some magazine articles to demonstrate the technique.

Panes' descriptions were lucid and simple and the accompanying examples and notes worked effectively. The half-hour show adequately got its message across and the series will doubtless prove a helpful guide to those who care enough about reading to want to learn about its techniques at 8 a.m. on a Saturday. *Kali.*

PERSPECTIVE
With Rolf Hertsgaard
Producer: Syd King
Director: Leonard Levin
Writer: Al Quinn
30 Mins.; Mon., 8 p.m.
READ DRUG. CHEMICAL
WBAL-TV, Baltimore (film)

"Man From Nowhere" another in the WBAL-TV Perspective series, was by far, the best of the lot, professional in scope, summation and presentation.

"Man" was a look, via film, at the city's "in-migrant," the transient form the South who has ardically affected the city's tax and welfare structure. It was a sharp, frank and editorial examination of a problem that is faced by many cities of the north.

The well constructed narration, delivered by Rolf Hertsgaard, began with a short historical account of the city and immigration to it, then went on to focus on the latest migrants, the southerner and the mountaineer who come here looking for labor that is more often not found.

The conclusion was a plea to all that something must be done to expose the migrants to education and sanitation and to somehow develop in them the desire to better themselves.

The film shots were neat complement to the narration and shots of blight neighborhoods heavy with filth and decay, were well placed and revealing. *Ced.*

KD GOES TO COLLEGE
With Al McDowell, Tom Bender
Writer: David Kelly
Director: Dick Simmons
30 Mins., Wed., 7:30 p.m.
KDKA TV, Pittsburgh (film, tape)

This is no slick entry, which is typical of the pubservice shows of this station, but a stark portrayal of a sickening situation being faced today by teenagers and their parents. Seen were shots of the average youngster who wants to go to college and the problems they face. Especially effective were scenes of a widow telling her boy how he'd have to work and "keep his classes up" if he went to college. Another daughter listened to her minister father who tried to tell her how much he could help.

It is the first of a series studying students who want to go to college, the problems they will have to face and the added burdens to be shouldered by aging parents of poor productive levels. The film and tape were shot around high schools, homes and college campuses.

When narrator Al McDowell interviewed a college president, the show was authoritative and very professional, but the power was packed in the anxious students asking questions of parents and advisors. Here was the raw quality of little people fumbling around as they tackled the first big problems of their lives. This show will certainly make the rounds of the WBC chain and should get an airing in everywhere. *Lit.*

Glenn

Continued from page 47

by GD that the release would be, as it turned out to be on Monday last.)

In any event, CBS was so spittin' mad that it decided "that the most sensible course was for us to broadcast 'Friendship 7' at the exact time of release—6 p.m. . . . Monday." This way CBS, which had felt like a stepchild, managed to get off the ground in black and white an hour-and-a-half before NBC got there in color.

Actually, CBS had a stroke of luck: The Masters, the annual golf classic from Augusta, Ga., was played off between 5 and 6 p.m., an accident that could only have benefited the hopes for a high audience for the recap of the Glenn flight. This sports lead-in may prove, once the Nielsen national measurement appears, to have been a reasonable equalizer to the 7:30 prime time start that NBC chose for its version of the flight recap.

As to the versions themselves, CBS was guilty of overcropping the official version and NBC quite as guilty for not cropping it at all.

In the hands of General Dynamics (the version NBC used), the 60-minutes as much resembled an industrial film as a pubaffairs program. GD, hired by NASA for the job, gave musical background that built to ludicrous crescendos (with "celestial" choruses) as Glenn soared to the stars; it used Bill Baldwin as narrator, and he was more dramatic in tone and phrasing than was necessary—far more than any legit newsman would have been; it used too much preliminary footage on tracking stations, which lacked any real pertinency; and, finally, got terribly corny by focusing, without any dramatic justification, on the American flag and doubling the obviousness of this by backing it up with a swelling string score.

As for CBS, it eliminated these obvious things. For one thing, it used Walter Cronkite for narration instead of Baldwin. Cronkite, the newsman, conveyed more of the pertinent detail, recalling things that only a newsman would recall. He did not stick to the official, sometimes vague script. But if GD was guilty of overstatement, CBS was guilty of chopping out a lot of the stuff that was quite interesting when seen later on NBC. And worse, the CBS editing somehow led to a faulty soundtrack that became quite annoying.

On the whole, NBC did a good job. Frank McGee was quiet, efficient and interesting in his fore and aft work for NBC. Like Cronkite, he too interviewed Col. Glenn, whom NASA lent in turn to each network, evidently to keep both of them happy. The McGee-Glenn talk was no longer than the Cronkite-Glenn talk, but it was more human and ever more revealing.

One thing more — color gave NBC an edge that no amount of CBS editing could duplicate. What seem like faded pictures in black and white turned out in color to be the glare of the sun as Glenn's little machine turned in space. This was really dramatic.

Of course, an interesting side question arise: NBC has said that it would never use a film produced entirely by outside sources. Yet this was a NASA production.

In another footnote to a successful tv night on Monday, CBS was so competitive, so keen on downing the NBC News image for firsts, that it acted sophomoric. Once too often it anxiously asserted that CBS was giving the American public "the premiere" of the official Glenn films. The impression CBS tried to leave—after objecting to the alleged NBC-NASA friendship—was that it was closer to NASA than anybody else.

So great was the dignity and importance of Glenn and his orbital flight that they more than compensated for some of the undignified things the networks did prior to and on Monday (9).

Malayan TV On Hilltop Set For Launching At End of 1963

Kuala Lumpur, April 11.

Negotiations are in progress here for the acquisition of a hilltop site in Pantai Valley to accommodate the studios for the Federation's proposed new television service, due to operate before the end of next year.

While construction of the new studios goes on, the pilot scheme for the Malayan tv service will be launched from the to-be-built Malayan Film Unit studios in Petaling Jaya near here.

Meanwhile report by the special committee set up by the federal cabinet last year to examine the possibility of introducing tv here has been accepted in toto. Recommendation by this committee include: The television project should be given priority and placed within the Ministry of Broadcasting and Information. The service should employ the 625-line screen

This specific screen would make possible an exchange of programmes with Singapore, the Philippines and Thailand, whose own service use, or plan to use, the same system. This would contribute an important role in the cultural exchange envisaged by the Assn. of South-east Asia (ASA) contemplated by these countries. Separate transmitting stations, independent of the microwave network, should be the long-term objective.

They should embrace a mixture of national and commercial programmes, following the same formula of Radio Malaya. The commercial content should not be so high as to endanger the popularity of the programmes.

Transmission time should eventually total 30 hours weekly.

Another transmission station is meantime planned away from the main studios. These will be situated on either of two closeby hills: Salak Hill or Bukit Sungei Besi.

Two television experts from Canada will be coming soon at the invitation of the Federal Government. Canada has has experience with tv from a bilingual standpoint (English and French) and therefore should be able to help the Federation more than any other countries in the world. Besides Canadian television, it is understood, contains a mixture of national and commercial content—two vital factors Malaya has to plan for.

Over in Singapore work has begun on the permanent transmitter station in Bukit Batok, taking five months from now to complete. Government has accepted a tender for $109,333 from Woh Hup Ltd., a leading Chinese contractor, for the job. Similarly, a tender for $31,461 for the construction of temporary studios for commercial tv in Caldecott Hill has also come about and work, begun in end-March this year will continue until early July (12 weeks) by when Caldecott would be ready for a one channel four-hour-daily service.

The Ministry for Culture is meanwhile busy with other plans to bring in tv by October this year. The training workshop for radio and television staff of Radio Singapore continues every Thursday. Conducting the work is L. J. Hall, a Colombo Plan consultant on tv from Australia here since early last year.

Japanese tv producers and manufacturers are meanwhile trying to capture the Malayan market with new tv sets with special automatic brightness and twin-speakers "that can compete with Europe in price and quality."

Directors Guild

Continued from page 35

Sidney and exec secretary, Joseph C. Youngerman to replace the eastern executive secretary, Newman Burnett, and eastern assistant exec secretary, Stanley Propper, and to retain a law firm to rep DGA in East in place of Mortimer B. Wolf.

Morris R. Abrams, Youngerman's assistant, and attorney William Haughton have to gone to N.Y. to administer the office during this interim period. DGA will continue servicing interests of members in the East during the remaining term of its contracts covering live tv.

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Darin's 'Charles,' Burns' 'Strings,' B'way's 'All-American' Top New LPs

BOBBY DARIN: "SINGS RAY CHARLES" (Atlantic). The combination of Bobby Darin's potent vocal style and Ray Charles' moving songs adds up to a powerhouse platter product. Instead of making an outright carbon of Charles' vocal techniques, Darin has wisely developed his own interpretive impressions that add much to the Charles creations. Jimmy Haskell's arrangements stick to the point and Darin makes it continually emphatic as he stirs up "What'd I Say," "Tell Me How Do You Feel," "Ain't That Love" and Halleujah I Love Her So" along with other Charles' originals with exceptional savvy.

RALPH BURNS ORCH: "'NO STRINGS' (WITH STRINGS)" (Epic). Ralph Burns, who orchestrated Richard Rodgers' new Broadway tuner, "No Strings," for woodwinds, brass and percussion on stage, brought a string section into the recording studio for another workover of the score and makes it a nifty addition. The full-bodied orch gives a broader dimension to the Rodgers melodies without taking anything away from the composer's original intent. Therefore, "The Sweetest Sounds," "Look No Further," "Nobody Told Me" and the title songs stand out already as sturdy samples of Rodgers' melodic work.

"ALL-AMERICAN" (Columbia). The latest entry into the original Broadway cast album sweepstakes will get by mostly on the Ray Bolger marquee lure. Charles Strouse (music) and Lee Adams (lyrics) have contributed a pleasant but average score, but when Bolger takes over, as in "I'm Fascinating" and "Once Upon a Time" (in duet with Eileen Herlie) it really shines. Other numbers that give the package some glow are "Nightlife" sung by Anita Gillette, and "I've Just Seen Her" sung by Ron Husman. Columbia, again, has come through with a packaging job (pictures and text) that should serve as a model for other diskeries in the original cast album field. It's sure to help sales.

JACKIE GLEASON ORCH: "LOVE EMBERS AND FLAME" (Capitol). The overcrowded mood music shelf always seems to have room for another Jackie Gleason presentation. This time, he's back in "the music to . . . by" groove with two full string orchs that are lush and schmaltzy. He's chosen a dozen ballads with rich melodic lines and he builds 'em up with musical colorings that are quite effective. In addition to the solid strings, fancy licks by trombone and trumpet sections enhance the overall listening appeal.

JIMMIE DRIFTWOOD: "SEA SHANTIES" (RCA Victor). Jimmie Driftwood, an authentic folk singer who clicked big a couple of years ago with some of his Americana sagas, returns here with a highly appealing collection of sea chanties. Although the locale has changed, Driftwood's style remains unchanged in the lucid handling of each story and the persistently bouncing beat. Accompanied unobtrusively by a choral ensemble, Driftwood does such songs as "Davy Jones," "Shanghaied," "In a Cotton Shirt and a Pair of Dungarees," "Sailing Away on The Ocean," "Sailor, Sailor Marry Me" and "Driftwood at Sea."

SANTO & JOHNNY: "COME ON IN" (Canadian American). The guitar sounds produced by the young and versatile Santo & Johnny duo are familiar to those youngsters who've had their ears stuck to their transistors during the past few years. Through three previous LPs and a flock of click singles, S&J have developed a strong following as well as spinning insurance. Their latest package keeps the status quo. They mix up standards and new items with a plucky style that keeps each side humming. Their range runs from "Spanish Harlem" to "Goodnight Irene."

SAVERIO SARIDIS: "LOVE IS THE SWEETEST THING" (Warner Bros.) Saverio Saridis is the New York City cop who broke into show biz with a date at the Hotel Plaza's posh Persian Room to exciting notices, a Warner Bros. pic deal and disk contract. Billed on his debut album as "The Voice Of The Century!", Saridis has a lot to live up to but he manages. He's a power-packed tenor who will evoke memories of the late Mario Lanza but whether he'll go as far can't yet be crystal-balled. He's off in the right direction, though, as he belts such surefire items from every tenor's repertoire as "Granada," "The World Is Mine" and "Vesti La Giubba." There is also a lot of impact in such current entries as "If Ever I Would Leave You" from "Camelot" and 'I Will Follow You" from "Milk and Honey."

"JESSICA" (United Artists). Soundtrack album of the UA pic release starring Maurice Chevalier, Angie Dickenson and Noel-Noel features the Chevalier vocal charm, some lilting Siciliano melodies and some so-so lyrics by Dusty Negulesco. (The pic was produced and directed by Jean Negulesco.) There's a lighthearted quality about it all, however, that makes it somewhat pleasing.

DON ELLIOTT ORCH-IRMA CURRY: "LOVE IS A NECESSARY EVIL" (Columbia). Despite the album billing, this really is a four-way parlay. For in addition to Don Elliott's knowledgeable orch styling (with some scat singing thrown in for good measure) and the bright new sound of Irma Curry's voice, there are Al Cohn's arrangements and Jack Segal's lyrics to be taken into account. The dozen tunes in this package have all been lyricized by Segal (to music composed by Marvin Fisher, Maddy Russell, George Handy and Evelyn Danzig) and given a special lift by Cohn's inventive arranging. Elliott and Miss Curry don't let the material down and produce a musical mood that's based in jazz but soft and relaxing at the same time. The late hour jockeys should take to it and all listeners will be alerted to Miss Curry, whose styling has stepout potential.

DAN TERRY ORCH: "GOOD FEELING BLUES" (Cinema). Dan Terry is a guy who just won't give up. He keeps plugging away at the big band idea even though it's getting tougher and tougher to keep a large crew together and making it economically profitable. Some of the fruits of his recent labors have been put together in this package and they show that the big band sound is still to be reckoned with despite the booking hazards. The package consists of tapes made during some of Terry's live gigs at campus proms or jazz concerts last year and have a vibrant quality that's rarely captured on disks these days. The arrangements (mostly by Ernie Wilkins) are clean and crisp allowing for some solid solo licks. Whether it's a big band for dancing or big band for listening, it's all worth spinning.

THE CHAMPS: "ALL AMERICAN" (Challenge). Charles Strouse (music) and Lee Adams (lyrics) have an excellent pop-market showcasing of their Broadway tuner, "All American," via this set. a Nicely-styled array of 10 tunes from the show (one repeated), it scores to solid and versatile effect. The instrumental and vocal work slickly bridges the pop

(Continued on page 66)

LAWRENCE WELK'
Presents His Newest Hit Album for Dot Records—"MOON RIVER"

Longplay Shorts

Epic Records has put 10 LPs on its April release schedule. Included are two pop, two jazz and six classical albums. The entire April classical release as well as 30 bestselling classical LPs in the catalog will carry a 20% discount. The pop and jazz packages are being offered at a 10% discount . . . Audio Fidelity has launched a spring sales program with release of five new albums headed by the **Dukes of Dixieland, Oscar Brand** and **Patachou** . . . Reprise Records, now one year old, brings its LP catalog up to 49 with the release this month of sets by **Dean Martin, Leo Diamond, Calvin Jackson, Wyona Carr** and organist **Dick Liebert.**

With the original Broadway cast album of "I Can Get It For You Wholesale" hitting the market this week, Columbia is now prepping a **Sy Oliver** instrumental treatment of the **Harold Rome** score . . . Comedienne **Rusty Warren,** who grooves on Jubilee, headlines at Atlanta's new Copa Club April 17-29 . . . **Saverio Saridis,** who debuts with a Warner Bros. LP this week, set for a frame at Palumbo's, Philadelphia, beginning April 24 . . . **Anita Bryant** is in New York to tape an **Ed Sullivan** CBS-TV show and a pop LP, her third, for Columbia. She's set for supper club dates in Bermuda, Washington (D.C.) and Chicago following an overseas junket for Columbia in conjunction with the opening of CBS Records in London.

The **Curtis String Quartet** will participate in the 11th annual Tamiment Chamber Music Festival scheduled to open June 21 in Tamiment, Pa. . . . Music events in more than 900 world cities are listed in the 1962 edition of the International Music Calendar just issued by the Music Committee of the People-to-People Program based in Washington . . . **Lione Jodis** off on a nationwide tour to promote her latest LP, "My Lithuanian Memories," on the Marlboro label . . . **Jerry Newman** did the engineering on the **Da Vinci** LP of **Eli Wallach** reading an edited version of **Pietro Di Donato's** "Christ In Concrete" . . . "The Jazz Word," edited by **Dom Cerulli, Mort Nasatir** and **Burt Korall,** issued in hardcover by Dobson in England. It's a Ballantine paperback in the U. S.

Atlantic and Atco Records' spring release includes five Atlantic and two Atco waxings. These, plus the entire catalog of both labels, are being offered to distribs at a one-free-for-seven-bought deal, through May 10. Atco releases are by **Bobby Darin** and **Acker Bilk** while Atlantic platters are by **Charlie Mingus, Herbie Mann, Laurence Harvey, Slide Hampton** and **Carl Holmes & the Commanders** . . . The **Ray Charles Singers** will cut a second LP for Command . . . **Burl Ives** flew to Nashville last week to cut a new Decca album, under a&r supervision of **Milt Gabler** . . . **Brook Benton's** latest LP is "There Goes That Song Again." He's currently at Robert's Show Bar, Chi . . . Jubilee April releases include LPs by **Peter Wood, Rod McKuen,** the Band of the Irish Regiment Foot Guards and a multi-artist r&b reprise of oldies.

Earl Grant's "Swinging Gently" has been lifted from his Decca LP "Beyond the Reef" and released as a single . . . **Jane Morgan** will head Kapp's April release as "artist of the month," with three new albums. Also out are seven other platters by **The Lincolns, Teddy Kotsaftis, Warner Mack, the Pete King Orch** & Chorale, **Paulo Alencar** and the **Fortune Tellers.** Ending May 15, Kapp offers 10% discount on the new releases plus items included in the Morgan promotion.

20th-Fox Records' "Twelve Great Themes From the Soaring '60s" copped a first prize in its category at the Mar Del Plata Festival in Argentina. It is a pix themes platter . . . Fox is also releasing a disk from its parent's pic, "State Fair," as cut by the 20th Century strings, conducted by **Sonny Lester.** It is being marketed internationally to coincide with the film's opening.

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

STEVE LAWRENCE . . . THE LADY WANTS TO TWIST
(Columbia) . . . . . Tell Her I Said Hello
Steve Lawrence's "The Lady Wants To Twist" (Triot) shapes up as a very smart piece of material lyrically pegged to the latest dance craze but melodically in a class groove. It's belted in ace style for solid impact. "Tell Her I Said Hello" (Westside†) is a pretty ballad, also with strong chances.

* * *

DINAH WASHINGTON . . . SUCH A NIGHT
(Mercury) . . . . . Dream
Dinah Washington's "Such A Night" (Raleigh†) gives this rocking standard a standout twisting workover that'll grab plenty of spins from the hoofers of all ages. "Dream" (Goldsen) is a solid version of this oldie with a light blues coloration.*

* * *

THE MARCELS . . . . . TWISTIN' FEVER
(Colpix) . . . . . Footprints In The Sand
The Marcels' "Twistin' Fever" (St. Louis†) is a bouncing rhythm number, not in the Twist groove, but delivered in this group's infectious style. "Footprints In The Sand" (Wemar†) is an interesting rocking entry for the teenage set.

* * *

PAT BOONE . . . QUANDO, QUANDO, QUANDO
(Dot) . . . . . Willing and Eager
Pat Boone's "Quando, Quando, Quando" (Witmark) is a nifty Latin-styled ballad with a samba rhythm backing the soft crooning rendition of the lyrics in both English and Spanish. Sounds big on all levels. "Willing and Eager" (Williamson*), from the "State Fair" pic score, is a pretty slice slated for regular programming.*

* * *

DON SHIRLEY . . . . . STAND BY ME
(Cadence) . . . . . Amen
Don Shirley's "Stand By Me" (Progressive-Trio-ADT†) turns up as a stirring instrumental slice of this rocking click with the fine pianistics backed up effectively by organ and rhythm combo. "Amen" (Walbrudget) is another highly attractive instrumental entry in "soul jazz" groove.

* * *

DUANE EDDY . . . . . DEEP IN THE HEART OF TEXAS
(RCA Victor) . . . . . Saints and Sinners
Duane Eddy's "Deep In The Heart of Texas" (Melody Lane†) shapes up as a firmly swinging workover of the oldie by an instrumental combo plus some incidental choral effects. "Saints and Sinners" (Linduane†) is a good display of this guitarist's style.

* * *

GENE STRIDEL . . . . . ONE MORE FOOL AND ONE MORE BROKEN HEART
(Verve) . . . . . Let Her Go
Gene Stridel's "One More Fool and One More Broken Heart" (Beechwood†) registers as a lilting ballad with an appealing folk sound which this singer handles well with a rich choral and instrumental backing. "Let Her Go" (Beechwood†) is a fair adaptation of "St. James Infirmary Blues."

* * *

BETTY CARTER . . . . . FRENESI
(ABC-Paramount) . . . . . Rock-a-bye Baby
Betty Carter's "Frenesi" (Peer International†) is a knockdown, double-quick tempo rendition of this Latin evergreen with some involved scat singing a la Sarah Vaughan to add some kicks. "Rock-a-bye Baby)" (Pamcet†) is an okay version of the lullaby.

* * *

THE REVLONS . . . . . DRY YOUR EYES
(Capitol) . . . . . She'll Come To Me
The Revlons' "Dry Your Eyes" (Bright Tunes†) bows this new vocal group on a good rocking ballad which is handled with the familiar teenage sound for impact with the Coke set. "She'll Come To Me" (Bright Tunes†) is another ballad in the rocking groove delivered by a high-pitched tenor.

* * *

DION . . . . . BORN TO CRY
(Laurie) . . . . . Lovers Who Wander
Dion's "Born To Cry" (Disal) is a striking rhythm number with a solid lyric and a beat which this singer projects forcefully with some excellent backing. "Lovers Who Wander" (Disal*) is another above-par rocking entry with chances.*

* * *

LEROY HOLMES . . . . . LOVE THEME FROM 'LOLITA'
(MGM) . . . . . Look No Further
Leroy Holmes' "Love Theme From 'Lolita'" (Chappell) is a lush instrumental offering with a lilting melodic motif which this rendition pitches up in a rich style. "Look No Further" (Williamson*), from the legiter, "No Strings," is another highly listenable slice.*

* * *

BOBBY DUNN . . . . . DIDDLE DEE DEE
(United Artists) . . . . . Slow Drag
Bobby Dunn's "Diddle Dee Dee" (Ardell†) comes across as a frantic rocking number with a cute lyric belted in strong fashion by this savvy blues singer. "Slow Drag" (Ordell†) is a very slow blues number spotlighting this singer's falsetto notes.

* * *

ERNESTINE ANDERSON . . . AFTER THE LIGHTS GO DOWN LOW
(Mercury) . . . . . Hurry, Hurry
Ernestine Anderson's "After The Lights Go Down Low" (Harvard) is in a lilting jazz groove and handled with enough pop appeal to keep it moving on the turntables. "Hurry, Hurry" (Famous*) hangs on a blues-jazz mood that'll appeal to the jazz jocks, mostly.*

* * *

JOHNNY NASH . . . . . DON'T TAKE AWAY YOUR LOVE
(Warner Bros.) . . . . . Moment Of Weakness
Johnny Nash's "Don't Take Away Your Love" (Arch) gives the spinners a solid ballad sound that fits easily into their new programming formats and will please the disk-buying group as well. "Moment Of Weakness" (Hill & Range†) has big ballad leanings and a spicy arrangement pattern to give it added impetus. proach on an unusual entry. Herm.*

*ASCAP. †BMI.

DISKS BANK ON PAIR TO WIN

Auld, Fisher Hit Paul Grossinger With 500G Damage Suit Over 'Shakedown'

Paul Grossinger, operator of the upstate New York Grossinger Hotel, has been slapped with a $500,000 damage suit brought in N. Y. Supreme Court by saxophonist Georgie Auld and Bert Fisher, former business agent for Local 802, American Federation of Musicians. The action, which closely follows a similar move by Auld and Fisher against Herman Kenin, president of the AFM, involves a charge by Grossinger that "Auld and Fisher tried to shake me down for $25,000."

Auld and Fisher claim that the charge and statements made by Grossinger regarding it "were false, scandalous and defamatory . . . and were published and circulated by the defendant in wanton and reckless disregard of the truth and of the plaintiffs' rights and reputations." They claim that Grossinger is guilty of "wrongful, unlawful and malicious acts and words" by publishing and circulating the accusation, which has caused them to be "greatly injured."

The case involves investigations conducted by Auld and Fisher, performed in the course of duties for which Auld had been appointed "assistant to the president of the AFM with responsibility for enforcing AFM laws and regulations pertaining to recorded and taped music" and for which Fisher had been named his assistant. They claim that during this work they were informed and later confirmed that Grossinger had been violating certain union regulations pertaining to "unauthorized tape recordings," the filing of certain contracts with the hotel's local of jurisdiction and the employment of a deejay on the union's national unfair list.

'Unauthorized' Tapings

In all, Auld and Fisher assert they discovered "approximately 500 unauthorized tape recordings which had been made during the past 13 years" at the hotel. They estimate that Grossinger owes the musicians involved in these tapes approximately $900,000, under AFM laws and regulations. They claim that they made oral and written reports on the matter to Kenin and other union officials.

Auld and Fisher further allege that when, at a meeting with Grossinger, they were asked by the hotel owner what he could do to rectify the situation, they told him that he could either surrender the tapes or pay the musicians involved the money owed them. Whereupon, Auld and Fisher charge, Grossinger

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Meredith Willson Gets '61 'Big Brother Award' In White House Ceremonies

Washington, April 10.

Meredith Willson was given the 1961 "Big Brother Award" by President Kennedy in White House ceremonies today (Tues.) for lending youth a helping hand.

Willson, who flew down from New York where he's winding up arrangements for the picture preem of "Music Man," heard the President read the scrolled citation which said of his activities:

"By giving so generously of yourself, your heart and your talent, you exemplify the philosophy of the Big Brother movement and are a source of lasting pride to every big and little brother."

Willson, founder and first prexy of the Big Brothers of Greater Los Angeles, wrote the song "Chicken Fat" at behest of Mr. Kennedy for the national fitness program as another contribution to youth.

LIEBERSON'S COAST TREK

Goddard Lieberson, Columbia Records president, wings to the Coast over the weekend to attend the CBS stockholders there.

His wife, Vera Zorina, just wound up a concert engagement in L.A.

Could Tab Opera Thrush Victoria de los 'Angel'

A new EMI (Electric & Musical Industries) contract with opera soprano Victoria de los Angeles, signed last week, guarantees release of her recordings in the U.S. on the Angel label for the next five years.

The contract is with the International Artists Dept. of EMI in London, with which she has been associated since 1945. Her recordings have been issued in the U.S. on the Angel and Capitol labels since 1958; henceforth, all new American releases will be exclusively on Angel.

Among the first items on de los Angeles' recording agenda are complete versions of "La Boheme," "Barber of Seville," and "Cavalleria Rusticana," all of which are scheduled to be recorded in Rome during July and August. Also on her schedule are two albums of Spanish songs and an LP of French songs.

Col Reshuffles Sales & Distrib Division Staffers

Columbia Records sales and distribution operation went through a reshuffling last week. On the sales front, Jack Loetz, sales director, realigned five major field sales regions and reorganized 11 sales districts. On the distribution end, Kenneth Glancy, distribution veep, expanded his setup with the establishment of branch offices in Dallas, Hartford and Rochester.

Thomas Cade has been promoted to manager of the Dallas branch office, transferring from Columbia Records Sales Corp., where he was regional sales manager of the southwestern area. Laif Bakke takes over as promotion manager of the Dallas branch. At the new Hartford branch, Stephen Capone has been appointed manager. James McManamon will be operations manager and Donald Doughty will be promotion manager. William Gross will take over as Rochester branch manager and Ronald Price will be the operations manager.

As part of the realignment in the field sales division Loetz made a number of personnel changes. John Craigo was promoted to regional sales manager of the southwestern region with Robert Van Metre reporting to him as the new sales manager based in St. Louis. Joseph Rieland, who had held the St. Louis spot, has been transferred to the Atlanta base. All regional managers will continue to report to Joseph Lyons, manager of Col's field sales division.

PATHE MARCONI GETS COMMAND FOR FRANCE

Command Records has widened its foreign distribution in a deal with Pathe Marconi to handle the line in France. Three of the company's LPs have already been put on the market there. As with its other foreign arrangements, Command supplies tapes, films and parts, and Marconi presses its own disks and prints its own jackets and labels.

Other Command overseas distribution pacts have been set with London Records for England; Fonit-Cetra, Italy; Deutsche Grammaphon, Germany, Sparton, Canada; Trutone, Africa; Colonial Trading Co., Hong Kong; Belter, Spain; Festival Records, Australia and New Zealand; and Peerless for Mexico.

NAME TEAMUP SPARKS SALES

By MIKE GROSS

Two headliners are better than one. That appears to be the aphorism guiding record company planning these days. More and more, it looks like the diskeries are out to sell records by pairing their name artists for an LP production. The modus operandi here, according to a disk company exec, is that if one artist isn't enough to insure a winner maybe two can.

Also, the record companies have discovered that unusual combinations bring in consumers from diversified areas to heighten sales returns. In addition, an offbeat blending gives the diskeries' artists & repertoire men an opportunity to present their performers in a new light. In tandem now, can be found pop & longhair, pop & jazz, Twist & rock 'n' roll, religioso & classical, or similiarly oriented performers who haven't been paired before. Public acceptance of the dual-disk presentation has been so favorable that many a&r men are studying their company rosters for likely teamups.

Over at Columbia, for example, much of its dual-disk plotting stems from the success of its "The Lord's Prayer" LP. For this package, Col teamed The Mormon Tabernacle Choir with The Philadelphia Orchestra. Here, the disk company had the Tabernacle Choir's religioso and pop (it made a dent in the singles field its "Battle Hymn Of The Republic" slice) following and the Philadelphia's longhair contingent to count on for sales. That Columbia was on the right track is revealed by the sales figures which puts the set at near the 500,000 sales mark.

Col, now, is working on three other unusual pairings: They are "Duet," an LP teaming Doris Day and Andre Previn, and which marks the first time the singer is showcased in a jazz-type setting; "This Fling Called Love," which

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Pub Sues Merc For 21G Income

A publisher's challenge on whether a record company could withhold royalty payments on "promotion disks" was brought to the fore yesterday (Tues.) with the serving of papers on Mercury Records by Music Publishers Holding Corp. The action was brought in N.Y. Supreme Court.

MPHC, the Warner Bros. music publishing arm, claims Mercury owes $21,000 in back royalties and is cancelling all its licenses with the company. Music firm is also seeking a declaratory judgment against the diskery.

MPHC claims that Merc has acknowledged an indebtedness of $15,000 but insists that the balance fell into its sales plan which included a certain amount of "freebies" or promotion records.

Merc prexy Irving Green, it's understood, will be responsible for the MPHC claim since the audit was made prior to March, 1961 which preceded the diskery's buyup by Philips.

Toch's Special Catalog For His 75th Birthday

When American composer Ernst Toch, a Pulitzer Prizeman, reaches 75 next Dec. 7, all of his works will be issued in a special catalog. Different aspect is that several publishers unite in this project to wit, Associated, Leeds, Mills and B. Shott's Sohne of Mainz, Germany.

Toch now lives in Santa Monica where he is currently completing an opera.

'61 Retail Disk Sales Hit $510,000,000; Jobbers Nab $140-Mil., NARM Reveals

Miami Beach, April 10.

The membership of the National Assn. of Record Merchandisers (NARM) pulled in a gross dollar volume of $80,080,950 for 1961. The entire record merchandising segment, which peddles disks in retail outlets other than record specialty stores, accounted for a $140,000,000 gross or 27.4% of the total phonograph record sales for the year which came to $510,000,000.

The statistics were revealed for the first time at the NARM convention yesterday (Mon.) at the Eden Roc here by exec secretary Jules Malamud. According to Malamud, the NARM membership, therefore, was responsible for 57.2% of the total phonograph record business done via racks.

As a separate entity in the industry, the NARM was responsible for 16% of the $510,000,000 take last year. Malamud further reported that 60% of NARM members do over $1,000,000 gross volume. He said, "The NARM gross is almost twice that of the jukebox operators, and exceeds the gross of the highly successful record clubs by several million dollars."

Record sales to jukeboxes, he stated, of some $45,000,000 cannot in any sense be regarded as sales to consumers. Record clubs, which account for some $75,000,000, do not in a grassroots sense, sell directly to the consumer in an over-the-counter retail transaction. Therefore, he pointed out, the NARM is responsible for 20½% of all the retail record business done in the U. S. and record merchandising as a whole was responsible for over 35% of the total retail record scales in '61.

In the NARM survey it was also revealed that even though the supermarket still accounts for the greatest number of retail outlets service by NARM members, 42.6%, many other types have come into the picture. Variety stores in '61 represented almost 26% of NARM's retail outlets, with drugstores in a close third position with more than 21%.

Department stores, both regular and discount, account for more than 7%, service post exchanges 1½%, and stores specializing in

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Victor's Marek Making His White House Debut

George R. Marek, veepee-general manager of RCA Victor, makes his White House debut tonight (Wed.) as guest of President and Mrs. Kennedy for a performance of Jerome Robbins' ballet, "N.Y. Export: Op. Jazz."

Victor, which issued the LP version of "N.Y. Export: Op. Jazz," last November, is providing the original tape recording of the music to which the ballet will be performed.

Attending the White House event will be Robbins and Robert Prince, composer of the score, who will supervise and select specific excerpts of the ballet music to be used in the presentation.

Also on the White House invitation list is George Avakian, Victor's manager of pop artists & repertoire, who put the ballet music into the groove.

Public Stock Sale Financing Liberty Label Expansion

Washington, April 10.

Liberty Records has asked the Securities & Exchange Commission to okay a double-barrelled securities offering calculated to garner several millions. Board chairman Simon Waronker and prexy Alvin S. Bennett plan to sell all their common stock in a 100,000-share public offering.

Additionally, the company would put on the block $2,000,000 in convertible, subordinated debentures due 1977. They would be priced at their full principal amount. The common shares would have a top price of $25 with exact amount to be supplied later.

Of the net proceeds from the debentures, $1,450,000 would be earmarked for setting up company-owned branch distributors, $350,000 would go for production of additional master tapes for future releases and the balance for general working capital.

According to SEC, the company has outstanding 327,641 common and 279,636 Class B common shares in addition to indebtedness. Waronker owns 22% and Bennett, 6% of the common shares. Of the Class B securities, Waronker owns 49% and Bennett 25%.

Waronker and Bennett, under the registration statement, would sell all their common holdings. In addition, Liberty assistant secretary Raymond C. Sandler would offer 7,000 common shares.

LUXEMBOURG'S FIRST BOOK ON DISK STARS

Jack Fishman, former senior editorial executive of the Roy Thomson Newspaper Group, in London, and onetime VARIETY (London bureau) scribe, is in Hollywood to complete a book for Radio Luxembourg—Europe's No. 1 commercial station—on its regular disk stars. This is Luxembourg's first official book publication, and will be published in the fall.

Fishman is also a noted political author—William L. Shirer's "Rise and Fall of the Third Reich" credits him as one of its authorities, and his "Private Life of Josef Stalin" is to be published later this year by Doubleday's London associate company, W. H. Allen.

The Radio Luxembourg disk biz book isn't really such a switch for him—he's a longtime top British songwriter with list of filmusic and pop hits. His "Why Don't They Understand?" won a BMI award in the U.S. a couple of years back.

British Pubs, Once Cool To TV as Tune-Building Medium, Now Sold on It

London, April 10.

British disk companies are winning over the publishers in their belief that television can make a hit number. Pubbers that have been reluctant in the past to use the medium have been taking notice of three teletunes currently scoring in the 20 top sellers.

First number is Acker Bilk's "Stranger On The Shore" which, although it has sold 250,000, is still figuring among the bestsellers. Tune is also doing well in the U.S. where it is released on the Atco label. Theme first got a spin accompanying the credit titles of a six-segment BBC-TV serial.

An upcoming click is the theme from BBC-TV's "Z-Cars" skein which has scored following the success of the tv show. Another BBC entry is the music from "Dr. Kildare," a number making a noise via the Johnny Spence arrangement on the Parlophone imprint. All three tunes are high on sheet music scales as well.

Pubbers like Keith Prowse Music, which handles all Associated-Rediffusion video numbers, are begining to have wider interest in the visual medium. KPM exec Jimmy Phillips says that a change of attitude is noticeable in Tin Pan Alley. Whereas in the past tv tunes have been tailored to fit the action regardless of disk prospects, publishers are now more inclined to seek tunes for tv shows that not only suit it but will transfer to disks, too.

Col's Classical Artists' Spread Into Pop Areas Lifts Longhair Biz 50%

With Columbia Records' longhairs hitting a wider range, consumer sales of Masterworks LPs have increased 50% in the first quarter of 1962 over the corresonding period the previous year. The execs at Col believe that the disk spread given some of their classical people into other areas (pop, jazz, Broadway) has helped bring new buyers into the Masterworks fold.

Schuyler G. Chapin, Masterworks director, pointed to the success of such artists as Eileen Farrell and Richard Tucker, opera stars who have recorded pop and religioso albums. Miss Farrell already has grooved three pop LPs, "I've Got a Right to Sing the Blues," "Here I Go Again" and "This Fling Called Love."

Tucker has recorded a number of sacred service albums, including the newly released "Passover Seder Festival." "Exposure in other markets," Chapin said, "especially when it meets the success of the Farrell and Tucker product, greatly widens the sales potential of the artists' classical releases."

Other Masterworks diskers who have scored in other areas are Leonard Bernstein, Andre Previn and the Mormon Tabernacle Choir. In addition to conducting the N.Y. Philharmonic for Masterworks, Bernstein is identified in the Broadway area at Col with the "West Side Story," "Candide" and "On the Town" LPs.

Previn, who is recording Shostakovich's Piano Concerto Number 1 for the Masterworks line, has already done pop and jazz sets for Col, the latest being a jazz interpretation of Kurt Weill's music in tandem with J. J. Johnson.

Previn also has engagements coming up as conductor with several major orchs including the San Francisco in May. He's currently working on a Broadway score in collaboration with his wife, Dorie.

Meantime, the Mormon Tabernacle Choir has been swinging along in both the Masterworks and pop fields. The group first stepped into pop competition about two years ago when it came up with the clicko single, "The Battle Hymn of the Republic."

Other packages that have helped Col build its sales this first quarter are Pablo Casals' "A Concert at the White House" and the first three volumes of the "Sviatoslav Richter at Carnegie Hall" recitals.

Bill Gallagher, Col's marketing veep, expects a continued upswing on the basis of the recent acquisition of Vladimir Horowitz and the success of the recent promotion on Eugene Ormandy & the Philadelphia Orchestra with a special-priced two-LP sampler.

Cleffer Leslie Bricusse Wins Triple Honors In '61 Ivor Novello Awards

London, April 10.

British songwriter Leslie Bricusse landed three times in the Ivor Novello Awards for 1961, twice in association with Anthony Newley. Cleffer won a bronze statuette for "My Kind of Girl" (most performed work); "What Kind of Fool Am I" (most outstanding song, lyrically and musically) and for the score of "Stop The World—I Want To Get Off" (most outstanding stage musical score). Newley partnered Bricusse in last two entries. Other award winners were John Schroeder and Michael Hawker who penned "Walking Back To Happiness," the disk which achieved highest certified British sales; Tony Osborne, whose "The Secrets of The Seine" was voted the year's outstanding light orchestra piece; Galt MacDermot for "African Waltz," named the best jazz bit; Ron Grainer who took the most outstanding composition in film, radio of tv prize for "The Maigret Theme" and, finally, a bronze statuette goes to Cliff Richard and The Shadows for services to British music.

Among the publishers which received awards were Essex Music, Filmusic, Marilyn Music, Ardmore & Beechwood, Mason Music, Sherwin Music and Key Music.

The awards, now in their seventh year, will be presented by holiday camp king Billy Butlin during a special BBC-TV program, slotted for May 13.

N.Y. One Stops Bkpcy.

A petition in bankruptcy was filed last week in N.Y. Federal Court by Good One Stop Inc.

Major creditors are Mercury Record Sales Corp., $13,500; Alpha Distributing Corp., $12,500, and Decca Distributing Corp., $6,000.

Con. Electronics Nets $5,003,089

Sales of Consolidated Electronics Industries Corp. totaled $144,437,881 in 1961, a gain of $51,498,079 (55%) over the $92,939,802 scored in 1960, according to the company's annual report. Consolidated Electronics purchased Mercury Record Corp. last August for $2,300,820, the report revealed.

Net income came to $5,003,089 in 1961, an increase of $1,429,843 or 40% over the $3,573,246 racked up in 1960. Earnings per share rose to $1.59 from $1.26 the year before.

Consolidated prexy, Pieter van den Berg attributed the increase in earnings to a general improvement in economic conditions and pointed to acquisitions, specifically the Merucry deal, the purchase of the Thompson-Hayward Chemical Co., as well as the inclusion for the first time at the Sessions Clock Co., as being other contributing factors.

He said that the Philips Electronics and Pharmaceutical Industries Corp., which is consolidated in the report and now has its Philips Records product produced in the U.S., did not contribute significantly to the increase since its net income showed little improvement over 1960. He added that this was not unexpected because of heavy expenditures for expansion and development.

Company's total assets in 1961 climbed from $79,135,055 the previous year to $104,576,339. Net worth rose to $64,963,164 over 1960's mark of $51,372,203.

Grauer's Wonderland Puts Science in Groove

Wonderland Records, the moppet label arm of Bill Grauer Productions, has come up with a new educational series pegged to current high interest and emphasis on science and space. Called "The Wonderland of Science," the series will contain LPs, the themes of which will deal with individual scientific topics, all aimed at a children's audience.

The sets will be two-sleeve, one disk affairs with four pages of full-color illustrations relating directly through a color coding system to various points discussed on the disk. The drawings are by John Dirks, cartoonist who creates the syndicated comic strip, "The Captain and the Kids." The packages are produced, written and narrated by Barrett Clark, producer of special projects for Grauer Prods.

The first volume of the series is "A Child's Introduction to the Automobile and Airplane" and will be released soon. The second, tagged "A Child's Introduction to Atomic Energy and Outer Space," will be out in a couple of weeks. Plans call for the series to eventually cover all the major sciences.

Hope, Crosby Deadhead Minnesota's Travel Disk

St. Paul, April 10.

What Gov. E. L. Andersen calls a "unique first in stage advertising" has Bob Hope and Bing Crosby making a recording, "The Vacation Road to Minnesota," for international promotional distribution.

The luminaries aren't charging the state anything for making the record. However, Minnesota will spend $43,000 of its $50,000 publicity budget on the disk's promotion. Full-page color ads will run next Sunday (15) in tourist centres' newspaper supplements around the nation.

Ads will offer the record for 25c. The disks also will be sent to all major U. S. radio stations, Gov. Andersen announced.

It amounts to Hope and Crosby taking the "Road to Minnesota," the governor points out. They'll not profit in any monetary way from the records, but the distribution and newspaper ads, etc., should spell valuable publicity for them, he believes.

Inside Stuff—Music

Recent N. Y. Sunday Times magazine feature on Father Duval, the French "crooner priest" (about whom VARIETY, incidentally, has written under Paris dateline, recording his disk bestsellers, etc.), also discloses a "crooner rabbi," according to a Times vox pop correspondent. Rabbi Albert L. Lewis of Haddon Heights, N. J., wrote the Times that "Rabbi Schlomo Carlebach, a bearded ordained rabbi from one of the Orthodox seminaries in New York . . . travels throughout the world, singing folk songs of his own composition. The songs are based upon versus from the Hebrew Prayer Book and the Psalms. He uses these songs and Psalms as the core around which to build a sermon."

Only other ordained rabbi currently in show biz is comedian Jackie Mason. His just released MGM album, "I'm The Greatest Comedian In The World Only Nobody Knows It Yet" (a catchphrase which is now part of his act) recounts that his sermons and other public speaking were so laced with humor that his parishioners and friends suggested he "ought to be a professional comedian." (In another orbit, not the rabbinate, this recalls Brooklyn schoolteacher Sam Levenson's decision to turn comedian.) In Hollywood, one independent film producer studied for the rabbinate but whether he was actually ordained is uncertain.

The "cantor" influence on songs and song interpreters, of course, is w.k., as applied to Al Jolson and Harold Arlen, among others. Bing Crosby's crooning style, ditto the late Benny Fields, among others, likewise is said to have its roots in the cantorial manner of chanting.

Columbia Records has five of its Masterworks diskers on the new "Festival of Performing Arts" tv series. They are Pablo Casals, who will repeat a major portion of the concert he gave at the White House last November (with Alexander Schneider and pianist Miezyslaw Horszowski) and which Col released in an LP titled "A Concert at the White House"; Rudolf Serkin, the Budapest String Quartet, Isaac Stern and George London. The series, a Talent Associates-Paramount production with David Susskind and James Fleming as co-producers, is aired on WNEW-TV in New York and WTTG in Washington.

Steve Bankole Omodele Rhodes, Nigerian jazz authority and guest of the U.S. State Dept., will demonstrate his theory which denies the African rhythmic basis of American jazz idea, at a Jazz Arts Society cultural exchange reception next Tuesday (17), at the Carnegie Endowment Center, N.Y. The session is being presented by the Society at the request of the American Council on Education, in cooperation with the State Dept. Rhodes will be accompanied by drummer Pete La Roca & his Quintet.

Zigi Binor, Israeli accordionist-singer-composer, will represent his country in the first annual International Accordion Championships sponsored by the American Accordionists' Assn. at New York's Carnegie Hall June 23-24. In the event, first of its kind to be conducted by an American instrumental organization, more than 25 countries are expected to participate.

Maceo Pinkard, writer-publisher currently celebrating his 40th anni with ASCAP, has formed Pinkard Productions to produce masters for sale to other labels. He'll use his own compositions as well as outside material. In addition to producing masters, Pinkard will continue the activities of his own Broadway label.

George Maharis Signs With Epic, Elektra Renews Three; Other Deals

George Maharis has been inked to an exclusive five-year deal with Epic Records. Maharis' first single, "Teach Me Tonight" and "After The Lights Go Down Low" hit the market a few weeks ago. Maharis appears on CBS-TV's "Route 66" series.

Elektra: Judy Collins, Bob Grossman, Travelers 3

Elektra Records has picked up the options on its pacts with folk artists Judy Collins, Bob Grossman and the Travelers 3. All have had LPs out on the label and new sessions are planned in the near future.

Tribute: Archie Robbins

Comic Archie Robbins has been inked by Tribute Records. A series of comedy sets is planned for him and his first release, "Songs My Mother Taught Me, When She Thought I Wasn't Listening," will be out soon.

Plaza: Kenny Roberts

Singer Kenny Roberts has signed a two-year contract with Plaza Records with an option for five more years. First recording under the new pact will be released within the next eight weeks. He's currently filling an eight-week engagement at the Tender Loin in Beverly Hills, Cal.

Tribute: Jeff Low

Tribute Records, Eddie Heller's new diskery, will swing into action with singer Jeff Low from Syracuse U. His first sides will be "He Gives" and "Won't You Return."

Southside: Jimmy & The Romeos

Southside Records, diskery run by cleffers Joan Whitney & Alex Kramer, has tagged Jimmy & The Romeos. The first side couples "Kathy" with "Lunalei."

Dot Ups Martindale

Wink Martindale has taken over as assistant director of artists & repertoire and national director of promotion at Dot Records.

Martindale has been with Dot as a disk artist since 1959. He clicked with his first release, "Deck Of Cards." Recently, Martindale has been with L.A.'s KRLA from which he resigned in order to accept the dual exec post with Dot.

Mills Expanding Into Latino Mkt.

Mills Music will now spread its operation to put greater effort into the South American market. Thast the decision made by Jack Mills, the publishing firm's prexy, who recently returned from his first swing of S.A., where he spent three weeks arranging for new material for the Yank market and strengthening his outlet there.

The firm is setting up a Latin American department in New York to handle this new effort. Mills is now represented in S.A. by Editora Mills in Sao Paulo. Under the general management of Enrique Lebendiga, who also reps several other U.S. publishers, Mills material is handled for all of South America through this outlet. Mills also set a new deal with Lebendiga which gives the Yank firm first refusal rights on handling for the world, exclusive of S.A., all material from the Latino pub's Fermata indie firm.

Mills in addition set a deal with Pelos Melhores, composer with Escola Nacional De Musica (National School of Music), to publish 11 of his educational music pieces for the world. Mills had previously just handled him in S.A. Also in the educational market, Mills will send to Latin America several of its Yank pieces. The plan is for continual flow of this type of material back and forth.

Prexy Mills brought with him over 15 pieces for U.S. publication in both the pop and contemprary vein. Among the tunes are "Luminarias," a local hit on Columbia; "Norma," a regional Victor click; and three of the successful numbers from the Mardi Gras in Rio. Pending are several other deals, he notes, one for an entire catalog and others for general material. All transactions cover the pop and standard market.

BILLY VAUGHN WINS 3 GOLDISKS FOR DOT LP'S

Billy Vaughn has copped three goldisks for Dot albums that passed the $1,000,000 sales mark at the manufacturer's level.

The LPs are "Sail Along Silv'ry Moon," released in March, 1958; "Blue Hawaii," released in March, 1959; and "Theme From A Summer Place," released in February, 1960. The tally was certified by Prager & Fenton, official accountants for the Record Industry Assn. of America.

Other gold record album awards given by Dot were to Pat Boone in 1958 for his "Pat's Great Hits" and to Lawrence Welk in 1961 for his "Calcutta." All of the albums were produced by Randy Wood, Dot president.

U.S. Twist Package To Go-Go in Glasgow

Glasgow, April 10.

Johnny Burnett, U.S. Bonds, Gene McDaniels and Rolly Daniels are included in a "Rock 'n' Twist—U.S.A." package show set to open at the 2,500-seater St. Andrew's Halls here April 21.

Layout will also comprise Mark Wynter, English pop singer, Danny Rivers & the Condors, Four Kestrels, and the Flee-Rekkers. One-nighter (two performances) is being sponsored here by the Glasgow Jewish Board of Guardians. It will mark start of a U.K. tour for the U.S. artists.

Music Critic Paul Hume Gets in Final Note in D.C. Hassle With Birgit Nilsson

Washington, April 10.

Washington Post music critic Paul Hume got the last lick but the question was left open of who had the last laugh in his high pitched tussle with opera soloist Birgit Nilsson.

Hume crossed swords with Miss Nilsson by denouncing her in print for being flagrantly rude," putting on a "shocking display of bad manners" and indulging in spoiled pettiness," among other things. Hume's ire was roused by the singer's disagreement with National Symphony conductor Howard Mitchell over the playing of a lengthy orchestral epilog in Wagners' Immolation Scene during which the soprano had to stand motionless.

Despite her protestations, Mitchell refused to shorten the epilog, and Miss Nilsson expressed herself by walking off the stage after the epilog without so much as a solong to the Constitution Hall ticket-payers. In her two-night stand, she made amends the following performance by making the proper bows.

Hume praised her warmly for her second-night singing, but couldn't resist essaying a final pass when he made his "Listening Booth" broadcast over WGMS here last night.

He sang Miss Nilsson's role of Brunhilde no less, with his own tenor and his own piano accompaniment to illustrate why he was right and she was wrong. The diva decided apparently that if he wanted to score that way, he could have the point. She refused to criticize Hume's rendition of the Wagnerian femme.

Jaulus Exits Spanka For Post at Iris-Trojan Music

Paul Jaulus has taken over as general professional manager of the Iris-Trojen and Deerhaven music firms. Jaulus resigned his post at Spanka Music, where he was a member of the contact staff, to take on the new assignment.

The Iris-Trojan, Deerhaven combine has Gray J. Gordon as its exec veepee.

Geo. Wein Maps 'New Approach' As Sole Producer of Newport Jazz Fest

By GUY LIVINGSTON

Boston, April 10.

George Wein is going back to Newport this summer as sole producer of "Newport '62, the Meaning of Jazz," a new approach to jazz festivals. Wein outlined his plan for the three-day date, July 6-8 at Newport:

"This signals a new departure for jazz festivals," he said, "with more production—not a series of one artist after another. We're using a more cohesive form of production with written narration." The jazz impresario, whose name has been synonymous with the Newport Jazz Festival for almost a decade, said, "We're going to script the show." George T. Simon, author of "Feeling of Jazz," jazz critic of the N.Y. Herald Tribune, will write the script.

This year's jazz presentation is budgeted at $80,000. It will run three days instead of the customary four as in past years. The accompanying folk festival, which Wein introduced, will not be held this year.

Wein, who introduced jazz to Boston with his longtime Storyville nightclub, recently moved to the Hotel Bradford, a jazz authority, instructor in jazz at Boston U., and producer of the Newport Jazz Festival, is flying solo this year.

Asked why he was going back this year in the face of a reported loss of $60,000 by the group who did last year's "Music at Newport," Wein said: "Last year's promoters did a good job, but were inexperienced in festival production, particularly in the New England area. They were grossly over budgeted in every department. I feel that if budgets are carefully watched in '62, we can begin once again to establish the preeminence of the Newport Jazz Festival."

"The name 'Newport' is synonymous with jazz," Wein said, "and signifies the most important single event in the history of jazz. Success at Newport over the years did more to help jazz and increase the prestige of jazz than anything else in the world."

Wein, at the moment, is the only one involved from the old group who ran the Newport Jazz Festival from 1954-60, when a riot caused the ending of the concerts before their skedded conclusion. He is contacting members of the old board of directors to see if they might be interested in working with him.

Wein said that when he heard a radio report that the last year's group was not going back to Newport, he "went down and applied for a license." The contract has been signed, and first payment of $1,000 on the $10,000 agreement with the city has been made, he reported. The additional $9,000 will be paid to the city in equal installments of $4,500 each before the festival dates.

The license cuts the number of days of the festival from four as in past years to three and provides for the lapse of one day between 4th of July and the week-

(Continued on page 66)

'Twistapulco'

Acapulco, April 10.

This is fast becoming a Twist resort. There are Twist competitions. Classes teaching the Twist. Broadcasting stations feature Twist tunes. And there's a nightclub open from one in the afternoon to one a.m., where only Twist tunes are played.

Acapulquenos have also gone for the rhythm in a big way, dancing the Twist at their own private parties. This is quite a revolutionary switch since citizens of the port have in past stuck pretty close to Mexican and Latin American rhythms.

Nobody can explain the Twist madness and contamination of local citizenry by the new rhythm. Local press has renamed the resort "Twistapulco."

Mahler in 1907 Adieu: Very Like Karajan Exit

A letter written by Gustav Mahler on Dec. 8, 1907 on the occasion of his resigning from the directorship of the Vienna Opera is remarkably propos the recent resignation from the same establishment of Herbert Von Karajan. Mahler pinned the following to the announcement board at the old opera house when decamping Vienna overnight:

"My dear Colleagues:

The hour has come that marks the end of our common undertaking. I leave this place which I have grown to love and herewith say good-bye to you. Instead of a complete, fully-rounded work, I leave an unfinished fragment, as is the fate of Man.

It is not for me to pass judgment on what my work has meant to those to whom it was dedicated. Still, in a moment like this I may say: my intentions were the best, my goal was a high one. My efforts were not always crowned with success. No one is so subject to "the resistance of the material"—the hidden pitfalls of the thing itself as the practicing artist. But I have given my best and subordinated my personal feelings to the cause, my own proclivities to the call of duty. I did not spare myself; therefore I was justified in demanding the full energies of others."

GUSTAV MAHLER.

Book Appears In Vienna

Vienna, April 10.

Vienna is relishing a new book, which promises to achieve status as a local bestseller in the German language and may possibly attract translation into English. The volume bears the title "Conductors, Stars and Bureaucrats," sub-caption is "Splendor and Decline of the Vienna Opera Ensemble."

Publication was held up because of charges that the author, Victor Reiman, is biased in his views of various personages. One singer's husband threatened suit for insult and slander. But the publisher finally brought the book out.

Reiman is well informed, though hardly dispassionate. He is severe in his judgments of Herbert von Karajan, who recently resigned as artistic director of the opera but is now to return to the post under a compromise."

Herbert von Karajan has come back to the Vienna Statoper, after his recent fuss. He was wildly acclaimed upon conducting "Aida."

Beecham Biog

"Thomas Beecham," by Charles Reid (Dutton; $4.50), is comprehensive, well-written biog of the famous conductor by a close friend and knowledgeable musicologist. With many Beecham anecdotes and witticisms, book also details subject's career and penetrates his style.

Important addition to music lore.

Robert Dunn.

Texas Couple Pleads Not Guilty on Fraud Charges Involving Col Record Club

Houston, April 10.

Luke W. Henson and his wife, Mrs. Jean Clark Henson, pleaded not guilty last week to taking the Columbia Record Club for an estimated 5,000 disks by joining the club repeatedly under phony names. The couple were arraigned on 15 counts of mail fraud before Federal Judge James Noel after their arrest on Feb. 12.

Assistant U.S. Attorney Morton Susman said the indictment covers $2,187 in records ordered from the club from mid-1960 until mid-1961. He said the records were ordered under 42 different names. Some 44 more orders were not filled by the decord club, he said.

Susman explained that the Columbia Record Club offers five disks to new members. He charged that the Hensons sent in numerous orders without paying for the records. In addition, he said, they also got a number of bonus records for inducing "new members"—all phony—to join the club.

Brass Bands Not Dead

A modest book, this, by a modest man on a subject not so modest, considering all the country's bands—military, school, community and industrial (Philco has a band in Philadelphia, it seems). "The Wind Band" and Richard Franko Goldman (Allyn & Bacon) is subtitled "Its Literature and Technique" and is directed mainly at band buffs and composers. Its main (and very valid) theme: the band is by no means extinct; there are two kinds — utilitarian and truly musical; and let's get more serious music composed for the latter.

Son of Central Park bandsmen Edwin Franko Goldman, the author is no mere shadow of a famous father, being in his own right an excellent conductor, composer, teacher and now apostle of good band music. The book begins with a history of wind bands in Europe and the U.S. It retells with zest the story of our greatest spectacular—unsurpassed after 90 years—the World Peace Jubilee in Boston. There a band of 2,000 players joined an orchestra of 1,000 with a chorus of 20,000 in the background.

Fascinating too, the early musical life of many of our great bandleaders: Sousa, violinist with Offenbach; Victor Herbert, 'cello soloist with a band; Edwin Franko Goldman, first trumpet in the Metropolitan pit under Mahleer and Toscanini.

The author gives his father all the respect due him. The accomplishments of Goldman pen on behalf of band music are truly heroic when one considers that almost singlehandedly he persuaded such greats as Milhaud, Schoenberg, Grainger and Respighi to write for the symphonic band.

One lack: Author Goldman makes nothing but the minutest reference to the backbone of American military music: the fife. As bands have not died, neither have fife & drum corps. Because of the work of such men as John McDonagh on the bore of the fife, this instrument must now be reexamined in a new musical light. Mr. Goldman, who encourages new colors for the band, should not neglect this neat little American sparkler.

Keane.

Private Families Chip In To Bring Les Brown's Orch to Springfield, Ill.

Springfield, Ill., April 10.

With the local citizenry in this state capital constantly bemoaning Springfield's lack of entertainment and cultural activities, a group of private families have pooled financial resources to promote a one-night, concert-dance stand of Les Brown Orch on April 30. Brown is playing the date as a stopgap in his midwest tour, to cover travel expenses, etc.

Concert will be held in the local Elks Club Auditorium, with ducats selling for $2.50 at the door or $2 in advance. Except for the Lake Club, a top nightclub with a long history, and the annual State Fair, Springfield is virtually bankrupt in show biz activity.

AUDIO DEVICES' '61 NET $308,455, UP $166,147

Audio Devices Inc., manufacturer of recording, tv and computer tape and disk masters, registered a 117% increase in net income for 1961 over the previous year, according to its annual report. Profits before taxes for the year were $634,455 and after Federal income taxes came to 36c per share based on a net income of $308,455. Sales of disks and tapes came to $7,350,710.

The before-taxes profits represent a 126% rise over the $280,308 earned in 1960. After taxes, earnings rose from 17c per share, based on $142,308 earned the previous year. Disk and tape sales rose 12% from $6,562,992 in 1960. Audio's improved earnings are attributed to two major factors, the report says: a growing market and increasing use for all tapes, especially the computer and instrumentation variety, which now represent 40% of the company's business, and a substantial reduction in manufacturing and operating costs during the year.

AFTRA Quits Talks; Says Diskers Won't Share Foreign B'cast Take

The American Federation of Television & Radio Artists yesterday (Tues.) broke off negotiations with the diskery industry, declaring itself a "free agent." Union charges that the industry refuses to count in performers for a share of the loot now accruing to the phonograph labels as the result of the recently written Neighboring Rights Treaty.

The Treaty, the union explains, entitles the industry here to "remunertion" for any American-made records that are played in Treaty countries. But, said AFTRA yesterday, the industry negotiators, after approximately two-and-a-half months of dickering, "refused to negotiate" the performers' rights to share in remuneration from the broadcasts."

AFTRA announced the cessation of dickers with the record industry on the eve of a conference of AFTRA locals that begins in Denver, today (Wed.).

The new contract that was being negotiated was to pick up where the old one left off; AFTRA and the diskers had a performer pact that began in 1959 and ended early this year.

AFTRA said that the stalemate demand was based by the union on Article 12 of the new Neighboring Rights Treaty, which is said to guarantee the disk makers a return on foreign radio or tv airings.

How's That Again?

With disk men moaning about how difficult promotion is getting, Atco Records has exhibited great cinfidence in its latest Ben E. King single. The title of the tune is "Don't Play That Song."

After completing the deejay mailing of promotion copies, however, it occurred to the label's sales chief, Jerry Wexler, that a just-in-case measure might well be taken lest the title be taken seriously. He promptly sent out the following message: "Re: Ben E. King's record of 'Don't Play That Song,' Please Do!"

Variety Music Cavalcade' Book Back at $12.50

Prentice-Hall has put back into print the "VARIETY Music Cavalcade," updated 10 years by musicologist Dr. Julius Mattfeld. Book, which has been a sellout in its original $10 edition 10 years ago, has been enlarged and updated to a new $12.50 price.

Upsurge in the subsequent years of quite a few yesteryear pops into standards—many of them not originally notated in the years of their first copyright—has been still another revision. Previous book, which ended at the midcentury, subsequently takes in the last decade's evolution of cha-cha, pachanga, meringue to rock 'n' roll, rockabilly and The Twist, manifestations.

The historical review, to go with the musical cavalcade, has similarly been updated. A new introduction also has been written by Abel Green, editor of VARIETY, who authored the previous intro when Prentice-Hall first published it in 1951. Incidentally, in the past two or three years the "VARIETY Music Cavalcade," being out of stock at P-H, was a collector's item and hard-to-get, booksellers charged $20 and upwards for second-hand copies. Quite a few of the Hollywood film studios as well as the diskeries, radio and tv stations programmers et al. were forced to photostat segments of the book when planning period musical settings.

Yank Composer to Attend Space Play's London Bow

London, April 10.

Leo Smit, of the department of music at the U. of California, is due in London this week to attend the opening of a new space play, "Rockets in Ursa Major," by Cambridge U. scientist Fred Hoyle, for which he composed some of the songs and choruses, and which is being presented by Bernard Miles at the Mermaid Theatre.

During his stay in London, Smit is to give a recital of contemporary music at the Mermaid next Sunday (15). His program will include his own compositions, plus a group of long-hair jazz works by Stravinsky, Copland, Hindemith and Bernstein.

Smit, who won the New York Critics Circle Award for his Symphony No. 1 in 1957, was commissioned to write that piece by the Koussevitzky Foundation in honor of the League of Composers' Thirtieth Anniversary.

Bikel Capacity $9,233 In Two N.Y. Town Hall Gigs

Theodore Bikel racked up a gross of $9,233 in two SRO concerts at Town Hall, N.Y., April 1. The outings were at 2:30 p.m. and 8:30 p.m., with tickets scaled to a $4.75 top.

Harold Leventhal produced the sessions, which were recorded by Elektra Records, by arrangement with Half Moon Productions. Bikel was assisted by Ray Boguslav on second guitar (Bikel plays guitar, among other string instruments) and Bill Lee on bass.

Beefs With ASCAP, AGAC Cue Pinky Herman's Exit From Two Committees

Pinky Herman walked out of two music biz committees last week. He sent in his notice of resignation from the writers' advisory committee of the American Society of Composers, Authors & Publishers and from the American Guild of Authors & Composers' council.

His ASCAP walkout stems from the hassle he got into with the Society's president, Stanley Adams, at a membership meeting in New York two weeks ago. Herman, who had been on the advisory committee for the past 11 years, said he was resigning as a protest against the "outrageous treatment" he received at the meet when he tried to get a motion through for the Society to call a special meeting in which writers could voice their beefs. Herman claims that the balloting was illegal because some members of ASCAP's board of directors voted.

Since there is no set membership for the writers' advisory council, Adams has not yet decided whether Herman will be replaced.

Herman's beef with AGAC is based on what he alleges is its refusal to discuss the "controversial universal collection plan." Herman had been on the council for five years. The AGAC council is scheduled to meet this week and a replacement for Herman will probably be decided upon then.

Name Batoneers, Soloists Set for Robin Hood

Philadelphia, April 10.

Leopold Stokowski will head the list of 10 conductors who will baton the six-week outdoor concert series at the Robin Hood Dell, which opens June 18. Other maestros include Sir Eugene Goossens, Erich Leinsdorf, Hans Schweiger, Anshel Brusilow, Franz Allers, Vladimir Golscham, Julius Rudel, Alfred Wallenstein and William Smith.

Soloists scheduled are John Browning, Ivan Davis and Guiomar Novaes, pianists; Theresa Greene-Coleman, soprano, and McHenry Boatwright, baritone, in the Brahms Requiem; Vronsky and Babin, duo-pianists; Henryk Szeryng and Eric Friedman, violinists; Lorne Monroe, cellist; Giulia Berrera, soprano, Barry Morell, tenor, and Louis Quilico baritone, in concert performance of "Tsoca;" Roberta Peters, soprano, and Jan Peerce, tenor.

The Robin Hood Dell series is free to the public and is sponsored jointly by the City of Philadelphia and a group of music enthusiasts called "Friends of the Dell." Last year 500,000 attended.

VARIETY'S RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio stations.

This Wk.	Last Wk.	No. Wks. On Chart		Label
1	1	5	GOOD LUCK CHARM Elvis Presley	Victor
2	3	12	JOHNNY ANGEL Shelley Fabares	Colpix
3	3	2	THE SLOW TWIST Chubby Checker	Parkway
4	4	5	YOUNG WORLD Ricky Nelson	Imperial
5	11	5	MASHED POTATO TIME Dee Dee Sharp	Cameo
6	9	5	LOVE LETTERS Ketty Lester	Era
7	14	5	LOVER PLEASE Clyde McPhatter	Mercury
8	13	6	LOVE ME WARM AND TENDER Paul Anka	RCA
9	27	3	SOLDIER BOY Shirelles	Sceptor
10	18	3	STRANGER ON THE SHORE Acker Bilk	Atco
11	8	8	DREAM BABY Roy Orbison	Monument
12	6	9	DON'T BREAK THE HEART Connie Francis	MGM
13	5	11	HEY BABY Bruce Channel	Smash
14	15	9	TWISTING THE NIGHT AWAY Sam Cooke	Victor
15	12	8	WHAT'S YOUR NAME Don & Juan	Big Top
16	19	5	DEAR ONE Larry Finnegan	Old Town
17	10	11	LET ME IN Sensations	Argo
18	7	11	MIDNIGHT IN MOSCOW Kenny Ball	Kapp
19	32	2	SHOUT Joey Dee & the Starliters	Roulette
20	29	3	GINNY COME LATELY Brian Hyland	ABC Par
21	40	4	TWO OF A KIND Sue Thompson	Hickory
22	17	5	PLEASE DON'T ASK Bobby Vee	Liberty
23	20	7	YOU BETTER MOVE ON Arthur Alexander	Dot
24	31	2	JOHNNY JINGO Hayley Mills	Vista
25	35	3	SHE CRIED Jay & the Americans	UA
26	50	5	IF A WOMAN ANSWERS Leroy Van Dyke	Mercury
27	23	4	WHEN MY LITTLE GIRL Drifters	Atlantic
28	30	4	NUTS ROCKER B. Bumbler & the Stingers	Rendezvous
29	25	7	I'VE GOT BONNIE Bobby Rydell	Cameo
30	—	1	PT 109 Jimmy Dean	Col
31	38	4	PATTY ANN Johnny Crawford	Delt
32	—	1	FUNNY WAY OF LAUGHING Burl Ives	Decca
33	16	12	DUKE OF EARL Gene Chandler	Vee Jay
34	39	7	WHERE HAVE ALL THE FLOWERS GONE Kingston Trio	Capitol
35	21	4	SHE CAN'T FIND HER KEYS Paul Peterson	Colpix
36	22	11	SHE'S GOT YOU Patsy Cline	Decca
37	—	1	TWIST, TWIST SENORA U. S. Bonds	Legrande
38	43	2	SHOUT, SHOUT Ernie Maresco	Seville
39	26	12	CRYING IN THE RAIN Everly Bros	WB
40	—	1	SOUL TWIST King Curtis	Enjoy
41	47	4	CRY BABY CRY Angels	Caprice
42	—	1	HONKY TONK MAN Johnny Horton	Col
43	46	2	CINDERELLA Jack Ross	Dot
44	—	1	UPTOWN Crystals	Phillies
45	37	5	COME BACK SILLY GIRL Lettermen	Capitol
46	—	1	WHAT'D I SAY Bobby Darin	Atco
47	24	9	HER ROYAL MAJESTY James Darren	Colpix
48	44	3	TELL ME Dick & Deedee	Liberty
49	—	1	MEET ME AT THE TWISTIN' PLACE Johnny Morisette	Sar
50	—	1	THE RAINS CAME Big Sambo	Eric

Disks Bank

Continued from page 61

presents Metropolitan Opera star Eileen Farrell in lush pop standards accompanied by Percy Faith and his orch; and "First Time," which combines the big band groups of Duke Ellington and Count Basie. Also Col has teamed pianist Previn with trombonist J.J. Johnson for a jazz workover of Kurt Weill's music.

The indies, too, have found it advantageous to bring two topsellers together on one disk. The Cameo label, for instance, is riding high with its packaging of Twister Chubby Checker and rock 'n' roller Bobby Rydell.

Other major companies like RCA Victor and Capitol are getting their dual licks in, too. Victor recently released a package with Leopold Stokowski and the Norman Luboff Choir. Until now, Luboff's group had been represented only with pop product. At Capitol, the pairing of singer Nancy Wilson with Cannonball Adderley's jazz group and the LP tandem of Nat King Cole with George Shearing is drawing a healthy sales picture.

The dual diskings are based on the "star" system used so successfully by the motion picture industry, but sales reports on the initial tries indicate that the device has developed into a potent merchandising factor for the record business as well.

NARM

Continued from page 61

phonograph equipment, a little less than 1%. Also in the disk peddling field are such diversified outlets as bookstores, airports, colleges, restaurants, jewelry stores and service shops.

In pulling in the $80,000,000-plus volume, the NARM members dealt with 18,500 outlets. (There are about 7,500 record stores in the U. S.)

The NARM study also revealed that almost 74% of the total record sales was done via albums, or over $59,000,000 of the $80,000,000 gross. Single records account for 16.6% of the total, or over $13,000,0000. Ep's, at 4.6%, and kiddie records other than LPs at about 5%. Pop albums account for 41% of the total LP units sold, and in second place is the rapidly growing country & western at 13%. Classical LPs account for only 2.6% of the LP total and comedy LPs account for 8%.

Auld

Continued from page 61

threatened them with "the muscle boys and boasted that he was a man of many contacts and much influence, against whom no charges could be made successfully."

They claim that, at a meeting in August, 1961, with Kenin and another person, Grossinger stated that "'Auld and Fisher tried to shake me down for $25,000' as the price for plaintiffs' silence" regarding Grossinger's alleged violations of AFM regulations. Auld and Fisher assert that "these and similar statements were not only false but were known by the defendant to be false."

Kenin 'Axed' 'Em

They contend that Kenin, using his powers as president of the AFM, without previous adequate investigation, without written charges and without exhibition of any evidence, proceeded upon the basis of defendant's false and defamatory statements, to relieve plaintiffs of their positions."

Auld and Fisher claim that Kenin and Grossinger "knew there was no credible evidence to support such accusations" and that Grossinger's story about the alleged shakedown "was a sheer tissue of fabrication and an act or reprisal" against them.

The remaining allegations were similar to those in the damage suit which Auld and Fisher filed in N. Y. Federal Court against Kenin for $500,000 a few weeks ago, covering his alleged participation in the case. Godfrey P. Schmidt is the attorney for the plaintiffs in both actions.

RETAIL ALBUM BEST SELLERS

(A National Survey of Key Outlets)

This Wk.	Last Wk.	No. wks. on chart	
1	1	22	HENRY MANCINI (Victor) Breakfast at Tiffany's (LPM 2362)
2	3	24	WEST SIDE STORY (Columbia) Soundtrack (OL 5670)
3	4	8	KINGSTON TRIO (Capitol) College Concert (T 1658)
4	2	25	ELVIS PRESLEY (Victor) Blue Hawaii (LPM 2426)
5	5	64	CAMELOT (Columbia) Original Cast (KOL 5620)
6	8	16	CHUBBY CHECKER (Parkway) Your Twist Party (P 7007)
7	9	15	JOEY DEE & THE STARLITERS (Roulette) Doin' the Twist at Peppermint Lounge (R 21566)
8	11	33	DAVE BRUBECK (Columbia) Time Out (CL 1397)
9	7	12	LIMELITERS (Victor) Sing Out (LPM 2445)
10	12	36	JUDY GARLAND (Capitol) Judy Garland at Carnegie Hall (WBO 1569)
11	6	5	FRANK SINATRA (Reprise) Sinatra and Strings (R 1004)
12	15	99	SOUND OF MUSIC (Columbia) Original Cast (KOL 5450)
13	10	13	FLOWER DRUM SONG (Decca) Soundtrack (DL 9098)
14	16	10	RAY CONNIFF (Columbia) So Much in Love (CL 1720)
15	14	7	LETTERMEN (Capitol) Song for Young Love (T 1669)
16	21	22	WEST SIDE STORY (Columbia) Original Cast (OL 5230)
17	18	7	BURL IVES (Decca) Versatile Burl Ives (DL 4152)
18	22	8	FERRANTE & TEICHER (United Artists) Tonight (UAL 3171)
19	28	20	FERRANTE & TEICHER (UA) West Side Story (UAL 3166)
20	20	21	FRANK SINATRA (Reprise) I Remember Tommy (R 1003)
21	23	12	SANDY NELSON (Imperial) Let There Be Drums (LP 9159)
22	17	14	LAWRENCE WELK (Dot) Moon River (DLP 2314)
23	29	5	MITCH MILLER (Columbia) Rhythm Sing Along (CL 1727)
24	13	18	CHUBBY CHECKER (Parkway) The Twist (P 7001)
25	33	21	JOAN BAEZ (Vanguard) Joan Baez, Vol. II (VRS 9094)
26	27	17	HOW TO SUCCEED (Victor) Original Cast (LOC 1066)
27	19	17	DAVE BRUBECK (Columbia) Time Further Out (CL 1690)
28	34	6	MIKE NICHOLS & ELAINE MAY (Mercury) Examine Doctors (MG 20680)
29	30	2	FRANK SINATRA (Capitol) Point of No Return (W 1676)
30	42	3	ROBERT GOULET (Columbia) Always You (CL 1676)
31	26	5	ROGER WILLIAMS (Kapp) Maria (KL 1266)
32	24	4	JOHNNY MATHIS (Columbia) Live It Up (CL 1711)
33	49	2	NO STRINGS (Capitol) Original Cast (O 1695)
34	43	3	NAT COLE & GEORGE SHEARING (Capitol) Nat Cole Sings George Shearing Plays (W 1675)
35	38	19	ENOCH LIGHT (Command) 35MM Stereo (RS 826 D)
36	31	3	HEY LET'S TWIST (Roulette) Soundtrack (R 25168)
37	—	1	ANDY WILLIAMS (Columbia) Danny Boy (CL 1751)
38	45	7	DON AMECHE & FRANCES LANGFORD (Col) The Bickersons (CL 1692)
39	35	5	FLOWER DRUM SONG (Columbia) Original Cast (OL 5350)
40	—	12	RAY CHARLES (Atlantic) Do the Twist With Ray Charles (8054)
41	—	1	CHAD MITCHELL TRIO (Kapp) Mighty Day on Campus (KL 1262)
42	25	17	MILK AND HONEY (Victor) Original Cast (LOC 1065)
43	—	6	RUSTY WARREN (Jubilee) Rusty Bounces Back (JGM 2039)
44	—	41	CARNIVAL (MGM) Original Cast (E 3946)
45	36	8	AL HIRT (Victor) Horn a Plenty (LPM 2446)
46	41	7	CHUBBY CHECKER (Parkway) For Teen Twisters Only (P 7002)
47	32	14	JIMMY DEAN (Columbia) Big Bad John (CL 1735)
48	39	17	KING OF KINGS (MGM) Soundtrack (MGM 1E2)
49	48	2	PAUL ANKA (Victor) Young, Alive and in Love (LPM 2502)
50	—	1	CHUBBY CHECKER (Parkway) Twisting 'Round the World (P 7008)

Philips-Mercury Maps Major Status By Massive Invasion of Global Mkts.

By EDDIE KALISH

"The whole face of the international record picture is very much changing." That's the opinion of Tony van der Haar, home-office exec of Philips Phonographic Industries, Baarn, Holland. He sees jazz as a growing element for U.S. artists abroad but warns that the Yank pop artist is no longer in a guaranteed hit position in Europe as he formerly was.

In the field of jazz the Philips organization has been making some moves to bolster its strength. The latest such deal was the signing last week of a distribution arrangement with Erroll Garner and his Octave Records for exclusive handling of all Garner-Octave product in all foreign markets. It is a seven-year pact, under which the pianist will cut three LPs a year, including a projected location grooving during his forthcoming British concert tour.

The setup does not affect Garner's deal with ABC-Paramount Records which distributes Octave in the U.S. and its territorial possessions. In Europe Garner will be on the Philips label. Philips will work closely with the pianist overseas in terms of promotion and appearances, and coordinating his disk efforts.

Builds Jazz Catalog

Another recent Philips move in the jazz area was the company's pacting with Interdise to take over much of its distribution. In so doing, Philips signed with Riverside and thereby arranged for a considerable jazz catalog. The Riverside product will, however, retain its Yank imprint and Philips will serve principally as a distrib.

"There's a growing jazz market" overseas, van der Haar points out. "It is a consistent seller." Because of this Philips wants to "reinforce" the Philips-Mercury position in the U.S. by strengthening overseas. To accomplish this, van der Haar says that the product his firm gets through deals like the above will be treated specially. There is a big extended-play disk market in Europe, for example, he points out. So Philips will break a lot of releases down into EP size and singles to take full advantage.

In 1960, 190,000,000 disks were sold in Europe of which 110,000,00 were singles, 40-45,000,000 were EPs and 32,000,000 were LPs. Eight per cent of this total was jazz, van der Haar notes. Jazz interest is on a steady rise, he points out, and, with the loss of Columbia when it set up its own European operation, Philips has been trying to improve its stock in this area. The plan is "not to get a quantity of labels but rather to be selective" and develop a firm jazz foothold by handling of the product in the method of release (EP, LP, single) and the type of material.

Pops' Regional Pattern

In the pop area, van der Haar asserts that the market is turning back to a regional pattern, a factor he says that is important for Yank artist and a&r consideration. To meet this element Merc will record all its major artists in German as well as English from now on, for German is a firm second language in the overseas market. He also stresses in this connection that it is more and more essential for Yank artists to make overseas appearances. The old U.S. sales guarantee is gone, he feels, especially with the balance of economic power between the U.S. and Europe via the Common Market.

To cope with this situation, Philips intends to build its American artists in Europe as well as the U.S. Under the Columbia arrangement, Philips handled no other U.S. labels but Col. Now the plan is, according to van der Haar, to work from a broaders base "in a limited way." There will be a strong buildup of reciprocal disk action between Merc-Philips and Philips in Europe. "We plan to cover any sector worth covering," he says. "We are working toward a world image."

Van der Haar points out that a&r men must now more than ever consider an artist's international potential. The important thing here is that the a&r man must become international without losing his Yank identity. This is the plan Philips intends to use with its U.S. operation.

Plans Longhair Buildup

Philips is also mapping a classical buildup. This will be a major step for Mercury which is now classically light in comparison to several other U.S. labels. Philips wants to enter the classical field both in the U.S. and Europe.

What it all amounts to, van der Haar relates, is that Philips plans to build Mercury and itself into majors by hitting all the markets it sees as valuable, all over the world. The Philips operation has the capital and resources to put just such a plan into effect. It has distributors in over 50 international markets and wax affiliates in many areas. The company intends to put these facilities together into a concerted effort at creating, as van der Haar puts it, "a world image." This obviously will have a strong effect on Mercury and its future in the U.S.

NAME SONGSMITHS AT CAL. U.'S LYRIC CLASSES

Hollywood, April 10.

Chet Forrest and Robert Wright, composer-lyricists now in Los Angeles for the Civic Light Opera productions of their "Song of Norway" and "Kismet," were guest lecturers at Hal Levy's University of California Extension class in Popular Lyric Writing. Recent guests have included Meredith Willson, E. Y. Harburg and Stephen Sondheim.

Among those slated for future appearances are Arthur Hamilton, Ross Bagdaserian, Jule Styne and Bob Merrill.

Jack Gale, LaPalm Join Nat Cole's New Diskery

Hollywood, April 10.

Nat (King) Cole who recently set up his own diskery, K.C. Records, has made Jack Gale veepee-general manager, to headquarter in N.Y., and Dick LaPalm, veepee in charge of sales and national promotion, headquartering in Chicago.

First releases will be distributed in April through his own distrib system. Move does not affect Cole's personal pact with Capitol Records, with which he recently signed a new 10-year pact.

Artists already signed are Sue Raney, who will cut four sides next month; Barbara MacNair, who will cut a pair this week; and The Nite Lites, instrumental group.

Jamal Suing 'Jet'

Chicago, April 10.

Attorneys for pianist Ahmad Jamal filed a suit for $1,000,000 against Johnson Publishing Co., of Chicago, in Circuit Court here last Monday (2).

Suit alleges that two articles in the March 15 and one in the March 22 issue of Jet (a Johnson publication) "defamed the character of Jamal and were libelous in characterizing the pianist."

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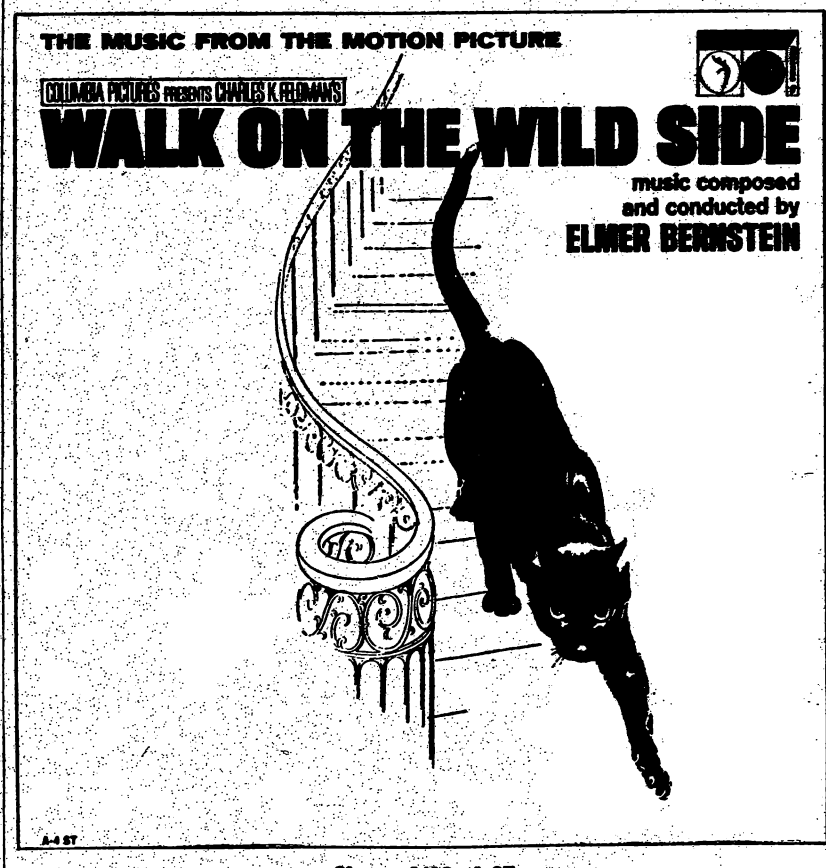

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Atlantic's Ertegun Raps "Good Music" Term As a 'Hoax,' Defends Big Beat

"The term 'good music' as it is used today in the trade is a hoax," says Nesuhi Ertegun, Atlantic Records veep. "It's a joke, a fallacy, and an insult."

"Any music that's genuine, honest and what the artist believes in as his music—that's good music," Ertegun states. "Good music" is not phony little sounds rigged up to be quiet sounding," he avers. "Blues is the true American musical form and 'good' means anti-blues in this mentality."

"Rock & roll and rhythm & blues are all forms of the blues," Ertegun says, "and, although there are some awful things in the blues field, that does not negate the basic tradition of U.S. music. The big bands come and go but the blues tradition has been going on for some 60 years and has always been valuable and good."

What he objects to most is the categorical dismissal of rock and r&b as not being "good music." "Is there any art value in this 'good music'?" he asks. It's not that he feels every r&b piece to come on the scene makes an artistic contribution but Ertegun says that it is at least more honest and within music tradition than the souped-up sound of what, under the music biz's 1962 vocabulary, is "good."

To judge music under this frame of reference is "insulting, wrong and terrible," Ertegun feels. "The biggest audience is the blues audience," he points out. This audience is not interested in the "anemic 'good music' sound." He believes that this audience moves into jazz circles as it develops. These people are interested in music "which has life and vitality," he says, and the current system of musical values insults this audience and those who write, play and sing for it.

As the blues audience develops, Ertegun stresses, "they'll want rhythmic complexities which are not existent in rock & roll." They then move on to jazz, and it is this development that has built and continues to build the jazz market. Jazz is getting to be a bigger and bigger field, he avers, and the blues, in all their varied forms have been the strongest contributor to this rise.

The downgrading and dismissing of r&b and rock as not being "good" is a serious and insulting error, he feels, and one that is far more damaging and false than is realized. He believes that the industry today is negating the basic structure of American music by setting up a meaningless and fallacious system of values.

"Good music" and all the other terms that have grown with it like "big sound," "full sound," "palatable rock and roll" and so many others are empty and meaningless phrases which serve nothing but the worst purposes, Ertegun feels. Sure there is bad stuff, he allows, but at least some of it is honest and much of it leads eventually to a greater end like jazz or even the classics.

CPA'S SUIT ASKS 32G FROM CONNIE FRANCIS

Chirp Connie Francis has been named defendant in a $32,690 action in N.Y. Supreme Court by the accounting firm of Orlando & Chase.

The CPA's complaint claims that Miss Francis hired it to determine the accuracy of MGM Records' royalty payments. The singer records exclusively for the label. The complaint states that the plaintiffs discovered that the diskery owed her some $100,000 in back royalties.

Orlando & Chase charge that they were to be paid a percentage of the coin collected by Miss Francis, but she didn't press the claim against MGM thereby enabling herself to get a new contract at favorable terms.

'Inexpensive' Albums Cue Demise of EP in Britain

London, April 10.

Diskeries' love for the "inexpensive" albums which have been growing over the last year is almost certain to lead to the demise of the extended-play, four-song disks which used to bridge the price gap between singles and albums. Already the trade has noted a falling-off in EP production. First two months of 1962 saw only 195 issues while corresponding figure for 1961 was 269.

But while the four-songers are on the way out production of singles and albums are rocketing to such an extent that if the present trend continues the yearly release of singles will exceed the 13% rise registered in 1961.

Trumpeter Don Jacoby Forms Own Jazz Unit

Chicago, April 10.

Trumpeter Don Jacoby, who in recent years has been doing promotional concerts for the Conn Instrument Co., has formed his own jazz group and will make his nitery bow May 21 at the Embers, Fort Wayne, Ind., for a two week engagement.

The Jacoby band, which consists of six instrumentalists and a girl singer, is also set for four weeks at the Edgewater Beach Hotel, Chicago, commencing June 4.

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British Disk Best Sellers

London, April 10.

Wonderful Land .. Shadows (Columbia)
Tell Me What ..... Shapiro (Columbia)
Rock-a-Hula Baby .. Presley (RCA)
March Of Siamese ..... Ball (Pye)
Dream Baby ..... Orbison (London)
Wimoweh ..... Denver (Decca)
Lets' Twist Again Checker (Columbia)
Hey Baby ..... Channel (Mercury)
Hole In Ground .. Cribbins (Parlophone)
Stranger On Shore ..... Bilk (Columbia)

OLMAN ACTIVE AGAIN, JOINS RICHMOND ORG

Abe Olman, music biz veteran who served for some 20 years with the Big 3 and had some operations of his own, has joined the Howard Richmond organization. He will headquarter in New York.

He will be a consultant for the overall Richmond operation and work with educational projects as well as serving as a coordinator of the firms' international setup. In recent years he has been in semi-retirement on the Coast.

Riddle to Front Ted Heath Band for British Dates

Hollywood, April 10.

Nelson Riddle will front Ted Heath's orch in London during 10 days of tv and concerts in England beginning May 30. He'll add 12 strings and four percussion men, swelling Briton's orch to 31.

Delicate balance of exchange between American Federation of Musicians and British Musicians Union will not be affected, for Heath's band is English, of course. And Riddle is a bandleader. Deal between the unions is that if U.S. orchs play Britain, equivalent numbers of Britons must play equivalent U.S. dates.

Riddle will bill the band under his name, of course, and also plans to cut an album there, using one of England's best-known chirps, Shirley Bassey.

Geo. Wein

Continued from page 63

end license dates. The contract also sets certain restrictions, such as a limit of 10,000 seating capacity and no standees, and a 12 midnight deadline with a 15-minute grace period for all performances. In addition it places all responsibility on the licensee for concessions and policing within the park.

The country's top jazz names will appear at the upcoming festival, Wein said, including Louis Armstrong, Dave Brubeck, Duke Ellington, Count Basie, Gerry Mulligan and others. Wein said he hopes to have Thelonious Monk write a jazz composition for the Duke Ellington band. Ellington will appear twice, once with his big band and once with a small unit. Wein also hopes to have Ellington play with Count Basie's band.

Wein will perform himself with his Newport Jazz Festival All Stars, which he has been touring through the Midwest, comprising Peewee Braff and Marshall Brown.

The three-day jazz festival will be operating at a $5.40 top. Advertising and promotion campaigns for the event start in two weeks, a saturation program with reps in New York, Boston, Newport, plus a roving press agent to hit the hinterlands.

Building Outfit Entering Music Biz Via Subsid

Oslas Enterprises, residential and commercial building firm, is spreading into the music biz. Through its wholly-owned subsid, Janel Enterprises, the company is going into artists management, disk production and song publishing.

Janel wil be headed by Richard A. Oslas as president, Irving Rothman as v.p. and Harry (Doc) Bagby as general manager. Rothman has been in artist management and publishing under various corporate names.

Album Reviews

Continued from page 60

market including both rock combo style sometimes and modern vocal style always. The well-rounded package contains considerable salable material, both for the airwaves and cash registers. The platter is split 50-50 vocal-instrumental, and shows solid work in the former department on tunes like "Once Upon a Time" and "We Speak the Same Language" and good style in the latter on such numbers as "The Real Me" and "Our Kids Twist." There seems to be just the right balance between rock and straight pop, and the effect is a swinging one.

"GERALDO PLAYS FOR DINING AND DANCING" (Camden). The title of this platter tells the whole story, except for the fact that Geraldo's band is first rate. Geraldo is the London version of Meyer Davis for dishing up society terp sounds. On this disk he works through medleys covering the quickstep, foxtrot, Latino and waltz tempos, all of which are neatly-arranged and smoothly executed for top dance and listening effect. The sound is big, the tune selection right for the various tempos and the package is a fine buy on Camden, Victor's low-priced line.

ROD McKUEN: "MR. OLIVER TWIST" (Jubilee). Rod McKuen is a versatile young performer who sometimes kids his material too much and interjects some unnecessary sophistication in terms of treatment and interpretation on occasion. But he is undeniably a solid song-seller. This set, which was produced by Don Costa as an indie production, nicely showcases McKuen's ability to handle the uptempo stylings of rock, c&w and folk. Some of the material is his own, in collaboration with Gladys Shelley, and some involves chart material like "Hey Baby," "Dear Lady Twist," "What'd I Say," "Let's Twist Again" and his "Oliver Twist." The set is frequently too noisy and pretentious but it contains some work that's effective both from the listening and terping standpoints.

DON JACOBY & THE COLLEGE ALL-STARS: "SWINGING BIG SOUND" (Decca). This is a gathering of campus cats under the tutelage of vet trumpeter Don Jacoby. The undergrads make up a swinging crew who beat it out with a youthful spirit and a veteran savvy. The sound is big and bright and the repertoire (there are 16 numbers in this package) keeps moving all the time.

THE TEMPLES: "BBI MIR TWIST DU SCHOEN" (Ad Lib). A set of Yiddish evergreens are sharply updated via this set which takes such familiar melodies as "Hava Nagila," "Bei Mir Bist Du Schoen," "Tzena Tzena" and several others out of the Hora and into the Twist. The result is a catchy novelty package. Featuring an organ-sax-guitar-drum combo sound, the package is loaded with meat for the terpers and could even catch some air play via the novelty angle. The arrangements and interpretations are solid and bluesy, and a hard swinging sound prevails. Strangely enough, even something of the original flavor of the music is retained on several numbers.

"THE COLDSTREAM GUARDS GO WEST" (Riverdale). The Coldstream Guards are one of Britain's oldest military bands but their sound in neither too old nor too military. In this LP they do a set of western type tunes like "Tumblin' Tumbleweed," "Yellow Rose of Texas," "High Noon," "Red River Valley," "Home on the Range" and some tv oater themes. Occasionally there are some fife and drum effects, but the emphasis is on a fulsome orch sound that makes for pleasant listening. The band's arrangements are smoothly styled and executed with precision. It is a pleasing package with a nice relaxing sound.

ROGER WAYNE ORCH: "ONE TWO THREE WALTZ" (Musicor). Andre Previn's "One Two Three Waltz," title song of the Billy Wilder pic, pegs this package of waltzing faves. From the oldie "Apple Blossom Time" to the current "Moon River," the mood is continually sweet and sentimental. It's a waynekingization that will be especially pleasing to those disinclined to Twist.

FABIAN: "16 FABULOUS HITS" (Chancellor). If the transistorized teeners can take a reprise of Fabian singing an assortment of his single disclicks that includes "Tiger," "Turn Me Loose" and "I'm A Man' as well as some newies, then this is the package for them.

THE FLEETWOODS: "THE BEST GOODIES OF THE OLDIES" (Dolton). Some of the rock 'n' roll hits of the 1950s (The Penguins' "Earth Angel," The Five Satins' "In The Still Of The Nite," etc.) are revived here in a 1960s style by The Fleetwoods, a young harmony trio who've won over the juve set with a couple of their own clicks. However, the album's appeal will depend on how one feels about such r 'n' r classics as "Eddie My Love," "Venus," "Donna" and the like. *Gros.*

Snetiker Leaving Frank To Open Own Music Firm

Sam Snetiker, corporate treasurer and business manager of Frank Music for the past nine years, will end his association with the publishing firm on July 1. He plans to open his own business in the music field at that time.

Snetiker joined Frank Loesser's firm in 1953. After 11 years with Ashley Music Supply Co., he entered the publishing area where he was with Leeds and Chappell before joining Frank.

Cyd Cheiman, currently office manager of Frank, will succeed Snetiker as corporate treasurer. But no decision has yet been made concerning supervision of sales and production, which Snetiker also handled.

Elman's Guest Stint

Honolulu, April 10.

Violinist Mischa Elman will be one of five guest artists during the 1962-63 Honolulu Symphony season. The others include pianists Jorge Bolet, Ania Dorfmann & Mourna Lympany and cellist Joseph Schuster.

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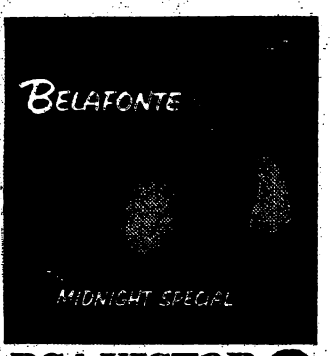

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Lotsa Production in Japanese Shows, Sez LQ's Eddie Risman, But No Acts

By DAVE JAMPEL

Tokyo, April 10.

Eddie Risman of New York's Latin Quarter was disappointed in not seeing any specialty acts while bathing in the production splash of the Kokusai and Nichigeki theatres here. Although he was impressed with the technical values of the Japanese shows, Risman said, "I saw no acts, just production."

Here scouting talent, the part-owner and managing director of the businessmen's Babylon on Broadway hopes to uncover the kind of Japanese novelty acts that were ubiquitous on American stages before the war. "They were great sight acts," said Risman, "a welcome relief in the shows. They offered a different element. You can't have sustained singing or dancing. The secret in our place is that acts must be fast. Any act that has speed and excitement is a novelty act."

He mentioned the recent successes at the LQ of a Japanese girl named Lilly Yokoi and her bicycle act and a unit of Hawaiians who courted disaster with knives and flames. "People want to see pretty things, but they want to gasp too," Risman said. "These acts had an element of danger."

Eyes Japanese Line

In Risman's other main area of interest, he is more likely to fill his requirements. He is considering using a line of about 10 girls from Japan integrated with his club's own chorus. Undecided yet is whether they would be tall lookers for duty as showgirls or chosen for their ability as dancers.

Risman is also appraising local production techniques, electronic theatrical devices and costume fabrics.

Of the productions he attended during his first few days in Tokyo, Risman preferred the Nichigeki to the Kokusai. "The Kokusai I liked," he said. "But at the Nichigeki I found that the selection of numbers, tempo and pacing was better. The show moved very well, without hitches. The performers were disciplined and the musical arrangements were good.

"I was impressed in spite of the fact that there were no acts. I also missed the sound of applause at both shows—except at the very end and then just a little," he added.

About the physical aspects of the productions, which usually astonish even seasoned visiting showmen, Risman said, "There was nothing I hadn't seen before—the elevators, staircases and various lighting effects."

Although the Latin Quarter tried transistor microphones before with less than complete success, Risman will look into Toshiba's new line. At the Kokusai and Nichigeki shows, he noted that transistor mikes were used without distortion or crackling sounds.

Talent's the Thing

Risman does not concur with those who feel that Oriental performers in the U.S. work at a disadvantage and sometimes at lower fees than their American counterparts. "It's not so," he said. "If an act is good, it will get the price. Ability counts. If a person is talented and Oriental, he's just that much better to merchandise."

Risman cited the brisk business the Latin Quarter did two summers ago with the "Holiday in Japan" unit, which headlined singer Izumi Yukimura. Soon he will present Korea's Kim Sisters, who have made an impact on America's nitery circuit.

Philly D.A. Would Close Moulin Rouge Cafe As 'House of Assignation'

Philadelphia, April 10.

District Attorney James C. Crumlish Jr. is seeking to padlock the Moulin Rouge, Locust St. "girlie" cafe, by asking for an immediate injunction in Common Pleas Court to stop its operations. Judge Joseph E. Gold held up the injunction order pending a hearing tomorrow (Wed.).

Crumlish said the club's license, suspended last December, was revoked Jan. 8. The nightclub, owned by Morris and Sophie London, has continued operations because it has taken an appeal from the revocation to the Superior Court.

Violations listed by the D.A. on his injunction petition included: Hiring females for the purpose of enticing customers to drink; hiring females for assignation purposes; putting on lewd, immoral and/or improper entertainment, and refilling and adulterating bottles bearing the official seal of the Pennsylvania Liquor Control Board.

Dick Gregory Hits Lush $8,400 in Boff Midnight Gig at Carnegie Hall, N.Y.

Carnegie Hall has been taking on a new character of late, that of a showcase for controversial stand-up comedians. Its stage has been graced by the presence of such as Belle Barth, Lenny Bruce and, last Saturday (7), Dick Gregory. These gigs are strictly for the nightowls in that they begin at midnight and usually spill past the 2 a.m. mark. The material is generally topical, blue and aimed at the hip audience.

Although viewed by some as a layer of tarnish on the Hall's otherwise shining reputation for such events as the N.Y. Philharmonic series, strong jazz concerts and folk dates etc., these comedy events have proved financially rewarding for all concerned. Gregory, who shared the bill with African drummer Olatunji and his group, grossed $8,400 for promoter Don Friedman. Around 2,300 customers turned out, a figure somewhat below capacity. Tickets were scaled to a $4.75 top.

Gregory doesn't fit into the blue area that so characterizes Miss Barth and much of Bruce. His forte is social-political commentary, concentrating on the ironies and confusions of the world and national scene, particularly as concerns the Negro's changing position in contemporary society and its inherent contradictions.

His obsession with the Negro situation provides funny material. He deals with the subject in terms of recent headlines, pointing his barbs at such areas as sit-ins, freedom rides, school and bus segregation and related material. However, his insistence on bringing the Negro angle into almost every subject he hits makes for a sometimes redundant and, by the end of his turn, occasionally trying 45 minutes.

He is not a thoroughly polished performer but gets his material, some of which is hilarious, off with deadpan coyness and generally-effective timing to register strongly with the crowd. His goof of a short routine indicated a rigid gag lineup which tends to take some of the spontaneity out of his performance. But withal he has a strong turn.

In the non-Negro vein, Gregory takes pokes at President Kennedy, Liz Taylor & Eddie Fisher, Sen. Barry Goldwater, Richard Nixon, taxes, the gold drain, the astronaut program and the Israel-Syria clash.

(Continued on page 70)

Ernie Fast, Ousted AGVA Midwest Chief, Running for Frisco Delegate

Ernie Fast, former midwest regional director of the American Guild of Variety Artists, is running for post of delegate from San Francisco area to the AGVA convention to be held in New York starting June 4. He was dismissed at the February meeting of the AGVA national board for alleged failure to obey orders of the administration. He is also under subpoena by the U. S. Senate Committee on Permanent Investigations headed by Sen. John McClellan (D.-Ark.) which is probing an alleged link between AGVA and organized crime.

Fast is the second former regional director seeking reentry into AGVA via the current ballot now being mailed all AGVA members. The other is Dick Jones, former eastern regional director, who is running as a delegate from Philadelphia.

In addition there are other former employees of AGVA seeking spots as convention delegates. They are former comptroller Rex Weber, running from Miami Beach; Irving Grossman, former fundraiser for the AGVA Home at So. Fallsburgh, N. Y., running from New York; and Don George, former Minneapolis branch manager seeking the Portland (Ore.) nod.

In addition, the ballot has two wives of present employees. Linda Compton, running from Cleveland, is the wife of Marty Cavanaugh, manager of the Chicago office, and Sally De May, wife of the booker for the AGVA Foundation shows is running from N. Y.

Gotham Has Most

New York has the largest number of delegates (17). From that city are Michael Abbott, Joey Adams, Peggy Alexander, Eddie Barton, Gypsy Shura, Pearl Bergyce, Lew Black, George Church, Leonard Conner, Carlo Corelli, Sally De May, Paul Duke, Enzio Frelani, Irving Grossman, Jack Haley, Prince Hara, Harry Jay, Al Kelly, Victor La Monte, Dorothy Lamour, Alvie Maddox, Milt Moss, Georgie Price, Archie Robbins, Bob Rollins, Frank Ross, Sammy Shaw, Tommy Spencer, Russell Swann, Bob Sydney, Arthur Tracy, Paul Valentine, Sally Winthrop and Johnny Woods.

Los Angeles candidates are Olga Alexander, Candy Candido, Bill Chaucet, Charlie Craftz, Glorea Dea, Candy Dickson, Tony deMilo, Eddie Emerson, Joe Evans, Frank Evers, Bobby Faye, Herbie Faye, Johnny Francis, Ginger Fullbright, Abe Goldstein, Jimmie Val Gray, Matty King, Jay Lee, Jenny Lee, Nick Lucas, Kaye Mansfield, Sid Marion, Billie Mayshall, Harry Mendoza, Roy Rogers, Penny

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U.S. Lines' Trans-Atlantic Ships Sets Initial Talent

For the first time, the United States Lines will provide entertainment for trans-Atlantic passengers. Kenneth F. Gautier, v.p. in charge of traffic, said last week that a dance team plus an emcee-comedian and a social directress had been engaged for Friday's (6) sailing of the S.S. United States.

Initial show comprises dancers Courtney & Sonia and Tony Noice. A Meyer Davis orchestra will provide the music. The bookings will be through Ephraim Abramson, of the Bramson Entertainment Bureau. Policy is also expected to be introduced on other passenger vessels operated by the line.

Sam Bramson Dies at 60; Other %ers & Cafe Ops Respected Unique Agent

The death last Wednesday (4) of Sam Bramson, 60, head of the William Morris Agency night club department, leaves a vast number of acts virtually homeless. Bramson, who died in New York of a heart attack, had been one of the anchor men in the cafe industry whose counsel was sought by acts and nitery owners as well as other agencyites alike. It was not unusual for him to tout a cafeman off one of his own acts to recommend another for the reason that it was a better booking at a particular time. It was common for an owner to ask Bramson his opinion on an act not on the Morris rolls, and the cafe owner was assured of a good shake.

Bramson's heart attack, some years ago, was one of the factors that caused a reappraisal of the manpower situation at that agency. From that time, the top echelon decreed that all executives take two vacations annually, one in winter and another in summer. At that time, they also learned what a vast load Bramson carried. All the talent executives pitched in to carry on Bramson's duties when he went away and all concluded that he did an amazing amount of work and took steps to lighten Bramson's work load by spreading it to other men in the department.

Bramson was born in Kansas City and worked in theatres as a boxoffice man and a manager before coming to Chicago 32 years ago to work in the Morris nitery dept. He was shifted to New York in 1951 as replacement for the late Paul Small who left to form his own agency.

Bramson took ill Wednesday morning and was taken to Roosevelt Hospital where he died shortly after admittance. With his death, the stories of the acts who relied on him started to come out. Not only did Bramson have the duty of booking the major names and supervising all the bookings in the department, but a vast number of small acts relied on him to come through at times when work looked bleak. He rarely disappointed them.

The funeral Friday (6) was attended by more than 500. It was SRO in the large chapel at The Riverside Memorial, attended by representatives of all the major agencies, acts, union reps, bonifaces and friends. Jules Podell, owner of the Copacabana, N.Y., and Skinnay D'Amato, of the 500, Atlantic City, were among the honorary pallbearers along with agents and personal managers other than the Morris execs headed by prexy Abe Lastfogel, Nat & Harry Kalcheim, Sol Shapiro and Lou Weiss. The services were conducted by Rabbi Moshay P. Mann, of the Actors Temple, and a eulogy, delivered by Milton Berle, typified the feeling of the industry for Bramson, as well as personal regard for the late agent.

Bramson was married four times. He is survived by his widow the former Peggy Loeb, who was a personal manager for the Blackburn Twins, among others, for many years and booked many niteries before her marriage, including the now defunct Leon & Eddie's, N.Y. His daughter, Terry June, is also

(Continued on page 72)

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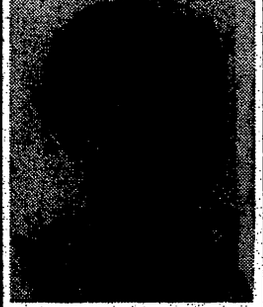

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AGVA Aids Showgirls Stranded By Reno's Disastrous Golden Hotel Fire

By ART LONG

Reno, April 10.

The Golden Hotel—a Reno landmark since 1906 and one of the city's major entertainment centres—today is a huge pile of charred rubble, victim of a devastating fire on the morning of April 3.

The fire also claimed the life of a Reno visitor from San Francisco, and possibly five others still on the missing list. Included in the hotel guests not accounted for is Caroly Maye, 20-year-old showgirl in Barry Ashton's "Paris Playmates of '62," the production that only last month opened the hotel's remodeled and enlarged Mardi Gras Room.

All other members of the "Playmates" cast (totaling 15) escaped without injury. Four of the cast were out of town (the room was dark on Monday night) when the flames struck at about 7 a.m. last Tuesday. The entire troupe, all living at the hotel, lost all personal possessions and clothing. Some of the cast were left only with the clothing they wore as they fled the flames, and many were left penniless.

The fire, believed to have started from an exploding acetylene torch in the hotel basement, spread through the 56-year-old, four-story structure in downtown Reno in a matter of minutes. Dense heavy smoke, circulated throughout the building by the ventilation system, filled rooms and corridors, making escape "like a nightmare."

Everything Destroyed

All contents of the hotel were destroyed as the 143 registered guests ran into the street in night clothes. Taken to hospitals for treatment of injuries and smoke inhalation were 17 persons. None was serious. Two police officers rescued the hotel register, which later proved invaluable in locating the victims not accounted for who left Reno soon after the fire without reporting to authorities.

Also lost were all the instruments and music used by John Carleton's band in backing the one-hour show thrice nightly. The local Musician's Union immediately offered help to its members, most of whom live in the Reno area.

To assist the Ashton cast, the

(Continued on page 72)

Rule Calypso Pianist Guilty of 'Indecency'

Winnipeg, April 10.

Calypso pianist Sir Judson Smith was found guilty last week of performing an indecent show March 10 at the Town n' Country. Magistrate Isaac Rice fined Smith $25 and costs, and at the same time warned local nitery operators to adopt a code or set of regulations to govern the nature of the entertainment they book.

He suggested that if they did not personally adopt some measure of control, the government might consider doing so by means of legislation. At present, nitery owners have complete freedom in choosing entertainment and are only subject to the Criminal Code section under which Smith was charged.

Defense lawyer John Lamont is considering an appeal to a higher court. Smith, meanwhile, in his ninth week, continues to draw near-capacity crowds, with the "indecent" lyrics and lines voluntarily deleted from his act.

Frank Gravatt, Ex-Steel Pier Owner, Buys A.C. Inn

Atlantic City, April 10.

Frank Gravatt, for many years owner of Steel Pier before it was acquired by the Hamid family, is back in the hotel business with the purchase of the Lafayette hotel in mid-city to which he will add a 69-unit luxury motel. Costing $208,000 motel will contain a swimming pool and sundeck and be seven stories high. It's due to be open for the season.

Gravatt at one time owned such hotels as the Shelburne, which was acquired by Max Malamut, and the Traymore, which he sold to the Tisch brothers. He is facelifting the Lafayette and estimates that motel and modernized hotel will cost about $1,000,000 on completion.

Greenfield Heads CPME

Mannie Greenfield was elected president of the Conference of Personal Managers East at a meeting held last Wednesday (4). Jack Beekman was named veepee. Robert Coe, secretary, and Mel Shayne, treasurer. Elected to the board of directors were Kal Ross, Lloyd Leipsiz, Peter Dean and Dick Gabbe.

There are now 52 members of this organization, which was formed four years ago. The group maintains a working agreement with a similar organization on the coast, Conference of Personal Managers West.

Pat Boone's Vegas Month Sans Nudes

Hollywood, April 10.

Pat Boone, who in the past has spurned many Las Vegas offers, finally has accepted one — four frames at the Sahara, starting July 24. Although it is said he made no stipulations, it might be noted that Sahara is one of few Vegas spots which does not floorshow so-called "nudes."

Only other act on bill will be another GAC-booked turn, comic Bobby Ramsen. House will provide one production number. Boone currently is in England, working in Seven Arts pic for MGM, "Main Attraction."

Pitt Aud's Faulty Sound System Knocks 'A Night With Gershwin' Offkey

Pittsburgh, April 10.

The luckless Pittsburgh Auditorium, where almost everything seems to go wrong, is reeling from another series of blows from press and radio as a result of poor sound operation during Thursday's (5) presentation of "A Night With Gershwin." There is no question that the criticism was justified as the sound was horrible for the show. However, on the day of the performance the sound equipment was tested and found to be perfect.

The show got off to a bad start when a busload of musicians went to Syria Mosque instead of the Auditorium causing a half hour delay. Skitch Henderson was little help to the very touchy situation when he got a feedback on his first line and then remarked "It looks like the Atlas is still in orbit."

Throughout the evening Henderson made cutting remarks about the stage and the sound and the poor crowd of 1,348 didn't help any. Since the bus held up the show, the principals seemed to enjoy their little joke about bus drivers which nobody appreciated at all. The show itself was excellent but the sound system just didn't reproduce the beautiful music being dished out by Earl Wrightson, Rhonda Fleming, Saverio Saridis, the Ray Charles Singers and the Skitch Henderson orchestra.

Pier to Quit Vagabonds After Reno Date in May

Pittsburgh, April 10.

Babe Pier, who has been with the Vagabonds for over two years, will leave the act after they complete an engagement next month at the Mapes Hotel in Reno.

Eddie Peddie, bassman of the group, said Pier was planning to do a single or join another group and Bobbi Boyle, now with the Vags as an accompanist, would become a more integral part of the outfit. He also said that another act may be added later on but that none is now under consideration.

Pier has always been used as a separate turn and usually comes on in the middle of the act to do his impressions.

Rudas' U.S. Junket

Australian booker Tibor Rudas is due to visit the U.S., arriving with agent Eddie Elkort who represents him in New York.

Rudas will also visit Hollywood and Las Vegas as well.

SINATRA'S CAL-NEVA LODGE BOWING IN JUNE

Reno, April 10.

Frank Sinatra has applied to the Nevada Gaming Commission for a license to open his Cal-Neva Lodge at the north end of Lake Tahoe. Also applying as licensees in the Cal-Neva are Henry W. Sanicola, the singer's manager, and Sanford Waterman, a longtime associate of the club.

Coincident with the filing of the application for a license, the lodge announced plans for a remodeling-enlarging project including a $1,000,000 theatre-restaurant to seat 472 for the dinner show and 708 for the second show.

Sinatra, who owns 50% of the lodge, is scheduled to open the new show room in late June. Sanicola owns 33⅓% and Waterman 16⅔%. Waterman, who has had an interest in the historic lodge since 1956, spends the off-seasons in Florida.

The three have applied for 12 games and 130 slot machines. Gaming authorities said it will only be necessary to bring previous investigations of the trio up to date before acting on the license applications.

3 Execs Taking Over Bramson's Chores at WM

A triumvirate has been set up to assume the duties of the late Sam Bramson, head of the William Morris Agency nitery dept., who died last week (see separate story). Nat Kolcheim, George Wood and Sol Shapiro will split up the duties formerly carried out by Bramson.

Kalcheim, longtime supervisor of the personal appearance departments who has been with the agency since 1928, will continue to function in that capacity. Wood, with the office since 1942 and active on special accounts in all fields, will assume a greater portion of the nitery chores than previously.

Shapiro, who joined the office in 1933, will add nitery work to his schedule while continuing as coordinator of round-the-world personal appearance activities, fairs, industrial shows, and stimulation of theatre activities.

More authority will be given the departmental salesmen in N. Y., including Lee Salomon, George Kane, Stu Wells and Steve Jacobs. The Chi cafe sector remains unchanged with Sid Epstein at the head with assists by Art Moskowitz, Herb Tannen, Tony Santozzi and Bob Ehlert.

Beverly Hills branch will be headed by Hershey Martin with a staff including Fred Mok and Bill Lee. Supervision of all WM cafe activities will continue from New York.

Int'l Theatre Restaurant, N.Y., Eyes Cafe Legit Musicals in Policy Shift

Cafe legit musicals may have a fling on Broadway. Jack Silverman, operator of The International Theatre Restaurant, is considering a switch to the legit musical nitery adaptations. In preparation for the possible change, he has decreed his spot to be an "open House" thus eliminating Bill Robbins as exclusive booker.

Silverman said he is seeking a new policy for the cafe, and while he has made no definite commitments as to the format, he is studying the feasibility of installing legiters at the International.

It's an open secret that the spot has failed to make out even with this season's heavy name schedule. It still has the Andrews Sisters to play out and then will close for the summer. The International depends greatly on prebooked business as well as afternoon functions. Its a la carte business has fallen off tremendously, which is the major reason for the change of policy.

Should Silverman decide in favor of the legit musicals, the smouldering jurisdictional strife between the American Guild of Variety Artists, which presides over the niteries, and Actors Equity Assn., which has charge of the legit field, could break out into the open.

There have been fights within the Associated Actors and Artists of America over the number of spots switching from variety talent to revues and now to fullscale legiters. Equity companies have invaded Las Vegas hotels. They also have been appearing in theatre-restaurants which with regulation nightclub shows would be under AGVA's banner. Basic issues are still to be studied.

The first major tiff in that field came about 15 years ago in New York's Monte Proser Theatre Restaurant on the site of the defunct Hurricane Restaurant. It was ruled at that time that since there was as much variety show elements in the presentations which included "Billion Dollar Baby" and others, that AGVA should have jurisdiction. The new styled cafe legiters have few variety elements in them.

L.A. Grove's Musicals

The Cocoanut Grove of the Ambassador Hotel, Los Angeles, will alternate between cafe legit musicals and names. The room, which opens April 21 with a presentation of Van Johnson in "The Music Man," has booked Sammy Davis Jr. for a three-weeker starting Oct. 10.

Policy, as it now stands, is likely to shift between names and shows depending upon the availability of either.

Borge's Big B.O. In Aussie Tour

Sydney, April 10.

Victor Borge and his one-man show is mopping up at the b.o. for J. C. Williamson Ltd. In the final week during his recent four-week Melbourne run he smashed the record held by "My Fair Lady," and took in an estimated $40,000 weekly during the stand.

Preeming at Her Majesty's, Sydney, March 19 for Williamsons, Borge was a sellout at $5 top. He hit around $36,000 on his initial week at this 1,660-seater. On the strength of his b.o. performance he may out-gross Danny Kaye's Aussie four of some three years ago and will certainly eclipse Maurice Chevalier's take.

Borge, who is on a high guarantee here, plus a fat percentage of the gross, is the highest paid solo import in local show biz history. On his Sydney debut he worked solidly for 150 minutes and had the audience yelling for more.

Borge reportedly has declined bids to appear on local tv outlets. Firstly because of contractual obligations, and secondly because there isn't enough sponsor coin available to pay his fee.

Waldorf-Astoria, N.Y. Shortens Holy Wk. Fold As Alan King Holds Up

The Hotel Waldorf-Astoria's Empire Room, originally slated to shutter during Holy Week, will instead hold over incumbent comedian Alan King for three days and close the latter half of the week starting Thursday (19) through Sunday. King has been doing big biz during his stand, and decision to shorten the closing time was occasioned by his availability for three additional days.

The Empire Room will reopen the following Monday (23) with Peter Lind Hayes & Mary Healy for five weeks, after which the room closes for the summer.

Grossinger Pitches for Diversification In Mountain Resort Show Formats

Greater diversification is needed in the variety of shows being presented in the N.Y. Catskill Mountain resorts, according to Paul Grossinger, of Grossinger's Hotel, Grossinger, N.Y., one of the largest talent buyers in the area. The hotel now has some kind of show virtually every night of the week, with variety being the dominant type of presentation.

Although variety will continue to be the major item on the show agenda, Grossinger is probing for new presentation formats. He is looking into the possibility of reviving a resident entertainment staff at the inn. Grossinger said he is investigating the feasibility of hiring writers, directors, composers and actors to produce shows which would entertain twice weekly at the inn. This would be in addition to the regular layouts.

While this seemingly is a throwback to the kind of show biz which prevailed in the mountains a generation ago, a revival today would be at a considerably higher level, according to Grossinger. This was the kind of shows which produced such individuals as Dore Schary, former Metro studio head and now a legit producer; Ernie Glucksman, who is producer for Jerry Lewis; songwriter Henry Tobias and producer Harry Delmar, among others. They were in the Grossinger employ at various times, said Grossinger.

However, the hotelier pointed out that creation of such a staff would be much too expensive for any one hotel to carry, and would have to be produced cooperatively by several inns in the area. Or else, Grossinger said, an outside producer could make an attempt to create this type of revue for presentation in a circuit of hotels in the area.

Grossinger pointed out that the popularity of shows, other than of the variety genre, is growing. Concerts, he said, which were used on off nights, are excellently attended. What's more, he added, a hotelman feels very comfortable with this kind of show for the simple reason that most of the performers for these shindigs have

(Continued on page 72)

Tooter Wage Demands Menaces Vaude in Spain

Madrid, April 3.

Music hall impresarios face a drive by pit musicians to increase base pay from the present 70 pesetas a day ($1.15) to a flat $5 a day and have protested to union authorities that projected pay boost menaces music hall existence in Madrid and Barcelona and will probably wipe out this form of entertainment in the provinces.

In addition to salaries, impresarios are compelled to underwrite wear and tear of instruments, social security contributions, holiday pay, and bonus pay envelopes twice a year. They calculate that the cost of live music in their vaudeville budgets will mount from the current $50 tab (for a full pit ensemble) to approximately $300 a night. Light opera theatres generally employ about 25 musicians, while music halls use a dozen. Orchestra leaders are pressing for an increase to approximately $16 a day.

Theatre owners, now lamenting heavy tax bites, frozen boxoffice prices and depressed trade stemming from government's early closing hours, say wage hike for musicos is the straw that could lead to vaude extinction.

Set Scot Vaude Unit For U.S., Canada Fall Tour

Glasgow, April 10.

Annual Scot vaude will plane from here to the U.S. and Canada Sept. 5, will a string of dates lined up throughout both countries. Group will be headed by comedian Jimmy Logan, who will be accompanied by Bobby McLeod, comedian Jimmy Neil, singer Margaret McDonald, dancer Grace Logan (wife of Jimmy) and pianist Olive Rae.

Tour, which extends through Nov. 7, is promoted by Neil Kirk, Scot-born concert agent, who has been here o.o.'ing the show biz scene and mulling plans for future tours.

Chi's New Major Nitery in $10-Mil. Motel to Pitch for Suburbia's Biz

By MORRY ROTH

Chicago, April 10.

The Chi area will have its first major nitery since the demise of the Chez Paree two years ago when the new $10,000,000 Sahara Motel opens June 6 in Schiller Park on the northwest side of the city.

It will house the Club Gigi, a 810-seat swankery, which debuts with Bobby Darin. He will be followed by two-week stints by Jack E. Leonard & Joanie Sommers, Vic Damone & Rip Taylor, the Crosby Bros., and Joe E. Lewis & Jana Lund. It's the first room to bow with name talent in many years in the Chi area, and the motel shapes as one of the snorkiest in the country.

Located near O'Hare Airport and owned by builder and motel-owner Manny Skar, the Sahara will have such plush accoutrements as gold-trimmed cups in its coffee shop and a 45-minute "violin production number" by the Frank York house orch in the Sultan's Table, a swank eatery.

Big Convention Hall

An annex to the motel will have a 1,000-seat convention hall with hydraulically-lifted banquettes to convert it to a show room. When reservations exceed the Club Gigi's capacity, the show will be switched to the convention room. Pete Largus, former maitre d' in the Chez Paree and at Mister Kelly's, will take over the velvet rope at the Club Gigi. Vet maitre Arturo Petterino will assist Skar in the entire operation.

Asked how he intends to crack the substantial entertainment nut away from the Loop and Rush St. entertainment centres, Skar said that there are more people who can afford nitery entertainment in the upper-middle-class northern suburbs than there are in all of Chicago.

"I expect to make money in the Club Gigi," Skar maintains, "but this is basically a motel venture and not a nightclub. The nightclub will pay its way in terms of reputation and providing travelers with an additional reason to use the motel." Cover charge will be $2.50 in the Club Gigi, considered modest by Chi standards.

Talent's Red Carpet

Skar feels that he will have an advantage over other convention facilities in the area in that name talent appearing at the Club Gigi will be able to pick up extra coin by playing club dates for the meetings. He's also laying out the red carpet for entertainers in the form of a swanky penthouse apartment atop the motel. (The penthouse will also be available to VIP's.)

Some of the other lures set for the motel are:

(1) An Olympic-size swimming pool with a huge water jet in the centre and watched over by an attractive femme lifeguard;

(2) The Gourmet Room, an intime meeting room with gold tableware and dishes, tabbed at $8,000 for the 40 place-settings;

(3) Free coffee, rolls, bread (and a toaster) and juice each morning delivered "within two minutes" from a kitchen set aside specifically for this function;

(4) A 28-foot grape tree growing on one side of the Sultan's Table dining room.

Aside from the apparent business that he will garner from the mushrooming O'Hare Airport, Skar is banking on the continued exodus from the city to the suburbs. (A U. of Chicago study released two weeks ago estimated that in 10 years the suburban population would double and the city's population would halve.)

Too, Skar feels that Chicago is currently without a "place to go," that is it lacks a must-see spot for tourists and conventioneers and a prestige place for festive occasions for locals. "Chicago does not have a 21 Club, an El Morocco, a Romanoff's, an Eden Roc or a Fountainebleau," says Skar, "and that's what I expect the Club Gigi to be for the entire area."

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Bring Own Accompanist, Greta Keller Warns Acts Eyeing Japanese Dates

Tokyo, April 10.

Viennese song stylist Greta Keller had her gemuetlichkeit dampened during her recent series of performances in Tokyo and Osaka. "The tour was one of the greatest hardships I ever had in my life," said Miss Keller, who was on leave from the Waldorf-keller in the Waldorf-Astoria, N. Y.

Miss Keller claimed her Japan tour was ruined by inadequate rehearsals, poor and incommunicative musicians, audiences of equal nonunderstanding, bad staging and butchering of her presentation and chattering nitery hostesses.

Miss Keller was here with zither player Anton Karas under joint auspices of the Austrian Embassy, the Tokyo Broadcasting System (TBS) and Pan Am Airways. Perhaps her greatest argument was with the Japanese musicians she encountered. "I think they can do great by rock 'n' roll and they are twisting like crazy," she said, "but the finesse of music I don't think they understand—neither the musicians nor the Japanese audiences."

She was particularly upset by the orchestra provided by TBS for her tv and concert appearances. "I never saw a smile or a willingness to cooperate," cited Miss Keller. "There was never anybody who could speak English and who could take charge. I had to try and explain it myself. Everybody just looked at me and said, 'Hai, Hai (Yes).' If I hear one more 'Hai,' I'll explode."

Of the orchestra at the Hanabasha club during her three-night engagement, Miss Keller said, "Not too bad." She singled out the drummer and guitar player as being "awfully good." But, she added, "The orchestra was so far away I couldn't hear them—and I'm not deaf. And the audiences couldn't hear them either. They just heard me.

"There seemed to be more hostesses than customers," she continued in airing her ire. "They talk so loud and there's no way to shut them up." Miss Keller was also vexed at the too-brief rehearsal time for the date. "You just have to trust to luck that things will go right," she said. "It's just hit and miss." And they change everything all of a sudden.

"I want to warn every artist who is not a rock 'n' roller or a twister to bring his own accompanist," she declared. "That way they will enjoy Japan so much more."

During Miss Keller's opening night at the Hanabasha, her selections included a medley in German, the kind of offering that has made her a favorite of the international smart set. But for subsequent nights, the medley was dropped and her performance reduced to three numbers.

"They made me change and it slaughtered the whole thing," Miss Keller said. "That's not enough time. I suppose they wanted the customers to go back to their drinking. And they tried out a bicycle act—a good one too.

"No artist can create a mood in six minutes," Miss Keller explained. "It's impossible to get your personality across in that time. I never have a show under 25 or 30 minutes."

Summing up her experiences here as an artist, Miss Keller said, "I'd love to come back for sightseeing."

SEEK BROADER LAW AS TO RACIAL BIAS

Albany, April 10.

Before Gov. Nelson A. Rockefeller for action during the "30-day period" is a bill by Assemblyman Anthony Barbiero, Long Island Republican, extending the Executive Law to embrace the definition of "place of public accommodation or resort," in the provisions prohibiting discrimination because of race, creed or color to include "motels, swimming pools, laundries and all other cleaning establishments, trailer camps, resort camps, travel or tour advisory services, agencies or bureaus, public halls and public elevators of buildings and structures occupied by two or more tenants, or by the owner and one or more tenants."

Measure also adds "in the air" to the present "all public conveyances operated on land or water."

The present law, stipulating that the term "place of public accommodation, resort or amusement" shall not apply "to any institution, club, or place of accommodation which is in its nature strictly private," remains unchanged.

Nev. Casino Crowing As Jury Springs a Golden Rooster From U.S. Coop

Sparks, Nev., April 10.

The Sparks Nugget's 15-pound golden rooster—in Federal custody since September 1960—is now back in its bulletproof cage in the Sparks casino for all to see.

The controversial bird was taken into custody by U. S. agents in 1960 after the Government claimed it was used as a "come-on" and was made in violation of the 1934 Federal Gold Reserve Act, which allows only 50 ounces of gold to a private individual.

Dick Graves, former owner of the Nugget, located three miles east of Sparks, claimed the handmade solid gold rooster was an art object, not an advertising gimmick.

After more than nine hours of deliberation, a 10-man, two-woman jury in Carson City (the Nevada capital) agreed with the casino owner. Graves contended the rooster was used in an artistic sense and was therefore exempt from the Federal regulations covering ownership of gold.

It is again on exhibit at the entrance to the Golden Rooster Room, one of the five restaurants in the Sparks Nugget.

In addition to its prized $12,500 rooster, the Nugget in June will also have another major attraction. John Ascuaga, present operator of the casino, reports a new theatre-restaurant seating 600 is scheduled to open on June 21. The operator will use a house band, a chorus line, dancers and top name acts.

The opening of the entertainment centre, to be called the Circus Room, marks the first time a major show room has been operated in Sparks.

Dick Gregory

Continued from page 68

among other things. Switching from minority to minority as it were, he takes funny swipes at some Jewish stereotypes and occasionally jabs the Puerto Rican population. His ability to bring these various subjects into the Negro situation is illustrated by his comment on what punishment should be dealt to Adolph Eichmann: "Paint him black and send him to Jackson, Mississippi."

He didn't go on until 1:35 a.m., following Olatunji and an intermission. He went off at 2:20. It was an amusing session, attended by such celebs from the Negro community as Dr. Ralph Bunche, Diahann Carroll and others.

Olatunji, his eight-man percussion group and his nine accompanying dancers kicked off the show in throbbing and colorful style. The group's instrumental work is a combination of African rhythms and jazz intrepretations, featuring lively drum work by the group. The dancers work with bright costumes and lively style in interpreting the rhythms into exciting terp patterns. They are a big crowd-pleaser.

Big Wilson, WNEW, N.Y., deejay, introduced the acts merely adequately, his ad lib joking being rather weak. In all, it was a solid show *Kali.*

Femme Lion Tamer Wins Legal Skirmish With U.S. Marshal, Saves Her Act

Evelyn Currie, one of the animal acts at the Ringling Bros. and Barnum & Bailey Circus, current at Madison Square Garden, N.Y., is sometimes not too successful in dodging the claws and teeth of the beasts she works with. She had much better luck on Friday (6) in getting out of the clutches of a U.S. Marshal who had come to attach her act.

Mrs. Currie contended that the attachment could not be carried out because the animals were the property of her mother, and the props belonged to her trainer and handler. The marshal permitted the act to remain, but stipulated that the assets cannot be moved from the Garden until a further legal determination is made.

The suit stems from Mrs. Currie's purchase several years ago of a number of animals from Trefflich's, a bird and wild animal dealer in New York. She contended that the animals mauled their trainer and sent them back. Trefflich's refused to accept the shipment from the carrier, which eventually sold them.

Mrs. Currie brought a $750,000 suit against Trefflich's, which in turn countersued for $6,150. The courts knocked out the original suit but upheld Trefflich's claim. The marshal had come to carry out the court award for the dealer.

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A Eulogy

Sam Bramson was my friend, and I do not stand alone. Sam Bramson was a friend of thousands other than myself. He was an enriching experience in the lives of all of us, one who will be remembered as long as we are possessed of memory.

Sam was a good man, a kind and gentle man, a considerate man to everyone who crossed his path. He was my friend for 30 years. And for 30 years I knew him not only as a business associate but as a man. And as a man, I loved and respected him. Everyone who knew Sam loved and respected him. And when so many, without a single exception, can feel this way, there must be a reason. And with Sam, there were many reasons.

To everyone, Sam gave a part of himself above and beyond the demands of his profession. It has often been written that show business is a ruthless and heartless industry. But Sam proved otherwise. We performers live in a world of extroverts, a world of bluster and make-believe, filled with impatience, insecurity, and unpredictability. In such a world, Sam was the stabilizing force that poured soothing oil into the whirlpool of temperament and hysteria.

In moments of panic, he was the soft-spoken, calming influence that guided so many of us into smoother channels. Like the family physician, Sam was on 24-hour call for the actor. And whenever there was trouble, he was always able to come up with the proper prescription.

Honesty and integrity were the highlights of Sam's existence. His word was his bond, his promise was a guarantee of fulfillment, and his every action was above reproach. Sam knew his craft with the skill of a polished veteran, and he used this knowledge to help and protect both the performer and the cafe-owner.

Sam Bramson was a big man in our profession. Not only for his ability, but for his instinctive understanding of those he worked with. He understood the child-like quality that is inherent in all performers and he reacted to this with a fatherly attitude; firmly, logically, but always gently. Whenever an entertainer was appearing in a night-club and saw Sam seated at a ringside table, he felt more secure. Not because a business representative was there, but because a friend was there. He was a shoulder to lean upon, a tower of strength, and a source of inspiration to all of us.

Sam was a devoted husband and an adoring father. And just like every show business personality was always able to turn to Sam in times of stress, so can his beloved Peggy and Terry June always turn to any of us, at any time. We love them with the same affection we all felt for Sam.

He was a dedicated man to both his family and his work. To each, he gave his love unselfishly. Show business was his life, and he made his family a part of that life. He and Peggy were only happy when they were close to those who were dearest to them—his friends in the entertainment world. A vacation to Sam meant a two-week trip to any place where his performers were appearing. His favorite form of relaxation was to be of service to them, and his favorite spot for relaxation was any opening night in any cafe.

I'll miss him. I know that we'll all miss him. And as the years go by, there will be times in our business when a tough decision will have to be made. It is then that someone will surely say: "Sam would've known what to do."

As long as there will be a show business and wherever actors will meet, somebody will always come up with a wonderful story about Sam. Greater tribute than that no man can seek.

Time will heal our wounded hearts and today's despair will become tomorrow's heart-warming recollections. We'll miss his strength, his advice, and his words of encouragement. Every moment of gladness that Sam gave us will become a treasured thought. His memory will be as eternal as the stars and as undying as the soul. Sam will be the absent one, the friend who will always be with us. He left us a legacy of kindness and love, and for that we will be forever grateful.

Milton Berle

Vaude, Cafe Dates

New York

Irving Cowan, of the Diplomat Hotel, Hollywood Beach, Fla., in New York last week, looking over availabilities for next season... Comedian Nipsey Russell signed by personal manager **Harry Adler** .. **Myron Cohen** goes to El Morocco, Montreal, April 28 .. The British cast of "Time, Gentlemen, Please," at the Strollers Theatre Club, complete a sixmonth stand May 5. Current plans are to extend them for a month than they'll return for a vacation in England, and return with most of the company for an engagement in the fall... **Hildegarde** opening at the Alpine Village, Cleveland, April 28 .. **Sam Cooke** booked for two vauders, The Royal, Baltimore, June 8, and the Howard, Washington, June 15 .. **Jack Carter** set for the **Alex Cohen** revue at the O'Keefe Center, Toronto, Aug. 6.

Chicago

Dorothy Shay opens at the Edgewater Beach Hotel April 23 for a fortnight . . . **Don Jacoby & His All Stars** and **The Diamonds** set for the same spot June 4-July 1 . . . **Billy Falbo** into the Quid June 13 for a week . . . **Bill Hayes** plays the Drake Hotel May 9 for nine days . . . **Linda Hopkins** down for the Miami Playboy April 25 for three weeks . . . **Molly Bee** into the Southern Club, Hot Springs, May 17 for a week.

Fay DeWitt skedded for Eddy's, Kansas City, April 27-May 10, the Colony Club, Omaha, May 17-23, and the Sou'hern Club, Hot Springs, May 31-June 6 . . . **Don Sherman** booked for the Tidelands, Houston, June 11-24, King's Club, Dallas, June 25-July 7, and hungry i, San Francisco, July 15-Aug. 11 . . . **Slappy White** plays the Pink Poodle, Indianapolis, May 4-12.

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Zeiger's Busy Hub Wk. With 'Borscht Capades' & Ray Charles Concert

Boston, April 10.

Producer Hal Zeiger will be bicycling in the Hub week of April 23-29, with two shows here. He's got his "Borscht Capades," English-Yiddish musical revue, booked at the Shubert Theatre opening April 23 for nine performances, and a Ray Charles Concert at Donnelly Memorial Theatre on Saturday, April 28, a one-nighter.

For "Borscht Capades," the Hollywood based producer has a cast comprising Mickey Katz, Rickle Layne & "Velvel," Larry Alpert, Jo-Ann Florio, Marty Drake and Jeannie Reynolds. Marty Gould is musical conductor. The Shubert has been scaled at a $5.50 top.

"Borscht Capades" will be all alone in the town, as both the other theatres, the Colonial and the Wilbur, will be dark that week. Advance for the show has been strong with heavy mail orders, and the boxoffice opened yesterday Monday (9), two weeks in advance because of the brisk demand.

The Ray Charles concert in the 3,448-seat Donnelly Memorial, formerly Loew's State film house, has been scaled at a $4.50 top and looks like a sellout.

Sam Bramson

Continued from page 68

the daughter of former showgirl Terry Kelly who worked the Copa line. A sister also survives.

A postmortem footnote to the Joe E. Lewis (Friars Club) testimonial dinner a week ago Sunday (1) was Bramson's remark to other dais members, "After 32 years of personally handling Joe E. Lewis, don't you think the Friars should have asked me to sit on the dais also?" In retrospect, of course, while it was a thoughtless omission, which is indigenous to such fetes when multiple details have to be tied together, this has now become a sensitive point with a number of the Friars whose entire membership, of course, knew and respected the veteran agent.

Biltmore Terrace Hotel
Miami Beach

MEMO TO:

JIMMY DURANTE

Thank you for loaning

SONNY KING

to me for 4 days!

Love to MARGE and the BABY

I loves ya,

Jack Low

AGVA Aid in Fire

Continued from page 69

American Guild of Variety Artists provided a $50 payment to each member on the day of the fire. On the following day, Phil Downing, the AGVA rep in the San Francisco office, flew to Reno to begin finding other jobs and assist the entertainers.

Bill Tomerlin, co-owner of the hotel with his brother, Jim, was among those routed from the 250-room hotel with only the clothes on his back. He could only stand helplessly by and watch as hundreds of firefighters and volunteers made a futile attempt to halt the blaze.

Newly-Opened Room

On March 22 the Tomerlin Bros. had opened the new showroom, with the largest seating capacity (more than 300) in Reno. Three shows were presented nightly, six nights each week. The room had been closed since early January for enlargement and remodeling.

The Tomerlins had operated the hotel for the last eight years. It was in a period of decline when they began operation, but at the time of the fire was one of the city's leading hostelries, and was the only casino to present a full production show.

When the Tomerlins took over, there was slight accent on entertainment and the room had been made smaller than its original size. They immediately began booking the better lounge acts, then last year introduced the Barry Ashton production. The hypo in biz prompted the enlargement of the room to its original size this year.

On the street floor of the hotel were two casinos, five bars (three with slot machines installed in the plank for customer convenience), a restaurant, a malt shop and a hot dog stand. More than 300 persons were employed at the time of the fire. Some of the casino bankroll (balanced at $105,000 each day) was saved.

The owners have not yet announced it they plan to rebuild.

Ernie Fast Runs

Continued from page 68

Singleton, Doug Spears and Tommy Tucker. Ten are to be chosen.

The seven-member Chicago delegation is to be selected from among Paul Benson, Eddie Burnette, Ralph Carnavale, Fred Casario, Ray Conlin Sr., Bill Dornfield, Jack Gwynne, Harry King, Anne O'Connor, Roger Ray, Jeanne Ross, Renee Savage and Bob Sharpe. The Boston delegation of three will be voted from Bob Cooper, Charlie Brett, Kenny Carroll, Bob Haley, Virginia Hauer, Don Hooton, Billy Kelly, Eddie LaVerne and Charlie Slavin.

Six Frisco Candidates

Candidates from San Francisco, with three to be selected, are Fast, Larry Ford, Jimmie Jamerson, Naomi Meyer, Vince Silk and Ben Young. Three from the Sarasota-Tampa branch are sought by Elly Ardelty, Russ Byrd, Jacklan Tolliver and Karl Wallenda.

Baltimore nominees with two seats: Stephen Brenner, Paul East, Midge Jackson, Jimmy Judge and Tiny Smith. Buffalo (1): Paul Benson (not the same as the Chicago nominee), Hal Bronson and Joey Woods; Cincinnati (1): Jinx Clark, Jack Davis, Jerry Furman, Harry Garrison, Lester Lake, Wally Lane and Mason Tume. Cleveland (1): Bill Boehm and Linda Compton. Dallas (1) Lieux: Dressler, Think-a-Drink Hoffman, Chuck Mitchell, Earl Norman, Wally Weston. Denver (1): Ray Conlin Jr. and Jay Lester. Detroit (2); Mel Snyder, Tommy Timlin and Al Tucker. Honolulu (1): Lulu Mansfield. Kansas City (1): Barbara Clinton nd Harry Otto.

Montreal (3): Danny Dean, Lynn DeBel, Armand Marion, Irene McNeil and Jimmy Tapp. New Orleans (1): Bobby Blanque, Gottlieb Kogel, Tina Marie and Jules Richard. Philadelphia (2): Joe Campo, Harold Farr, Dick Jones, Harry Lewis, Martha Mitchell and Marie Villon. Pittsburgh (2): Ted Blake, Cornell Cooper, Steve Gaynor, Tony Garland, Lou Testa and Vincent Zenna.

Portland (1): Will Desmond and Don George. Providence (1): Frankie Carpenter, Freda Faye, Joe Forte, Barbara Hamod, Eunice Woolf. St. Louis (1): Bill Gentlage, Guy Mullen, Danny O'Day and Pat Patton. Toronto (1): Kathie McBann and Joe Murphy. Washington (1): Dick Allison, Dick Bain, Bob Freed and Carissa Spanos.

Diversification Pitch

Continued from page 69

trained voices and have attained some degree of name status. For these nights, Grossinger augments the regular house orchestra to approximately 24 men to give stature to the programs.

Grossinger feels that a hotel operator has to probe continuously into new entertainment formats. It's as much a function of the boniface to try to create new modes of show presentations as it is to look into new items in any other facet of hotel operation. By doing this, he said, the Catskill area has maintained its popularity throughout the years.

Ringling Circus Top Spectacle

Continued from page 2

Unaffected, however, are al fresco setups in, say, ballparks, which are otherwise in the same fiscal-personnel category as an indoor date.

The '62 Ringling wingding is enriched by some new or return components, plus production values per stager Richard Barstow that are strong and, to one reviewer, more vital than the previous year's. The big ensemble numbers, perforce wow stuff by the sheer profusion of color and Trevor Bale's tigers, Evelyn Currie's cage of mixed jungle types, the Klauser Bears, Madame Gena's capering camels, Charles Moroski's stable of handsome, well-trained horses, Bill Buschbom's equines, Capt. Hugo with his convivial elephants, zebra and llamas, Edward Healy with more pachys plus pony playmates, Capt. Hugo Schmitt again with a three-ring elephant outing, and Stephenson's Dogs, a comedy highspot.

The clowning is wacky, often in-

Ringling Bros. and Barnum & Bailey Circus

John Ringling North production, staged and directed by Richard Barstow. Executive producer, Arthur M. Concello; general director, Pat Valdo; choreography and aerial display, Margaret Smith; performance director, Robert Dover; designed by Erte-Jose de Zamora; costumes and floats, Max Weldy; lighting, George Chamberty; musical direction, Merle Evans; announcer-vocalist, Harold Ronk. At Madison Square Garden, N.Y., April 4-May 13; $6.50 top.

Features: the Zacchinis, Harald Alzana, Unus, King Everest, George Hanneford Jr., Roberto de Vasconcellos, Gerard Soules, Galla Shawn, Dos Santos, Miss Gloria, Miss Donna, Flying Gibsons, the Palacios, the Astronauts, Miss Evelyn, Miss Vickey, Miss Patricia, the Valadors, Miss Vargas, Kaichi Namba, Cesar, Jane Yong, Great Bartschelly, the Bisbinis, Tony Durkin, the Kolmedys, the Mordels, Great Bokarkas, Desert Sons, Abbot Sisters, Les Frentos, Slayman-Alis, Del Morals, Georgian Trio, the Aguilars, Trevor Bale, Evelyn Currie, Klauser Bears, Madame Gena's camels, Charles Moroski, Bill Buschbom, Capt. Hugo Schmitt, Edward Healy, Stephenson's Dogs, Otto Griebling, Lou Jacobs, Paul Jung, Paul Wenzel.

fauna, have an expectional dazzle this time.

The potent billing still includes the Zacchinis' cannon-shot for the windup, and Harold Alzana's electric high-wire footwork. Another boff element is the return of Unus, with his forefinger stand and collateral equilibristic angles. A newcomer balancing turn is furnished by King Everett, accenting his forte hand-skiing routine, which is not so much thrill stuff as sock novelty.

Another freshie, or at least absent last season, is the horsing around of George Hanneford Jr., with his multiple equine bareback comedics and plainly an effective addition. Also new-displayed is the amusing hoss-terpery of Roberto de Vasconcellos.

The ensemble spec numbers are "Around the World in Eight Minutes," alluding to the time lapse for the routine to make the horseshoe parade, and which, using the storybook Phineas Fogg premise, becomes an international tour; "Top Hat, White Tie and Tails," with an ASCAP hit-parade medley backgrounding a rope ladder ballet spotlighting trapezist Galla Shawn; "Elephants and Feathers," which, of course, brings out the pachyderm populace en masse and includes a tropical solo twist (well, sort of) by Big Ruth; and the traditional grand finale reprise.

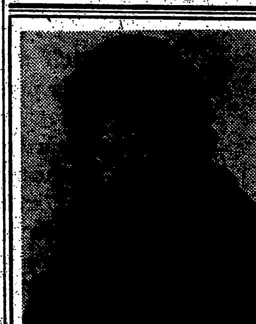
Interlarded are the standard displays, the profusion of which contribute to that "greatest show" hallmark. Trapeze patterns, additional to Miss Shawn, are essayed by Gerald Soules (heel-catching forte), Miss Gloria, Miss Donna, Flying Gibsons, The Palacios, the Astronauts (natch). Ditto among the aloft excitement aerialists Miss Evelyn, Miss Vickey and Miss Patricia.

The Valadors dispatch their leap-and-loop frenzy, Miss Vargas gives with the one-hand balance, and Kaichi Namba does a headwalk up a flight of stairs. Dos Santos and Cesar offer up more wire wizardry, and Jane Yong goes into some nifty contortions.

In the manipulative, the Great Bartschelly is beaucoup showmanly with his myriad plate spins. And there's a solid assortment of juggling displays by the Bisbinis, Tony Durkin and the Kolmedys, plus the hand-to-hand dexterity of the Mordels. The ace tumbling and teeterboard razzle is scoped by the Great Bokarkas, the Desert Sons, Abbot Sisters, Les Frentos, and the Slayman-Alis; and the perch-and-pedestal gravity defis are handled smoothly by the Del Morals, the Georgian Trio and the Aguilars.

In the menagerie countdown: spired, most of it built around the troupe's key comedy perpetrators: Otto Griebling, Lou Jacobs, Paul Jung and Paul Wenzel. Whether en toto, paired or solo, they're virtually non-stop distractions.

The marvel at all times, as before, is the stage-managing logistics, the smooth continuity of three-ring tumult, musical cues, lighting, etc. Longtime maestro Merle Evans is, to be sure, a major credit on this score, and Harold Ronk's announce-vocalizing contribution is likewise agile.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Mr. Lenny Maxwell
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Dear Lenny:

"Welcome to the Club". It's a pleasure to add another exciting talent to the list of Basin Street regulars.

Ralph Watkins, Moe Lewis, and myself couldn't be more pleased at the success you've had here. Come back anytime.

Sincerely,
Lennie Green
Lennie Green

VARIETY

LENNY MAXWELL
Comedy
25 Mins.
Basin St. East, N.Y.

Lenny Maxwell, although not documented previously in the New Act section, bespeaks experience in his first major try in the N.Y. primetime. He is a clever and facile comedian with a wide latitude in subject matter pinpointed to a viewpoint peculiarly his own.

For example, his treatment of Dr. Schweitzer attempting to learn ventriloquy reflects basic show biz elements extended to a far-out viewponit. His description of a prison entertainment also merits laughs, some of them uncomfortable. ("Now all you murderers join in") is a laughgetter in this community sing sequence.

There are some sectors in which he underplays some wildly far-out items for unusual effects. His comments on working with the McGuire Sisters merit laughs and his observation on the $3.50 music charge here ("For $2.80 I can get Leonard Bernstein") also hits audience risibilities.

Maxwell has an excellent supply of material. He doesn't do everything he should with it, at this point, but he has the basic elements that could make him a staple in the important talent marts. *Jose.*

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BUDDY MORRA

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GENE WEBER

Copacabana, N. Y.

Rosemary Clooney (with Bob Thompson), Pat Henry, Copa Girls (8) with Angela Martin & Rita Harris; Paul Shelley & Frank Marti's Orchs; $6, $7 minimum.

Rosemary Clooney, a staple of the singing field, peculiarly enough until now has never played the Jules Podell flagship, long regarded as one of the important display dates for singers. She has made up for this, of course, by bookings at the Waldorf-Astoria, plus a string of disk hits some years ago which established her reputation.

Miss Clooney still excells in many fields of vocal endeavor. One of her major assets is her flawless diction. Every word she utters is understood even unto the far reaches of the Burma Road sections of the room. Of course, the how-now-brown-cow attributes are projected by a clear set of pipes. Technically, she's well in command and easily infuses warmth and feeling to her efforts.

Miss Clooney purveys a series of tunes that have seen service for many years including recounting of her days as a hit-disk singer. She makes it an enjoyable session. There are times when she tends to use the w.k. woman's prerogative and talk too much, far beyond what is necessary to rest her pipes.

But in the overall she makes an extremely likeable impression, and at her late evening premiere night got vocal acclaim after a 45-minute wing.

Pat Henry is a newcomer to the N. Y. midtowneries, although he has worked the nabes and elsewhere. His first Copastint shows vast experience. He is a likeable performer. He underplays (at times too much) and there are occasions when he shows some unfamiliarity with his material, which has a facade of freshness.

Henry has offbeat lines and seems to be in the mold of those who can improvise to meet requirements of each audience. He is a pleasant appearing chap as well. A recent turn in his fortunes came when he excited Sammy Davis Jr. who frequently requests him as his suoporting act. It's the kind of break that infuses self-confidence and seems to perk up artistic levels. Henry has justified Davis' confidence.

The Copa line, staged by Bob Hamilton and Douglas Coudy, provides the pair of decorative interludes with Angela Martin & Rita Harris doing the George Harwell and Al Foster tunes. The Paul Shelley Orch showbacks and plays for dancing, with Bob Thomson taking over during Miss Clooney's interlude. Frank Marti does it up Latinwise. *Jose.*

Latin Casino, N. J.

Del. Township, N.J., April 6.

Abbe Lane, Xavier Cugat, Jackie Mason, Augie & Margo, Moro-Landis Dancers (16), Jack Curtis, Marty King's Orch (18); $3, $6 minimum.

Largest opening night attendance of the season greeted Xavier Cugat and his generously endowed vocalist and wife, Abbe Lane. The batoner and his frau are professionalism plus. Miss Lane's pop-pitched pipes are flexible enough for her to try a multi-lingual assortment of songs, including "Never on Sunday," in French; "Non Demanticar" and "Volare," in Italian, a Parisian chanson and "Hava Nagilah," in Hebrew. She breaks up the imports with effective belting of "Up a Lazy River" and "Mack the Knife."

Cugat handles the conducting and brings in three of his key men to add to Marty King's 15-piece house orchestra. He shrewdly varies the orchestral and vocal fare by having the dance team of Augie & Margo weave in and out for a trio of numbers. A showy and proficient duo, they do any kind of dancing well — adagio, flamenco, ballet, ballroom and South American stepping.

Glenn Brown, one of the maestro's associates, provides a vibes solo break, and Jack Del Rio takes off on one of those intense bongo cadenzas.

TV and a succession of cafe dates have honed the performing of comedian Jack Mason who debuted here a little over a year ago. He has gained enough security on the floor that he can now engage in pleasantries with the customers all along the huge ringside and even pretend impatience when they don't laugh quickly enough at his lines.

He tallies with patter about tv and kids, standard fare for the big banquet throngs. Although he is of the straight talk school, high point in the clowning is a takeoff of Ed Sullivan, whose stiff tv style stems from a too tight collar in the Mason impersonation.

The main event, however, is still Miss Lane and her husband notes this by pointing out that their billing used to read: "Xavier Cugat with Abbe Lane." Now the lady gets the top line and "Next year," says Cugat, "it will probably read 'Abbe Lane and Friend'." The singer's wardrobe (two changes) is geared to accentuate her allure, and she winds up the proceedings with a Twist free-for-all, which gives the extrovert males in the audience a chance to strut their stuff.

Liberace opens April 16. *Gagh.*

New Frack's, S. F.

San Francisco, March 31.

Shecky Greene, Vicki Frazier, Vernon Alley 3; $3 admission.

Shecky Greene is a winner right from the start of his 50-minute stint and should mean the merry tinkle of coin rolling into George Andros' club.

Greene ranges through a wide scope of standup (and sitdown comedy material — Jewish jokes, Sammy Davis, Jr., jokes, Chinese waiter routine, intellectual comics' routine, jokes about trying to have a baby, Dean Martin and Al Jolson parodies, an exceedingly funny folksinger routine, and marvelous routines about an Italian opera singer and a French singer.

It seems to be his style, straightforward and almost (but not quite) knockabout, which puts his material over, though the material and its user in this can't be separated and analyzed. Greene is simply a funny man, with great audience empathy and lots of "sell," somewhat akin to Buddy Hackett, and as such he is in the tradition of the best Jewish clowns. Overflow audience eats it up and clamors for more and Greene, always obliging, gives 'em more.

Marty Heim, on piano, and Vernon Alley's Trio support Greene amply. Singer Vicki Frazier's 16-minute act (see New Acts) precedes comedian. *Stef.*

Crescendo, L. A.

Los Angeles, April 5.

Bill Dana, Bud Dashiell & the Kinsmen, Ketty Lester; $2.50 cover plus two-drink min.

Old style press agentry turned Bill Dana's Wednesday (4) bow into one of the most effective nitery openings seen here in a long time. Topped by a table of five Jose Jiminezes, selected simply from the telephone book, who got into the comic's act, there were also ballons picturing Dana as one of his most famous comedy bit characters, the astronaut, and pretty girls to pass them out. Resultantly, the atmosphere was electric, a great advantage for any performer.

Dana stuck only moderately to the Jiminez gags, perhaps because of the surprise competition, showing a new dimension in other material that puts him into the lasting comic class. "One Way to Say Hello" double takeoff on telephone comic and folk singer trends is bright, as is a "singalong" bit.

Comic also does a few of the campy stints that are always surefire for Hollywood audiences. Milton Frome aids him as narrator in the "Astronaut" skit, in which Dana still gets plenty of "h'accent" laughs.

Bud Dashiell & the Kinsmen, with Mexican bass and timbales backing trio's guitars, remain as good as any of the folk groups working today. They continue to emphasize Mexican tunes and have a nice vocal blend, though sloppy comedy patter is beginning to wear. "Shenandoah" is smooth and "Guadalajara" rousing, with group surprising in a Southern blues style new to them on nice "Betty And Dupree."

Low billed but easily a peer with the other two acts is sepia songstress Ketty Lester, of "Love Letters" fame, who has svelte eye appeal and top vocal style. Singer has an interesting pop delivery set to Southern religious musical beat, belting strongly on "Didn't it Rain" and showing expert phrasing on "I'll Never Stop Loving You." She knows how to handle lyrics and has plenty of pro savvy, though one drawback is miking too close. *Dale.*

Desert Inn, Las Vegas

Las Vegas, April 3.

Sid Caesar, Kim Sisters (3), Jim Dooley, Jeanine Adair, Donn Arden Dancers (12), Carlton Hayes Orch (13); presented by Wilbur Clark; produced by Frank Sennes; $4 minimum.

Connoisseurs of comedy will have a rewarding experience when they absorb the new nitery turn of Sid Caesar, and it will be interesting to see what impact a tv star has on the casino—since many video-grown performers have bombed here in the past as far as drawing players is concerned. Apparently the average tv fan is below average when it comes to gambling.

Caesar is consistent in his originality; his comic pantomime is topdrawer stuff, his offbeat impreshes and dialog continue fresh. He revives one familiar skit for this outing—the man and woman wakeup routine he did recently on the Ed Sullivan show—but it's well worth repeating.

As he "talks about life," he injects hilarity into such common subjects as colds, marriage proposals, and musicians. The simplicity of staging adds to the overall effectiveness, he works without props or sets, and only once makes a costume change. He dresses as a German professor, and is ably assisted in the sketch by Jim Dooley as a radio interviewer.

The Kim Sisters (3), who have clicked here as a lounge attraction, appear on the bill. The Korean singer-musicians are pretty, and get by on the gimmick of starting their act as Korean entertainers playing native instruments and chirping native songs, then breaking into English with such standards as "Dinah," "Baby Face," and "Four Leaf Clover."

For further convincing, they do yodeling, twisting, and "Charlie Brown." The girls are fair dancers, adequately play just about any musical instrument, but their arrangements are obvious copies of hit recordings.

Exciting songstress Jeanine Adair, with a voice geared for opera, is featured in the holdover Donn Arden production number with the dozen lovely terpers, backed by the Carlton Hayes orch (13).

This show, in for two weeks, will be followed by Phil Harris April 17. *Duke.*

Tidelands, Houston

Houston, April 3.

Ford & Reynolds, Karen Dolin, Don Cannon Orch (6); no cover or minimum.

Ford (Frankie) & Reynolds (Gary) are on a frantic 50 minutes, generally with first-class entertainment. Ford is an excellent comic, and Reynolds gets passing grades for straight work — with one exception—and vocals. Reynolds breaks up too often and too long at partner's gags, which he surely has heard before. Too, some of material is same team used in last trip here year or two ago.

There are many pluses, however. Ford is good on trumpet and Reynolds likewise on sax. Team plays to ringsiders, often getting them into act, and at various times Ford is a Salvation Army man, a sailor and a juvenile delinquent.

Perhaps best bit, which is a near comedy classic, is the performance of "Misty" by pair, with Ford attempting to sing to own accompaniment on skins. Finally, comics call in Karen Dolin, thrush who opens show, for bit of Twist and as straight femme for more of Ford's comedy.

Miss Dolin is shapely, redhaired thrush with bright future, but more of her in New Acts.

Don Cannon Orch again great in backing acts, getting and holding patrons on dance floor.

Show plays two frames. *Skip.*

Embers, N.Y.

Ronnie Brown Trio, Roy Eldridge Quartet; $3-$3.50 minimum.

Now in its 11th year, the Embers still holds up as one of the best spots for a blending of music and food and tippling. And from the looks of things around the busy room last Thursday (5), a lot of people have found out about it.

Sharing the podium this session are newcomer Ronnie Brown and veteran Roy Eldridge. Both crews complement each other nicely and provide a continuous flow of music that doesn't intrude when you're chomping at the groceries or gabbing over a drink. They also sound quite good when you're doing nothing but listening.

Eldridge, an old pro, continues to dish out the sweet and swinging style, while youngster Brown works over popular melodies with a jazz touch that's inventive and flashy. Eldridge's trumpet leads Edward Locke (drums), Clarence Johnson (bass) and Charles Potter (piano) through the dixieland rhythms of "Muskrat Ramble" and "Bill Bailey" and the warm ballad stylings of "Misty" or "Moonlight In Vermont" with equal finesse.

Brown, who works on piano and vibes, has Bob Ciccarelli's string bass and Nick Adams' percussion assisting him. In their repertoire is stuff like medleys from "West Side Story" and "Kismet" and such melodic holdovers as "Spring Is Here," "My Funny Valentine" and "Never On Sunday." And even when Brown falls into the overblown "Warsaw Concerto," he doesn't come off too badly. Also attesting to his listening hold is the fact that he ran one of his sets to close to 50 minutes without, apparently, losing a listener. *Gros.*

Shoreham, Wash.

Washington, April 3.

Gordon & Sheila MacRae, Bob Cross Orch (14); $2 cover.

Gordon & Sheila MacRae are smash in their first D.C. nitery booking. Their customer lure here is not only bigger than the management of the Shoreham Hotel's Blue Room anticipated, but it is also above what the big club has seen in almost a year, despite the current absence of a hotel-based convention to aid business. The couple has been set for a return stint next season.

The MacRaes have done one-nighters in the capital before (such as a Hall Syndicate blast for a national convention of newspaper editors a few years ago) but their act blending impressions and romantic tunes previously was untested in a large room on a two-week basis.

Their 55-minute act is well written and maintains a lively pace with numerous costume changes. They use hidden transistors which allows them free motion that they can make the most of, while mystifying some of the customers. In one well received stunt, MacRae strolls throughout the room stopping to sing a line at all the way-back tables.

Sheila MacRae seems to steadily improve with her impressions. Her Lena Horne, Carol Channing and Dinah Shore bits are her best. Gordon MacRae scores with an Edward R. Murrow takeoff, and his familiar impresh of Arthur Godfrey still brings yocks.

While much of their time is divided into "his" and "hers" segments, they duo at start and finish. All their material is good and has lotsa appeal. But their closing special man and wife lines to "I Remember It Well" register particularly big in the nitery environment, where sentimentality is always an important factor.

The Rob Cross orchestra supports the show excellently, as well as providing slick dance music. *Carp.*

Living Room, Chi

Chicago, April 2.

Frances Faye, Jerry Shane, Joe Parnello Trio; $2.50 cover.

Frances Faye has a longstanding and faithful following in Chicago, and the Living Room will no doubt post solid tallies for her fortnight stint. Miss Faye, a sort of latter-day Bessie Smith to the hippies, is in fine fettle this outing. Her songs of lost and unlikely loves and rocking chants are punched out forthrightly, and she adds wry comment on the piano.

Interpolating her frenetic songery with inside, far out and indigo throwaway lines, Yiddishisms, and local and personal references, Miss Faye sticks with material familiar to her aficianados. She gets great response with "Darktown Strutters' Ball," "Night and Day," "Lonesome Road" and her standby scat song, "I Know A Guy Named Willie." She's strongly backed by a hard-driving seven-piece unit of local AFMer's.

Showopener Jerry Shane is a m.o. from the Playboy Club, where he closed the previous night. He's a young, fresh and hardworking comic, with a bag of gags varied enough to suit all tastes. He draws his best yocks with his topical one-liners and with a surefire routine on the President phoning Allan Dulles to discuss the Cuban fiasco. *Mor.*

Sands, Las Vegas

Las Vegas, April 4.

Dean Martin, Bud & Cece Robinson, Garr Nelson, Copa Girls (12), Antonio Morelli Orch (22); produced by Jack Entratter; stage direction, Harold Dobrow; choreography, Renne Stuart; $4 minimum.

Dean Martin, billed "Dino" on this trip, can do no wrong either for the Copa Room where he pulls in SRO biz, or for the casino, where he's one of the best magnets in town.

He alters his act slightly this time in that he completes quite a few songs including "Accustomed To Her Face" and "On An Evening In Roma," and he tosses some unused gags which keeps the levity at high level. "I'm so unlucky I bought a pumpkin farm and they called off Halloween." "I told a blackjack dealer, I wouldn't say you were cheating, but that top card is mighty dusty." As usual Ken Lane at the 88 is a strong assist, as is the Antonio Morelli orch (22).

Jack Entratter brings Bud & Cece Robinson back to the Strip for this one, and first-nighters gave their refreshing song blends and dance patterns maximum mitting.

Garr Nelson's booming baritone voice is featured in the Renne Stuart production number, populated by the dozen comely Copa girls.

Next: Lena Horne, April 25. *Duke.*

Shamrock, Houston

Houston, April 6.

Allen & Rossi, Dolores Leigh, K. Bert Sloan-Dick Krueger Orch (11); no cover or minimum.

When Allen & Rossi first appeared at the Shamrock Hilton's Continental Room about two years ago, comic team was just beginning to move into bigtime. Now team is funnier than ever, Rossi is in excellent voice and entire act is smoother and moves faster.

Marty Allen, the comic, has face and expressions of true comic, does pantomime well and most of material is topical. Allen obviously reads the headlines, works funny lines into such recent stories as a state fraud scandal, the governor's race, and others. Impressions are good, and the quickie interviews are great.

Only holdover routines are invisible man bit and Allen's punchy fighter, which has has some changes. Allen exploits his w.k. catch line, "Hello, dere," and a newer one, "I made it up."

Steve Rossi is a good straight man, and his vocals alone would put him into class spots. He opens act alone with "With a Song in My Heart," later does superbly "Love Is A Many Splendored Thing."

Dolores Leigh is an attractive thrush who appears in high-necked black-sequined gown. A fine belter, she should eventually land a musical. Tunes are "I Love Everybody," "Bye Bye Blackbird," "Cry Me a River," which has dramatic impact, "Heat Wave," in which she makes clever use of red background lighting, and also the excellently-done "I Believe." She was timed at 15 minutes, Allen and Rossi at 37.

Sloan-Krueger Orch is again excellent in backing, although a couple of cues were missed due to short rehearsals. Show plays pair of frames, with Julie Wilson and Nicki & Noel in next. *Skip.*

Jerry Lewis', L. A.

Los Angeles, April 5.

Jana Lund, Jack Russin & Lyle Rich; no cover, no minimum.

Jana Lund, who recently made her local nitery bow at Dino's segued down the street Wednesday night (4) for a month's stay at Jerry Lewis' eatery-nitery in which she should provide satisfying vocal entertainment and plenty of eye appeal.

Pert little blonde, known more for her telethesping than her singing, ran into mike trouble at opener and had to rely on her own natural sound. Light but pleasant. An average singer, she shows nice training but lack of experience and needs polish in order to develop performance projection. Ballads are most receptive, with "I Wish You Love" a particularly smooth entry. Her soft, sweet quality fits intimacy and elegance of the room.

Backing by Jack Russin, piano, and Lyle Rich, bass, is suitable, with duo offering pleasant intershow dinner music. *Dale.*

Freddie's, Mpls.

Minneapolis, March 31.
Mort Sahl, Lori Parker, Frank Oliveri trio; $2.50-$3 cover.

Contrary to reports that Mort Sahl has been having difficulty pulling trade, there was no indication at his preem here that his drawing power has declined in the slightest. Room was jampacked for the comic's opener, and ropes were up to hold back the overflow.

It was the biggest firstnight crowd since last fall in this supper club, where other top show biz performers have been stubbing their toes with alarming and monotonous regularity lately. Attendance was even more remarkable in view of the Lenten season which figures to cut further into dwindling local nitery trade.

While Sahl's popularity remains at the apogee in these parts at least, one gets the impression that his material may have slipped a notch. His rapidfire lines seem less pointed than they did during his last outing here two years ago, and although nearly all his gags rate giggles, few generate bellylaffs. Perhaps one of the problems is that, while he gives it a good try, Sahl has less appetite for twitting the Kennedy crew than he had for taking the previous administration apart.

Sahl has also borrowed a page from Jack Paar's book, adding the press to the lengthy list of subjects he chooses to lambaste. His feud with San Francisco columnist Herb Caen, a jab at the John Cowles-owned Minneapolis dailies and a crack at the Negro Pittsburgh Courier ("American plane crashes . . . 110 soldiers killed . . . why weren't any of them Negroes?") were all part of his opening show.

Sharing billing is Sahl protege Lori Parker, a glamorous, redheaded thrush with a fair set of pipes. Strictly a song belter, Miss Parker lacks finesse and versatility in selling her numbers. She makes up in looks what she lacks in polish, though, and stands to gain from additional professional experience. She'd also benefit from more adroit use of a mike. With her powerful volume, she didn't need mechanical amplification in this intimate nitery.

Holiday House, Pitt

Pittsburgh, April 6.
The Vagabonds (with Babe Pier and Bobbi Boyle), Beverly James, Ralph DiStefano's Orch (10), Knight Kaps (4); $1.50 minimum.

The Vagabonds, in their eleventh visit to this plus nitery, are in full control with an hour musical turn that had the packed house pounding their mitts. The brightness of the act and its funny material infiltrate the audience and they're in from the beginning and stayed ahead all the way.

New material is interspersed with the old here but it all seems fresh and captivating. Babe Pier comes on in the middle of the turn and does his remarkably adept carbons of top film and tv celebrities. But his routines here are somewhat dated along with partial selection of stars. Pier has too much talent to string along with the older unremembered names.

His impresh of Sammy Davis Jr. is tops. Bobbi Boyle, who is usually part of the act with her vibes, is content here to accompany quietly on the piano because her baggage didn't arrive in time for the show.

In the opening spot, Beverly James remains one of the flashiest singles to play the room. Her baton twirling and fancy twerping is topdrawer but she should eschew the distasteful bumps and grinds, especially at a dinner show.

Ralph DiStefano's Orch (10) is in its usual superb form cutting the show and has the floor crowded for dansapation. The Knight Kaps are adept in playing Twist music and take good care of the entertainment during the lulls.

Layout is in till Saturday (14). Peter Lind Hayes and Mary Healy come in for Holy Week. *Lit.*

Jazz Gallery, N. Y.

Chico Hamilton Quintet, Harry "Sweets" Edison Quintet, Joe Williams; $2 cover, $3 minimum.

This Greenwich Village jazz spot has been making a strong bid for the local jazz audience since Kay Norton took it over some months ago and did a remodeling job. Its last session, featuring the big Count Basie band, set a new house record for attendance and the current bill solid drawing strength with its array of fine musicianship.

Chico Hamilton has junked his chamber music concept, eliminating the cello and adding a trombone and guitar. The emphasis now is on drive and it is a much better format for the drummer than the introspective chamber sound. The new group has only been together for nine weeks, but it has the feel of long association. Hamilton's expert stick and brush dexterity and his imaginatve figures pace the unit through a swinging set.

Charles Lloyd, now getting feature billing with the unit and the only holdover from the old Hamilton group, really cuts loose under the new rules and lends fine, hard-driving tenor and flute work to the quintet. Nice trombone figures are likewise provided by Garnet Brown, and Gabor Szabo throws out some fine guitar sounds. Albert Stinson shows solid facility on bass. Control still is the Hamilton group's trademark. But the new format gives it more freedom than the old concept allowed and the effect is strong.

Trumpeter Harry "Sweets" Edison has a fine group which puts out some nice uptempo stylings. Alternating between swinging muted figures and wailing horn sounds, Edison displays slick control to drive or modulate. Jimmy Forrest contributes some driving tenor work and Hugh Lawson works the ivories for a good turn. Clarence Johnson shows nice speed and agility in getting a throbbing blues beat or crashing cymbal effects on drums while Ike Isaacs lends solid bass support.

Joe Williams' blues belting is a crowd-pleaser. He comes on with lotsa charm and his big, robust voice gives strong feeling to his material. He is a relaxed, confident and sophisticated performer who mixes his tempo well, ranging from scat to bailads. *Kali.*

Art's Roaring '20s, S.D.

San Diego, Cal., March 28.
Frankie Laine, Johnny Adamo Band; $1.50 admission.

Sticking largely to his lengthy list of disk hits, Frankie Laine scores a smash at this expansive nitery. Judging from the reception it's evident that while the younger set helped give his songs their earlier status on the record charts, now it's the well-heeled crowd that digs the Laine larynx.

Laine works easily and well. A jazz singer at root, in the old Jolson tradition with a touch of Louis Armstrong, he doesn't stint in giving his all. He's the master of his material.

Songalog runs the gamut, including such hits as "Wild Goose," "Mule Train," "Jezebel, "I Believe," with its shadings of sensitivity and strength; "Granada" and, to strongest recognition mitt, "That's My Desire."

Patter links a geographic segue of "Shrimp Boats," "Jambalaya" and "Way Down Yonder in New Orleans." Closer is a rousing "Saints Go Marching In." Singer flicks on the cheaters midway in act, which doesn't seem to affect the romantic appeal to the femmes.

Johnny Adamo's house band (11), which also plays for dancing, gets a boost from Laine's musical director-pianist Ray Barr and his drummer, Stanley Kaye. *Don.*

Le Cabaret, Toronto

Toronto, April 3.
Norma Rivers; Jack Lauder Trio; $1.75 cover.

Norma Rivers, who was forced to change from her real name of Norma Smith by her recording contract with the Vassar label, is going along with the new billing, though she has been in the night club biz for six years.

Here for twice-nightly appearances, she immediately gets the attention of the heavy spenders at the posh Le Cabaret. All her arrangements are by Larry Faith.

Clad in a gold brocade sheath, the sexy strawberry-blond opens with a bouncy "All of Me," segues into "There Was You" for balladeering and "Lady Is a Tramp" in swing style. She lilts a Paris medley, sticks to such surefire material as "Our Love Is Here to Stay" and "Song of Love," with a sock torch finish of "I'll See You in My Dreams." *McStay.*

Viennese Lantern, N.Y.

Vicky Autier, Ben Hayon, Ernest Schoen Orch; $1.50 cover.

Max Loew's Viennese Lantern has been the starting point of several performers who now swing between the posh circuits of the midtown hotels and return periodically to the Lantern. Vicky Autier has been bicycling between the Lantern and the Maisonette of the St. Regis Hotel for several years, and appears to be at home in both spots.

One distinguishing facet of Miss Autier is her willingness to essay new material and create virtually an entire new act with each N. Y. appearance. Her current trip to the Lantern is no exception. This is one of the better turns. She has forsaken nearly all the old numbers she has been associated with except for a medley near the end of the act.

Instead, she relies on new tunes, some of which have been insinuating themselves in the song catalogs of several singers. Such a tune is "Milord," a saucy, French song which gets the customers bounding. There are others in the catalog of Miss Autier, who shows her skill at languages during her stand.

She picks up numbers from all over Europe including the Hellenic and Slavic sections. Miss Autier seems to have a repertoire suited for universal tastes in this act. It's a turn that's delivered charmingly and expertly, including her reprise of the trick "Tea for Two" at the piano.

The bill also includes Ben Hayon (New Acts), an Israeli import. The music for the show is by Ernest Schoen Orch, which also supplies the retinue of roving fiddles during the intermissions. *Jose.*

Cork Club, Houston

Houston, April 3.
Dolores Gray, Jackie Miles, Mel Arvin Orch (11); $2.50 entertainment charge.

Dolores Gray, vivacious, energetic and a looker, gets top mitting in Houston debut—an excellent booking job by Larry Grayson, who had to sub quickly for Ritz Bros., who canceled out because of illness.

Miss Gray shows surprising mike know-how. She opens with "Gee, But It's Good To Be Here," brings on a pair of lively young men who back her, Frank Vietri and Michael Vita, then does "Around The World" and "Learning The Blues."

Miss Gray make several changes as she does vocal and terp numbers from "Can Can," "The King and I" and "Annie Get Your Gun." She does a hit medley; ("I never had a big hit, but I'll do some songs that were hit records for others.") These include, "It Never Entered My Mind," "Funny Valentine," "S'posing," and "Toreador."

Jackie Miles is an excellent comic with a good delivery, but he can't rise above his material. He tells stories of the little man registering in a Miami hotel, explores Las Vegas (which was discovered some time ago) tells the oft-told tale of the dead gambler and the bookmakers, and tells another golf oldie, Big Bill Thompson of Dallas. Stories unwind slowly but surely to familiar ends.

Mel Arvin Orch again good in backing job. Miss Gray timed at 45 minutes, Miles at 30 minutes. Show plays two frames. *Skip.*

Harolds, Reno

Reno, April 3.
Carmen Cavallaro, Joan Fairfax, Don Conn Orch (7); no cover, no minimum.

The expert pianistics of Carmen Cavallaro, an annual returnee to this intimate room, and the impressive song styling of Joan Fairfax, a blonde looker from Canada making her first appearance in the west, combine for an hour-plus of pleasing entertainment that's heartily endorsed by Harolds' tablers.

Cavallaro, always in rare form, gives auditors a variety program—from jazz to swing to standards to semi-classics. And the deserved endorsement proves he's taking more than casual care in title selection. For this playback he is backed by Bob Matthew's on bass, Buddy Rowell on drums and Jimmy Morton on guitar.

Cavallaro at times is intriguing with his piano interpretations; sensitive on some, foreful on others, showing a high skill at interpolation without losing the melodic line. He commands the attention and respect of a concert artist, a tribute not always accorded by the saloon set.

Miss Fairfax, despite her apparent youth, works like a pro, and has a talent not belying her polished stage demeanor. With her blonde tresses neatly coiffed, her gowning chosen with taste, she presents an eye appeal to enhance the vocal charms. She's equally at home on the spot, pretty things or on the uptempo stuff, handling with much savvy in this early stage of her nitery career. Histrionics are also nicely studied for good effect without being overdone.

Miss Fairfax gets the audience participation bit re questions dating certain years with song titles and other historic events. Winners are given a bottle of champagne, but are inticed into an onstage Twist demo before being handed the bubbly stuff. It's a cute routine, Miss Fairfax is a vocaler who shows much potential.

Show is ably backed by Donn Conn and his seven-man crew. New show set for May 1. *Long.*

Eddys,' K.C.

Kansas City, April 5.
Somethin' Smith & The Red-Heads (3), The Continentals (4); $1.50-$2 cover.

Somethin' Smith & The Redheads are by now old hands here, this being their fifth or sixth time around at the Eddy Bros., plus several other appearances in town. As old faves, the threesome is adding a nice plus at the gate, and have incorporated some new comedy into their slick repertory of songs to provide plenty of entertainment for the customers. Their stint in 55 minutes is solid fun.

Their trio of vocal-instrumentals form the basis for the turn, into which they cram a good deal of comedy, mostly between Smith and Major Short, bassman. Norman Earl at the piano mostly backs their antics, but chimes in on some vocals and has an inning of his own for a neat jazz-type song. Their recorded hits are musts, of course, including "Ace Down in the Hole" and "Bill Bailey" at this show. They round out the musical portions with a medley of New Orleans songs and again with tunes from New York, these from their album, and several more.

In the comedy vein they have a bit with Short as the French waiter getting Smith to eat oysters for the first time, raw yet, that brings a string of chuckles; and their established repartee over the "Simple Life" winds with Short doing a gem of a drunk.

The vocals, plus instrumentals, plus the comedy and general informality make it smooth and amusing, with the house holding out for more past the better end.

They stay through April 12. *Quin.*

Cafe-Legit Conquers in Yonkers, N.Y., As 'Can Can' Scores at Motel Cafe

By JOE COHEN

The cafe-legit vogue is no spreading like a brushfire. Man niteries are considering the mov and are eagerly watching result with each new installation. Th latest is the Westchester Tow house, a motel in Yonkers, N.Y. near the site of George M. Cohan's "Forty Five Minutes from Broadway."

This motel's dining room seating upwards of 400 is much too large for the normal gustatory needs of its 100 rooms even when booked to capacity. Hence, its operators shopped around for a policy not competitive to the midtown cafes as well as danceries and restaurants in the area. They came up with this format which provides dining, dancing and a legit musical for the price of a dinner which starts at $6.95.

The opening with Lilo in "Can Can" is eminently successful and indicates a successful policy. This show is in for three weeks to be followed by Jan Sterling in "Silk Stockings." The show is toufed by Theatre Dinners Inc., which is now producing for four cafe outlets.

The Town House presentation recalls what a really good show "Can Can" was with Lilo as the original La Mome Pistache, the le she now essays. The Cole urter music retains its lustre, and ilo gives these familiar and erennial tunes force, drive and ersonality. Although she is surounded by a generally excellent ast, the action revolves around ier and she carries out her responsibilities with charm, authority and a fine sense of comedy.

In this cafe, the presentation is cut somewhat from its original.

Can-Can

Produced by Dinner Theatre Inc.; director, Donald Burr; dances & musical numbers staged by Don Sky; sets, Robin Wagner; costumes, Joe Crosby; lighting, Al Millman. At Westchester Town House, Yonkers, N.Y.; $6.95 minimum.

Bailiff	Bryan daSilva
1st Policeman	Ted Jackson
Judge Paul Barriere	Dwight Frye
Judge Aristide Forestier	Daniel Ferro
Claudine	Patti Karr
Celestine	Judy Weber
Model	Jodi Perselle
Hilaire Jussac	Edmund Lyndeck
Boris Adzinidzinadze	Joe Ross
Theophile	Leonard Drum
Etienne	Bill Story
Hercule	Michael Davis
La Mome Pistache	Lilo
Mimi	Dorothy Frank
Gabrielle	Carolee Wynne

Some of the minor numbers are missing and the first act seems to be in need of a mite more slicing. However, it moves brilliantly even with the numerous changes of sets. The pieces, incidentally, are light and imaginative; they provide only suggestions of the scenes being depicted. However, they are extremely utilitarian and easily arranged.

Lilo's support comes primarily from Daniel Ferro, who has a booming baritone of a voice; Patti Karr, a lithe dancer with a good feel for comedy, and Joe Ross, playing the undertalented sculptor. Another top-spot is by Edmund Lyndeck as the lecherous art critic.

The production is generally colorful with nicely paced direction by Donald Burr, musical numbers staged by Don Sky, and sets and costumes by Robin Wagner and Joe Crosby, respectively.

The orchestra batoned by Jonathan Anderson, does its work capably, but it's evident that more pieces are needed to give it greater depth.

There are still lotsa problems to be worked out in the successful execution of the cafe-legit musicals. They are tapping an entirely new audience. for this section anyway. In this New York suburb, it's a value laden item with free parking thrown in.

The audiences still have to be trained to come early enough so that dinner can be completed by show time. There is no service during the show, which is good for the performer, and ultimately best for the entire operation. But it cuts down on the b.o.

The intermissions, when one can load up on the grape, are generally the signal for a trip to the lounges. But should enough patrons stay for dancing afterwards, then it's probable that the heavier profits will be coming in. The idea is to train audiences to accustom themselves to this kind of evening out.

The situation, to some extent, is similar to that of hotels where there is no service during the show. But they have two-per-evening in most cases, so there is a turnover. With only one batch of customers per evening, the boniface must fathom some gimmick to enable his cafe to do as well as under the name format.

The Westchester Town House is operated by the Wilsker Bros., Abe & Jule, who started as delicatessen owners in the Bronx, expanded to an eatery in the Cross County Shopping Center and now are affluent enough to own a trotting stable. Known in the area as the Delly Double, they are essentially food men who sought a means of filling up the dining room more frequently.

They were touted onto the policy by pressagents George & Bernie Bennett, who took them to Meadowbrook, Cedar Grove, N.J., where this policy prevails, and they were sold. As a result, they have organized a staff to sell the policy to local organizations, and have most of the problems of a theatre operator and producer as well as restaurateurs. However, initial indications are that the cafe-legit policy is clicking here.

House Reviews

Music Hall, N. Y.

"Glory of Easter" produced by Leon Leonidoff; Evelyn Sachs, soloist; Raymond Paige, director of symph orch; "Disneyland U.S.A." produced with the collaboration of Walt Disney and his staff, staged and directed by Leonidoff; Pat Theriault, Wally Boag, Kirby's Flying Ballet with Patsy Kelly as soloist, the Marquis Family & Gene Detroy. "Moon Pilot" (Disney) reviewed in VARIETY *Jan. 17, '62.*

Music Hall, billed as "showplace of the nation," might now be called the show window for Walt Disney. For Hollywood producer Disney has taken over both screen and stage. Results: just fine.

This is a splendid combination, and while usually there's no call to bring attention to the picture in a house review, this is a different situation because picture and stage complement each other for the present unprecedented tandem outing for the Easter trade. The general family audience for one is ideal for the other.

Hall starts off with its familiar annual religioso pageant, done meticulously. "Kamenoi Ostrow" is presented in overwhelming visual fashion as the stock cathedral altar is reproduced on stage and the beautifully costumed house company light and procession through the adulation soloized by Evelyn Sachs.

The metaphysics occupy but a few minutes. Comes then the Hall's Happy Easter offering to kids and parents alike. Starts out whimsically as a Mickey Mouse character lieus for Raymond Paige batoning before the symph orch. Then Disney is on.

The show combines screen and on-the-boards as the onlookers are taken on a tour of Disneyland done in nicely colored widescreen with used-to-be-shy Disney himself taking a bit of the foreground. The vast stage and the tricky mechanics provide looksee on their own, particularly for the Johnny-come-latelys among the audience.

The on-screen Disney offers the crack worthy of mention that Mickey Mouse, via Disneyland, built the biggest people-trap in the world.

The Disneyland portion was produced in collaboration with Disney and his staff. There's a can-can and a barroom brawl from "Frontierland" that's picturesque and funny. There are props such as a horse-drawn trolley and a bicycle built for four that add to the colorful visibles.

Other pluses include the coordinated Disneyland underwater tour on screen, as background, with the Kirby's Flying Ballet on stage. Latter group with Patsy Kelly in prominence floats and gyrates in midair with strings attached, and make for an impressive exhibit. Gene Detroy does an act with chimps that's amusing and appealing despite the fact that so many chimp acts look about the same. And Pat Theriault is a banjo soloist who derives aud attention.

Willy Boag is in and out and in during the show and scores with his funny cornball monolog and trick-balloon act. The Rockettes have been reviewed ad infinitum.

The Balcombes are billed on the printed program but this ladder-acro act got scratched because of equipment problems.

It's an appropriate outing, all in all, but a trade reviewed would like to know why the Hall does not identify its performers. There will be several hundred thousand individuals paying to see this performance and, except for Boag, the talent does not get credited. This is the one unprofessional touch in a very pro show. *Gene.*

Saenger, N. O.

New Orleans, March 16.

Louis Prima with Sam Butera & The Witnesses; "Twist All Night" (Indie); $1 daytime, $1.50 nights.

This city has been without stage shows since 1940 when vaudeville went out. But even in its heyday no one ever stirred as much excitement as Louie Prima did during his three-day (16-18) showcasing. It was at the Saenger that Prima started his professional career, playing the trumpet in the pit band which appeared with the house's stage shows prior to 1940.

Prima and Sam Butera & the Witnesses appear in a show packed with musical mayhem to complement the Saenger screen feature, "Twist All Night" (Keelou), in which Prima is starred wth June Wilkinson and Sam Butera. The Prima show also highlights some lowdown comedies and slick song selling. It goes at a hectic pace for some 40 mnutes to keep the customers awake and enthusiastic.

The session centres around Pirma's trumpeting and vocalizing to the accompaniment of Butera's crew. They pull out all stops and the big house shook to their best. Winners of a Twist marathon contest also appear briefly. *Liuz.*

Apollo, N.Y.

Ray Charles Band & Revue, with Ray Charles, Horace Silver Quintet, Maxine Brown, Willie Lewis, Don & Juan, Joe Adams; "The Law and Jake Wade" (Metro) *and "Sniper's Ridge"* (20th).

Ray Charles, in his current Apollo stand, was a disappointment.

It could be the strain of four and five (on Sunday) a day throw the singer off his stride in one or another turn, but the audience expectations at an early p.m. show were unfulfilled. The phenomenal rapport that Charles can achieve with his All-American (earthy blues, gospel and country origins) compositions and singing just didn't materialize.

Most painful was Charles' disk click, "Georgia," done here with flute accomp, which had the instrumentalist blowing frantically to cover. Things picked up later, however, with the four Raylettes in the act and a raunchy solo by lead singer Margie Hendricks. (Best bet, however, was to hang around for the late show).

Same time, Horace Silver's Quintet is getting a surprisingly enthusiastic response for a strictly instrumental, modern jazz group. It's a continuation of the drive that's made the Quint a click at jazz spots around New York since it returned from a Far East tour.

Don and Juan open with a brace of okay r&r numbers. Maxine Brown is Harlem provincial with her spoken, teary lyrics, but very sexy in the vocals and gowning. Comedian Willie Lewis, who is funnier and hipper when flying solo, does an out-of-the-audience routine with emcee Joe Adams. *Bill.*

Unit Review

Gene Vincent & Brenda Lee Show
(St. Andrew's Hall, Glasgow)

Glasgow, April 10.

Brenda Lee, Gene Vincent, Sounds Incorporated (6), Nero & Gladiators (4), The Blackjacks, Rory Blackwell, Bob Bain.

Making her Auld Lang Syne debut, Brenda Lee, teenage American singer, tops this layout at the bare 2,500-seat St. Andrew Hall, an old fashioned Glasgow auditorium where recent teenage-angled shows have played to poorish business

With a half-filled first-house performance, and capacity second, little Miss Lee won new admirers with a fast, well-arranged act, scoring with her latest waxing, "Speak To Me Pretty." She also garners mitting for "Sweet Nuthin's" and, of course, "Break It To Me Gently."

Warbler could usefully pay more attention to her attire, which is in the nondescript class She could also win more sympathy and reaction from oldsters with a more appealing style and less of the hardness she assumes. However, she is currently hitting the pulse of youngsters' yen for new faces, and, with disks and tv to bally her, is a draw for this type of auditoria. She was backed at this show by the British musical group, who are quaintly named Sounds Incorporated.

Gene Vincent, closing the first segment of the bill, can scarcely be heard above the squeals and hyterical yells of most outfronters He romps on-stage clad entirely in white, and gives out with lotsa energy that shows in a perspiring face. His numbers, though difficult to decipher amid the fan-mania, appear to be much in tune with the taste of the vocal demonstrators among the customers, and he is ably supported by the good timing of the Sounds Inc. musical backers.

Nero & The Gladiators are equally noise-wracking, a foursome that also garner solid palming and yells with their tunes while garbed in ancient Roman fashion. There is also a welcome for The Blackjacks, another group, while Bob Bain, slick-gabbing emcee, holds the young customers in his hand with gas-a-minute on this 'n'that.

Bain, who happens to be Glasgow-born and still shows a vestige of that accent beneath his trans-Atlantic lingo, has a quick friendly style that makes him score, pronto, with the payees. Rory Blackwell, who leads the Blackjacks, is entertaining with a useful line in comedy as well as in vocals and on guitar. *Gord.*

New Acts

VICKI FRAZIER
Songs
16 Mins.
New Fack's, San Francisco

Vicki Frazier is a good-looking, deliciously stacked brunet who evidently is trying to sing something like June Christy, but unfortunately has neither the vocal equipment nor experience to do it.

Clad in a sexily cut black dress, Miss Frazier comes on with "By Myself," follows with "Best Is Yet to Come" and "Come Rain Come Shine." Then she does "I Ain't Down Yet" from "Molly Brown," preceding the song with a bit of monolog from the show itself. She winds up with "Georgia Brown," first accompanied only by drum (a feat that taxes the most experienced singers) and finally by all of Vernon Alley's excellent trio.

Miss Frazier has a fair voice, poise and some good, if slightly extravagant ideas, but she needs training, more work on simpler numbers, more club exposure and possibly a bit more modest display of cleavage before she'll be able to be more than a show-opener. *Stef.*

BEN HAYON
Songs
15 Mins.
Viennese Lantern, N.Y.

Ben Hayon is an Israeli import with a voice of considerable power and with knowing projection. Accompanying himself on a guitar, he essays a multilingual catalog, generally of countries touching the Mediterranean, as well as tunes of his native country.

Hayon has an interesting delivery. His has a naturally big voice which he uses in a skilled manner. He seems to excel in tunes which give impression of strength. For some reason he indicates a preference for the Latin tunes, doing a fado-like rendition of Castille plus a tune of Mexican origin.

There is still much he has to learn for the American showcases. One just doesn't stop in the middle to start over, as was done on his premiere in one instance. But with more experience in U.S. mores will come a great amount of ease in his modus operandi. *Jose.*

KAREN DOLIN
Songs
20 Mins.
Tidelands, Houston

Miss Dolin is a pretty, shapely thrush with good presentation and fine pipes. She only needs better arrangements and perhaps a beefed-up repertoire to climb.

She is expert on pops, blues and some familiar oldies, doing all with equal ease. She runs through "World On a String," "Funny Valentine," "Good Little Girls" "Daddy," "Old Soft Shoe" and "Got Rhythm."

Thrush has played enough clubs and lounges to have required experience and presentation for better-known clubs and tv spots. *Skip.*

Bali Fair 16½G, Frisco

San Francisco, April 10.

Dancers of Bali grossed a fair $16.500 in eight performances at 1.758-seat Curran last week.

House was scaled to $5-$5.50 top.

CURRENT BILLS
WEEK OF APRIL 11

NEW YORK CITY

MUSIC HALL — "Glory of Easter," "Disneyland, U.S.A.," Wally Boag, Balcombes, Marquis Chimps, Flying Ballet, Pat Theriault, Graciella, Corps de Ballet, Rockettes, Raymond Paige Orchestra.

AUSTRALIA

MELBOURNE (Tivoli) — Les Otharis, Sherrier, Howe & May, Francis Van Dyk, Nicoli Brothers, Big George, Montego, Diana Marquez, Amor Solar, Rita Moreno, Margaret & Maurice, Flat Tops, Barney Grant, Keith Peterson, Terry Scanlon, David Sterle, Ruby Lacy, Jack O'Dowd, Beryl Meekin.

SYDNEY (Tivoli)—Hutch, Freddie Morgan, Alec Finlay, Alistair McHarg, Roy & Toaduff, Kenet & Jani, Grecos, Jandy, Anne Lane, Paul Gavin, Vincent Grant, Beverly Thomas, Monica Sheargold.

PERTH (His Majesty's)—Pat Gregory, Frank Berry, Jodie Gray, Howard Hardin, Joe Chisolm, The Trapinos, Fay Melody, Ken Mackey, Ron Balcombe, Bill Christopher, Harvey Weber, De Jong & Dee, Adrienne Erdos.

BRITAIN

BIRMINGHAM (Hippodrome) — Ken Dodd, Eddie Calvert, Bluebell Girls, Dennis Spicer, Schaller Bros.

BRISTOL (Hippodrome)—Norman Wisdom, Morton Fraser's Gang, Eddie Leslie, Billy Whittaker, Terry Kendall, Patricia Stark, Betty Wheeler, Harold Holness.

LIVERPOOL (Empire)—Russ Conway, M & B Winters, Spring Fields, Janie Marden, Paul Andrews, Terry Kaye, Medini Trio, Les Franky Babusio.

LONDON (Palladium)—Charlie Drake, Janette Scott, Jackie Rae, Gary Miller, Billy Danvers, Bert Brownbill, Roger Delgado, Seven Volants, Holt & Gillis, Herbert Hare, Jack Francois, Sandra Michaels, Aida Foster Babes, Kirby's Flying Ballet.

MANCHESTER (Palace)—Bruce Forsyth, Yana, Thelma Ruby, Tudor Evans, Penny Calvert, Ken Wilson, Lionel Baker, Jimmy Lee, Munks Twins, Nicholas Brent, David Kirk, Winstanley Babes, Bill Shepherd Singers, Elizabeth Saunders.

NEWCASTLE (Empire)—Lex McLean, Carr & Vonnie, Guy Holloway & Pat, Margo, Melody Makers, Tommy Banner, Bill Gordon, Colin Stuart, Bobby Mack, Dorothy Dunn, Alexander Bros., Ronnie Dale.

NOTTINGHAM (Royal)—Ronnie Hilton, Peter Butterworth, Joe Black, Falcons, Jeanne Craig, Hassani Troupe, Trevor Richins, Jennifer Burch, Shelagh Miller, Lorna Green, Tony Cundell.

VICTORIA (Palace)—Nervo & Knox, Bud Flanagan, Naughton & Gold, Eddie Gray.

Cabaret Bills

NEW YORK CITY

AFRICAN ROOM — Afro-Caribbean, Johnny Barracuda, Larry Bonito, Trade Winds.

BASIN ST. EAST — McGuire Sisters, Lenny Maxwell, Dan Terry Orc., Paul Smith Trio.

BLUE ANGEL—Phil Foster, Faye De Witt, Clancy Bros., Tommy Makin, Bobby Short, Otis Clements.

BON SOIR — Phyllis Diller, Three Flames, Tony & Eddie, Isobel Robins, Adam Keefe.

CHARDAS — Lily France, Lia Bella, Elemar Horvath, Tibor Rakossy, Dick Marta.

CHATEAU MADRID — Mancheno & Carmelilla, Alberto Rochi, Pupi Campo Orc.

COPACABANA — Rosemary Clooney, Pat Henry, Paul Shelley Orc., Frank Marti Orc.

EMBERS—Ronnie Brown Trio, Erskine Hawkins Four.

HOTEL ASTOR—"Vive La Difference," Lou Wills Jr., Marilynn Alwyn, Lester James, Camille Valle, Suzanne Munn, Dick Harding Orc., Eddie Lane Orc.

HOTEL LEXINGTON — Rudy Adamo, Dennis Regot, Virginia Wing, Keola & Leimomi Beamer, Wailani Gomes, Joe Kekauoha, Liwai Toyo & Iona Ramirez, Ted Auletta Orc., Sam Makia Islanders.

HOTEL NEW YORKER—Milt Saunders Orc., Joan Baldwin, Joe Furst.

HOTEL PIERRE—B & M Hagett, Betty Madigan, Stanley Melba Orc.

HOTEL PLAZA — Shani Wallace, Emil Coleman Orc., Mark Monte Continentals, Payson Re Orc.

HOTEL TAFT — Vincent Lopez Orc.

HOTEL ST. REGIS — Georges Ulmer, Chauncey Gray, Chiquito Orc.

HOTEL ROOSEVELT—Guy Lombardo Orc.

HOTEL WALDORF-ASTORIA — Alan King, Emery Deutsch Orc., Milt Shaw Orc., Greta Keller, Joan Bishop.

HOTEL SAVOY HILTON — Tony Mitchell, Arturo Arturo Orc., Gunnar Hansen Orc., Ray Hartley.

INTERNATIONAL—Eagle & Man, Jodie Berry, Mike Durso Orc., Aviles Orc.

JAZZ GALLERY—Count Basie Orc.

HOTEL ST. REGIS — Georges Ulmer.

LATIN QUARTER — Helen Traubel, Adele Castle, Julie Gibson, George Carl & Arlene, Wallenda Ballet, Jeanine Pivoteau, Mello-Larks, Jo Lombardi Orc., Irving Fields Orc.

LEFT BANK—Dottie Reed, Cecil Young Combo, Bob Ferro Trio.

LIVING ROOM—Frankie Lymon, Betty Hudson, Bob Ferro Trio.

NO. 1 FIFTH AVENUE—Hankinson & DeMaio, Cy Young, Julie Sargant.

ROUNDTABLE — Vibrations, Ronnie Hawkins, Nora Hayden.

SAHBRA—Four Ayalons, Esther Tobbi, Leo Fuld, Badoo & Sharobi, Louis Bannett Orc.

TWO GUITARS—Alya Uno, Sasha Polinoff, Ivan Nepa & Sonia, Kostya Poliansky.

SQUARE EAST—"Second City," Alan Arkin, Howard Alk, Severn Darden, Dawn Daniel, Andrew Duncan, Lynda Segal, Eugene Troobnick, Gary Sherman, Barbara Harris.

UPSTAIRS & DOWNSTAIRS — Phil Bruns, Ceil Cabot, Rex Robbins, Steve Roland, Donna Sanders, Mary Louise Wilson Lovelady Powell, Freddie Webber, Jim Sheridan, Dick Riddle, Milrad & Colston.

VIENNESE LANTERN — Vicky Autier, Ben Hayon, Ernest Schoen Orc.

VILLAGE BARN—Ralph Pope, Perl & Ray, Tex Fletcher, Lou Harold Orc., Joe Shay Orc.

VILLAGE GATE — Don Sherman, Sam Hopkins.

VILLAGE VANGUARD—Lenny Bruce, Carol Sloane, Bill Rubinstein.

CHICAGO

BLUE ANGEL—Christian Lamont Twist-Up Revue, Joi Dari, Carmen Hylton, Lord Montego, Petita, Charlotte Rae, Lord Carlton, Tito Perez Orc.

CONRAD HILTON—"Pink Tights." Nip Nelson, Hinchy & Allan, The Bokdams, Locke Lorraine, Consuelo, Boulevar-Dons (3), Boulevar-Dears (6), Charles & Hasmick, Jimmy Palmer Orc.

DRAKE HOTEL—Susan Barrett, Jimmy Blade Orc.

EDGEWATER BEACH—"An Evening of Jerome Kern," Larry Douglas, Betty Benee, Felix Knight, Don Davis Orc.

GATE OF HORN — Bob Gibson, Ted Markland, Lionel Shepard, Jimmy Gavin.

HAPPY MEDIUM — "Medium Rare," Linda Donovan, Denise Foster, James Inman, Marc London, Donna Miller, Bert Vallencourt, Cindy Witsell, Tom Williams, Downstage Room: Beatrice Mila, Cy Touff Trio, Cliff Niepp Trio.

LE BISTRO—Johnny Janis, Vic Cesario Trio.

LIVING ROOM — Frances Faye, Jerry Shane, Joe Parnello Trio.

LONDON HOUSE—Ramsey Lewis Trio, Larry Novak Trio, Jose Bethancourt Trio.

MISTER KELLY'S—Mort Sahl, Donna Lee, John Frigo Trio, Marty Rubenstein Trio.

PALMER HOUSE—Nat (King) Cole, Ben Arden Orc.

PLAYBOY CLUB—Dick Haviland, Ann Richards, Ronnie Chapman, Bobbi Baker, Ken Coleman, Joe Conti, Paul Lennon, Tom Pasle, Joe Iaco Trio, Bob Davis Trio, Billy Wallace Trio, Harold Harris Trio, Larry Novak Trio.

SECOND CITY—"A Knocking Within," William Alton, Roger Bowen, Severn Darden, Del Close, Bob Camp, Mina Kolb, Irene Riordan, Richard Schaal, Avery Schreiber.

SHERATON BLACKSTONE—Jan Norris, Franz Benteler Orc.

SUTHERLAND LOUNGE — Nancy Wilson, Redd Foxx.

LOS ANGELES

COCOANUT GROVE—Lisa Kirk, Guy Marks, Dick Barclay, Freddy Martin Orc.

CRESCENDO—Bill Dana, Bud Dashiell & Kinsmen, Ketti Lester, Sandy Nelson Orc. (5).

DINO'S — Marilyn Brown, Jack Elton, Steve La Fever.

INTERLUDE—Troy Walker & Hustlers.

LE CRAZY HORSE — Le Crazy Horse Revue, 3d Edition, The Tyrones.

SLATE BROS. — Tommy Noonan, Vic Dana, Herb Dell Trio.

STATLER HOTEL — "Les Girls de Paris" Revue, Skinnay Ennis Orc.

YE LITTLE CLUB — Carol Richards, Joe Felix Group (4).

LAS VEGAS

CALIFORNIA CLUB—Johnny Paul.

DESERT INN—Sid Caeser, Kim Sisters, Jim Dooley, Donn Arden Dancers, Carlton Hayes Orc. Lounge: Frankie Carle, Michael Kent, Dave Apollon, Milt Hearth, Sam Melchionne, Acapulco Boys, Three Suns.

DUNES — Tony Bennett, Rowan & Martin, Wilda Taylor, Art Johnson, Earl Barton Dancers, Bill Reddie Orc. Lounge: "Vive Les Girls," One Plus One, Travelers Three, Joseph Mack Four.

EL CORTEZ — Miguelito Valdes, Lorraine Barry.

FLAMINGO—Dick Shawn, Arlene Dahl, Diane Varga, Don Kirk, Nat Brandwynne Orc., Flamingoettes. Lounge: Della Reese, Brook Benton, Sam Fletcher.

FREMONT—Fables Knockouts, Jets.

GOLDEN NUGGET—Leon McAdiff Roy Clark, Billy Thompson, Chick Adams.

HACIENDA — Four Tunes, Johnny Olenn, Keynotes, Cathy Ryan, Lynne Davis, Grover Shore Trio.

MINT—Pat Moreno's "Artists & Models of '62," Billie Bird, Gil Lamb, Beauty & Beast, Gil & Nikki, So & So's.

NEVADA—Jay Orlando, King Henry 4.

NEW FRONTIER—"Minsky's Follies of '62," Irving Benson, Murray Briscoe, Allen Conroy, Janet Grey, Ingeborg Kjeldsen, Jack Mann, Ann Pett, Claire Werner, Dick Rice Orc. Lounge: Gene Austin, Sunny Spencer.

RIVIERA—Dinah Shore, Gene Baylos, George Arnold Dancers, Jack Cathcart Orc. Lounge: Buddy Greco, Jimmy Burgett, Uninhibited Trio, Melodye Condos.

SAHARA—Ben Blue, Dorothy Loudon, Mr. Ballantine, Moro-Landis Dancers, Louis Basil Orc. Lounge: Don Rickles, Freddie Bell, Tunejesters, Rosa Linda, Lloyd Linlroth.

SANDS — Dean Martin, Bud & Cece Robinson, Garr Nelson, Copa Girls, Antonio Morelli Orc. Lounge: Martin Denny, Dave Burton, Morrey Kink, Ernie Stewart.

SHOWBOAT—Red Foley, Little Jimmy Dickens, Abbie Neal, Craig's Chimps.

SILVER SLIPPER — Hank Henry, Sparky Kaye, Bobby Clark, Cindy Ember, Danny Jacobs, Red Marshall, Dolores Frazzini, Marge Elizarde, Slipperettes, Geo. Redman Orc. Lounge: Chas. Teagarden Orc., Jack Prince, Phyllis & Glen.

STARDUST — "Lido de Paris," Eddie O'Neal Orc. Lounge: Roberta Linn, Happy Jesters, Bernard Bros., Micki Lynn, Jack Costanza.

THUNDERBIRD—"Flower Drum Song," Jack Soo, Arlene Fontana, Juanita Hall, Garwood Van Orc. Lounge: Gaylords, Timi Yuro, Four Coins, Piano Pasha.

TROPICANA—"Folies Bergere of '62," Ray Sinatra Orc. Lounge: Jerry Colonna, Gardner Sisters, Al Morgan, Del Rey, Al De Paulis Four, Dubonnet Trio.

RENO-TAHOE

HAROLDS — Carmen Cavallaro, Joan Fairfax, Don Conn Orc.

HARRAH'S (Reno)—Sam Butera & Witnesses, Lancers, Jimmy Wakely, Margaret Ann and Ernie Mariani Trio, Four Amigos, Cutups, Red Coty.

HARRAH'S (Tahoe) — South Shore Room: Donald O'Connor, Sidney Miller, Louis daPron, Amazing Monahans, Dorben Singers and Dancers, Leighton Noble Orc. Lounge: Hank Penny, Tune Timers, Partners, Novelords, Hi-Tones.

HOLIDAY — Frank Yankovic, Charles Gould, Modernisians, Esquires.

MAPES—Gaylords, Gallions and Ginny Greer, Marksmen, Joe Karnes.

RIVERSIDE—Riviera Room: "World of Suzie Wong." Lounge. Tony Lovello Rev.

WAGON WHEEL (Tahoe)—Arthur Lyman, Frank Moore Four, Bobby Page, Newton Bros., Sofistocats.

SAN FRANCISCO

BLACKHAWK—Oscar Peterson Trio.

BLACK SHEEP — Earl Hines Orc., Fred Washington Trio.

EARTHQUAKE McGOON'S—Turk Murphy's Orc., Clancy Hayes.

GAY 90'S—Ray K. Goman, Bee & Ray Goman, Dick Keegan Orc.

FAIRMONT — Pearl Bailey, Ernie Heckscher Orc.

HANGOVER — Marty Marsala Orc., Ralph Sutton.

HUNGRY I — Felicia Sanders, Bob Grossman, Jackie Vernon, Amy Rouselle.

JAZZ WORKSHOP—Thelonius Monk 4.

PURPLE ONION — Jim Nabors, Don Crawford, Mimi Bijou.

365 CLUB—Barry Ashton Revue, Roy Palmer Orc.

SUGAR HILL—Mose Allison Trio.

'Carnival' Profit $299,381 to Date, Despite $151,134 Road Co. Deficit

The touring production of "Carnival," which gets Anna Maria Alberghetti as star the latter part of next week in a shift from her year-long headlining stint with the parent Broadway company, has recovered only a small part of its $165,098 production cost in the 17½ weeks its been on the road. Still to be recouped as of last March 3 was $151,134. Business since then indicates possible slight additional earnings.

An operating loss of $20,750 was registered by the musical for the four weeks from Feb. 5 to March 3. That covered stands of a fortnight each in Cleveland and Cincinnati. Additional coin is figured to have been dropped by the touring company in the ensuing two weeks in Baltimore. The show then moved to the Colonial Theatre, Boston, where it's been operating at a profit.

The Boston stand, which continues until April 21, will be followed by Civic Light Opera Assn. bookings in San Francisco and Los Angeles. The shift of Miss Alberghetti to the road company is being made because of the CLO subscription engagements of seven weeks each in Frisco and L.A., insuring a healthy profit there.

In taking over the "Carnival" lead on the road, Miss Alberghetti will be switching assignments with Susan Watson, who's shifting to the New York production. The change means that Miss Alberghetti's return next Monday night (16) to the Broadway presentation after a fortnight's vacation will be brief. She'll do only a few performances before departing for Boston.

Her return from the road is scheduled for July 30, following the July 28 conclusion of the touring company's L.A. stand. James Mitchell, top-featured in the Broadway production, is also switching assignments with Jonathan Lucas of the touring company.

After deduction of the deficit on the road presentation, the profit on the two-company David Merrick venture was $299,381 as of last March 3 (in the four weeks ending that date, the Broadway company earned an operating profit of $37,382). Profit distributed as of March 3 totalled $220,000.

That amount, split equally between the backers and management, represents a 44% return to the former on their $250,000 investment. The balance available for distribution as of March 3, after the deduction of a $25,000 sinking fund, was $54,381.

The Broadway production of the Michael Stewart-Bob Merrill adaptation of the film, "Lili," is currently in its 53d week at the Imperial Theatre, N.Y.

Campbell Will Switch To 'Gideon' Title Role When March Withdraws

For the second straight season an actor is going to switch from one costarring assignment to another in the same Broadway production. Douglas Campbell, who plays the title role in "Gideon," will take over as the Angel of the Lord when Fredric March relinquishes role April 28. The part vacated by Campbell will be filled by Gerald Hiken.

A similar switch in key roles was made last season by Laurence Olivier in "Becket." The British actor originally costarred in the title role opposite Anthony Quinn as King Henry II. When Quinn left the cast, Olivier moved over as his successor and Arthur Kennedy was brought in as Olivier's replacement. A somewhat similar situation occurred some years ago when Paul Muni vacated the role of the late Clarence Darrow in "Inherit the Wind" and Ed Begley moved over from the William Jennings Bryan part to succeed him.

March's exit from "Gideon" will occur a week earlier than specified in his contract. It's understood that he is paying $10,000 to the Fred Coe-Arthur Cantor production to advance his release. The actor is leaving the Paddy Chayefsky play for a role in the film version of Jean-Paul Sartre's "Altona," which Vittorio de Sica is to direct in Europe.

Atlanta's Tower Finals As Legiter Tonight (Wed.)

Atlanta, April 10.

The last legit performance at the local Tower Theatre prior to its conversion into a Cinerama showcase takes place tomorrow night (Wed.). That's when the Broadway-bound "Prescription: Murder" completes its four-performance booking at the house, which has been the town's principal outlet for touring legit productions.

The Martin Theatre Chain, which has leased the Tower, intends spending around $500,000 on the Cinerama conversion. The Atlanta Symphony Orchestra, which has been staging 12 dual concerts annually at the Tower, is switching to the 5,500-seat Atlanta Auditorium, considered much too large for the purpose.

Figure 'Take Her' Nearing Payoff

"Take Her, She's Mine," now in its 17th week at the Biltmore Theatre, N.Y., is figured to have just about completed recovery of its $150,000 investment. As of Feb. 24, the Harold S. Prince production, in which Art Carney and Phyllis Thaxter costar, had unrecovered costs of $18,864. It's estimated that subsequent income has virtually erased the deficit.

The Feb. 24 financial status of the Phoebe and Henry Ephron comedy represented the show's condition on paper, since it included certain revenue due the production from the sale of the film rights and the stock and amateur rights. 20th-Fox purchased the picture rights for a down payment of $150,000, plus an additional 10% of the gross on profitable weeks, up to a ceiling of $350,000. The stock and amateur rights were sold to Samuel French for $25,000.

On subsidiary rights income, the production's share is 40%, less 10% commissions. As of Feb. 24, the presentation had received $54,000 in film income, representing its slice of the 20th-Fox down payment. Still forthcoming at that time was the production's share of the picture company's weekly bonus payments, plus its $9,000 cut on the French deal.

The backers have thus far been repaid 55% of their investment.

LONDON'S 'BLITZ' TUNER TRYING OUT IN TOWN

London, April 10.

Lionel Bart's new musical, "Blitz," will be presented Thursday (12) by Donald Albery at the Regal Cinema, Edmonton, in North London. The reason for the use of a cinema instead of a nabe theatre for this 17-day pre-London engagement is, according to the management, because it was the only stage in the suburbs flat enough to meet the technical problems of Sean Kenny's revolutionary sets. These entail elaborate steel towers and lifts, with four-floor London tenement buildings radio controlled and individually driven by men located in the base.

"Blitz" is a story of the London East End during World War II, with 27 songs and a cast of around 60. There are no stars, but the key role of Mrs. Blitzstein will be played by Amelia Bayntun.

Bart wrote the music and lyrics and collaborated with Joan Maitland on the book. He will also stage the show, which he describes as "an epic" and on which he has been working, for about 10 years. Following its pre-West End tryout, "Blitz" is skedded to move May 9 to the Adelphi, preceded by several charity previews.

Gene Drake to Produce

Singer Gene Drake plans making his debut as a New York legit producer next season with an off-Broadway presentation of "The Artist's Studio," by Jack Seigel.

Drake, who'll also appear in the drama, intends coproducing it with an undisclosed partner.

Daily Blasts E. German Director in W. Berlin

Frankfurt, April 10.

West Germany's top-circulation national newspaper, the Bild, has protested that a leading East German stage director has been hired in West Germany. Walter Felsenstein, who carries an Austrian pass, has just been employed to stage the "Rigoletto" preem in the Hamburg Opera House.

The newspaper claims this is the same man who is the general manager of the East Berlin "Comic Opera." He is one of the few artists who is freely allowed to cross between East and West Berlin. Felsenstein his been paid by the East Germans in West German marks.

Cease Picketing B'way Musicals On Racial Issue

The picketing last week by interracial organizations of the Broadway productions of "How to Succeed in Business Without Really Trying" and "Subways Are for Sleeping" was apparently a flop. It was called off last Saturday (7) after a week on a daily afternoon and evening basis.

"Exclusion" of Negroes from the two picketed musicals was claimed as part of an overall protest against "discriminatory" hiring of performers and other legit personnel. The action, which sought "realistic and fair representation of Negroes" in Broadway productions, was sponsored by the Congress of Racial Equality and the Negro Labor Council with the support of the Committee for the Employment of Negro performers.

It was CORE's original intention to continue picketing until the producers of "Succeed" ad "Subways" met with its representatives. Such a meeting has failed to materialize. In announcing the termination of the picketing, an official of CORE stated, "We have proven conclusively that Broadway producers are unwilling to deal openly with the problem of discrimination of Negro performers in the theatre."

CORE, referring to the picketing as "the first phase of the organization's assault on discriminatory practices on Broadway," also stated, "We now feel that more direct techniques and methods must be employed to bring about remedial action." When queried as to what the methods and techniques would be, a CORE rep commented, "Time will tell."

"Succeed," at the 46th St. Theatre, is a Cy Feuer and Ernest H. Martin production. "Subways," at the St. James Theatre, is a David Merrick presentation.

State Fair Musicals Include Carol Burnett

Dallas, April 10.

State Fair Musicals, under managing director Tom Hughes, has set its 21st season at the Music Hall. Six shows, each in for two weeks, will span June 18-Sept. 9. Five of the musicals will be produced locally. Carol Burnett appears in a show to be produced by Bob Banner, tv producer for the Garry Moore Show on CBS.

Hughes' staff includes Gus Schirmer Jr., stage director; James Leon, musical director; Toni Beck, choreographer; Peter Wolf, art director and H. R. Poindexter, production manager.

The schedule includes "Wildcat," with Peggy Cass, June 18-July 1; "Carousel," with John Raitt, July 2-15; Carol Burnett Show, July 16-29; "Gypsy," July 30-Aug. 12; "The Merry Widow," with Patrice Munsel, Aug. 13-26, and "South Pacific," Aug. 27-Sept. 9, to close the season.

Miss Burnett's show will also hit Kansas City, Los Angeles and Washington this summer.

Professor James Clancy of the Dept. of Speech and Drama at Stanford (Cal.) U. will join the staff of Dartmouth College, Hanover, N. H., next summer as professor of English and director of theatre for the $7,500,000 Hopkins Center which is expected to be completed in the fall.

Hotter Equity Election Squabble Over 'Political' Campaign Circular; Report Several Signers Recant

Actors Equity Assn. is involved in another of its periodic, emotion-charged situations in connection with its forthcoming election of council members. The latest uproar stems from a recent campaign circular attacking certain candidates on political grounds.

According to the document, the candidates in question have been identified with leftist groups, and in several instances pleaded Fifth Amendment immunity in appearances before Congressional investigating committees. In several instances the flyer repeated old, familiar allegations. There was an immediate outcry of political smear, however.

The political accusations appear on the reverse side of the sample ballot designed as a guide for voting. Although the flyer was sent out as a private mailing, union officials claim there was some confusion among members as to its being an official document. The council consequently decided that a memo be sent to the membership explaining the private nature of the piece.

Of perhaps greater significance is the report that some of the listed endorsers on the flyer have in effect disavowed such support. Several of the individual signers are understood to have declared that they intended merely to support certain candidates endorsed on the sample ballot.

According to Jacob Kalich, that was the reason his wife, Molly Picon, was among those endorsing the flyer. Kalich explains that the comedienne-singer signed the circular with the idea simply of supporting candidate Robert Weede, with whom she costars on Broadway in "Milk and Honey." The star is said to have been unaware of the complete content of the document she signed.

Kalich claims his wife intends taking up the matter with Equity. It's also reported that one of the councillor candidates has asserted that if elected she'll resign because of her endorsement on the sample ballot.

Mex State Dept. Denies Entry to Czech Troupe

Mexico City, April 10.

The Mexican Department of State has denied an entry permit to a Czechoslovak theatrical group which presents dances and mime numbers.

The Federal action has not been made public, but it has been learned from a high official source that the basis for mixing of the group was anxiety that over the fact that the Czechs had first gone to Havana. The Mexican government also feels that, apart from giving performances, the group also undertakes extra-curricular activities destined to create political agitation.

Latest official actions follows the action in not permitting entry to components of the Red China Opera Company some time back.

Crix Pick 'Seasons,' 'Iguana,' 'Succeed'

"Night Of The Iguana," "How to Succeed in Business Without Really Trying" and "Man For All Seasons" ran away with this year's N.Y. Critics Circle awards. The winners, selected yesterday (Tues.) at the annual meeting of the aisle-sitters at the Hotel Algonquin, N.Y., had unusually light opposition in that each was up against only one other show.

The winning entries represent the group's choice of the best American play, musical and import produced on Broadway in the past 12 months. A total of 18 votes were cast; Tennessee Williams' "Iguana" topped Paddy Chayefsky's "Gideon" in the American play division by a count of 12 to 6. "Succeed" got 17 votes to one for "No Strings" as top tuner, and "Seasons," the foreign play selection, got a 15 to 3 nod over "The Caretaker."

"Succeed," adapted from Shepherd Mead's story of the same title, has a book by Abe Burrows, Jack Weinstock and Willie Gilbert, with music by Frank Loesser. The tuner, produced by Cy Feuer &

(Continued on page 80)

NET NEARLY DOUBLES AT ST. P. AUDITORIUM

St. Paul, April 10.

St. Paul's Municipal Auditorium, where touring legit stage attractions, including those of the American Theatre Society — Theatre Guild subscription season, appear, made almost twice as much money in 1961 as it did the year previous.

The 1961 net profit was $48,563.10, compared to $25,732.50 in 1960, according to figures made public by Manager E. A. Furni.

Auditorium attendance in 1961 was 1,269,837 for 1,001 performances of various kinds. These figures were slightly under 1960's total attendance of 1,328,019 at 1,009 performances.

Along with the Theatre Guild subscription season legit offerings, the Auditorium also houses other touring shows, including the "Ice Capades," along with the St. Paul Civic Opera presentations, etc.

"Our figures indicate that Auditorium facilities are very well used by the people of St. Paul and the city's visitors," says Furni.

Downing's 'Limbo'

Dr. Edwin Levy of drama dept. of U. of Denver at Algonquin during past weekend, conferring with Robert Downing whose play, "The Limbo Kid," was chosen by late Moss Hart for presentation at Denver this summer. Hart was scheduled to conduct seminar for Dr. Campton Bell at the U. Vacancy will be filled by Sidney Kingsley, Robert Lewis and John Chapman.

Downing will go to Denver for rehearsals and premiere of his play, and to speak to students on technical aspects of theatre.

Merrick Name Omitted, Redfaced Wing Issues New Tony Award Ballot

A corrected ballot of nominees for this year's Tony awards has been sent by the American Theatre Wing to its members. The ballot replaces an earlier one which had an omission in the list of 80 competing individuals and plays in 21 categories. The name of David Merrick was left out of the original ballot as a candidate for the "Distinguished Achievement in Theatre" award in the musical producer division.

Merrick, whose special Wing citation last year sparked a row involving producer Kermit Bloomgarden's resignation from the Wing board, is a nominee for Tony Awards in both the categories of musical producer and play producer. The original ballots issued by the Wing listed him among the competing play producers, but omitted him from the musical producer lineup. Embarrassed Wing officials attributed the omission to a printing error.

The situation has been straightened out in the Wing's new "official" ballot. In the musical producer division, Merrick, chosen for his presentation of "Carnival," is running against Helen Bonfils, Haila Stoddard and Charles Russell, for "Sail Away"; Cy Feuer and Ernest H. Martin, for "How to Succeed in Business Without Really Trying," and Gerard Oestreicher, for "Milk and Honey."

Merrick, a play producer nominee for his production of "Ross," is competing in that category with Charles Bowden and Viola Rubber, for "Night of the Iguana"; Fred Coe and Arthur Cantor, for "Gideon," and Robert Whitehead and Roger L. Stevens, for "A Man for All Seasons." The Tony presentations are to be made April 29 at the Waldorf-Astoria Hotel, N. Y.

Show Out of Town

Bravo Giovanni

Philip Rose presentation of musical comedy in two acts (22 scenes), with book by A. J. Russel, lyrics by Ronny Graham, music by Milton Schafer, adapted from the novel by Howard Shaw. Staging, Stanley Prager; scenery and lighting, Robert Randolph; costumes, Ed Wittstein; choreography, Carol Haney; assistant choreographer, Buzz Miller; musical direction, continuity and vocal arrangements, Anton Coppola; arrangements and orchestrations, Robert Ginzler; dance music arrangements, Luther Henderson. Stars Cesare Siepi; features Michele Lee, George S. Irving, Maria Karnilova, Lu Leonard, Al Lanti, Arnold Soboloff, Harry Davis, Buzz Miller, Rico Froehlich, Gene Varrone, David Opatoshu. Opened April 9, '62, at the Fisher Theatre, Detroit.

Signor Bellardi ..... George S. Irving
Uriti Walters ..... Rico Froehlich, Joe McGrath, Ed Dumont, Barney Johnston
Giovanni Venturi ..... Cesare Siepi
Signor Beninni ..... Richard Park
Amadeo ..... David Opatoshu
Furniture Dealer ..... Harry Davis
Nino ..... Al Sambogna
Gino ..... Thatcher Clarke
Dino ..... Buzz Miller
Miranda ..... Michele Lee
Moscolito ..... Arnold Soboloff
Carlo ..... Al Lanti
Signora Pandolfi ..... Miria Karnilova
Musicians. Gene Varrone, Nino Bacome, Rico Froehlich
Night Club Manager..... Buzz Miller
Prof. Paufredoni ..... Harry Davis
Troubador ..... Gene Varrone
Celestina ..... Lu Leonard
Ambassador's Lady ..... Lainie Kazan
Ambassador ..... Ed Dumont
Colonel's Lady ..... Betty Kent
Colonel ..... Rico Froehlich
Signora Elli ..... Rita Metzger
Signor Elli ..... Tom Head
Signora Fantini ..... Penny Gaston
Movie Producer ..... Ronald Knight
Miss Jackson ..... Maria Graziano
Head Chef ..... Buzz Miller
Salad Chef ..... Gene Gavin
Pizza Maker ..... Gene Varrona
Bakers ....Nino Banome, Larry Fuller
Soup Cook ..... Thatcher Clarke
Helpers.....Alan Peterson, Alvin Beam, Al Sombogna
Contest Paolina ..... Marcia Gilford
Policeman ..... Barney Johnston
Prof. Musa ..... Rico Froehlich

Singers: Jyll Alexander, Norma Donaldson, Penny Gaston, Marcia Gilford, Maria Graziano, Lainie Kazan, Betty Kent, Rita Metzger, Ed Dumont, Tom Head, Barney Johnston, Ronald Knight, Joe McGrath, Richard Park, John Tallaferro.

Dancers: Ann Barry, Lois Castle, Shellie Farrell, Michele Franchi, Herad Gruhn, Easyork Lee, Barbara Richman, Nikki Romanski, Nino Banome, Alvin Beam, Thatcher Clarke, Larry Fuller, Gene Gavin, Alan Peterson, Al Sambogna, Bud Spencer, Claude Thompson.

Musical numbers: "Uriti," "Try to Cross the Plaza Today," "Breachy's Law," "I'm All I've Got," "The Argument," "Signora Pandolfi," "The Kangaroo," "Love Must Have Time," "We Won't Discuss It," "Camminare," "Bravo Giovanni," "Here I Am," "Uriti Kitchen," "Virtue Arrivederci," "Jump In."

The delight that flows from Howard Shaw's book, "The Crime of Giovanni Venturi," is channeled and retained in good measure by "Bravo Giovanni," a new musical comedy quite literally adapted from the bestseller. In addition to the premiere performance of the Broadway-bound Phillip Rose production, a Fisher Theatre audience witnessed the auspicious musical comedy debuts of Cesare Siepi, Metropolitan Opera basso, and 19-year-old Michele Lee.

Given judicious pruning of about 20 minutes overtime, and polishing of performances, "Bravo Giovanni" seems headed for a successful Broadway run. The tour prospects are bright. It's also a natural for a motion picture comedy, with or without music.

The new musical's strong points are an amusing book, truly magnificent sets, outstanding choreography, and beautiful costumes. Its weaknesses are the score, on the basis of an inconclusive first hearing, and the acting of Siepi, who is overly tense, and Miss Lee, who tends to overact. The score appears to be a serious problem, but the acting difficulties should disappear when the principals relax and become more familiar with their roles.

For theatregoers unfamiliar with Shaw's bestseller, adapter A. J. Russell succinctly outlines the plot at the outset and then proceeds to fill it in with plenty of surprises and laughs. A small restaurant owner in present day Rome is being forced out of business by a nearby cut-rate chain eatery. With the help of friends, the restaurateur digs a tunnel so that he gets access to a dumbwaiter which transports food from the competitor's basement kitchen to an upstairs dining room. By splicing onto the cables of the dumbwaiter, extending it into his tunnel, and planting a fellow-conspirator in the competitor's kitchen, the restaurateur obtains all of his foods and wines free from the competitor. While digging the tunnel, the restaurateur uncovers the sepulchre of an Etruscan king, a priceless archeological discovery.

Siepi was apparently nervous opening night and gave a stiff performance as the supposedly easy-going restaurateur. He was in good voice but, while singing, seems concerned only with producing beautiful sounds without regard to making the words understandable.

In contrast, he enunciates clearly while speaking. He should be able to correct the acting and diction deficiencies during the tryout. There is no denying the quality of his voice and the physical attributes, which should assure him success.

Miss Lee, appearing briefly as a 17-year-old on Broadway two years ago in the unsuccessful Hollywood revue, "Vintage '60," is a major musical comedy find. She is a beautiful woman, with a good voice and plenty of youthful zest, which she projects a little too forcefully.

Her enthusiasm got the better of her opening night, making her appear tomboyish at times. With proper discipline and direction, however, she has the qualities and equipment for stardom.

Siepi and Miss Lee, as principals in a May-December romance, capture a poignant moment in a wordless, songless first act scene in Giovanni's room. Such compelling acting ability gives promise that both are capable of winning total control of their roles.

David Opatoshu is excellent as the bookseller and the brains behind the food stealing scheme. He is also an accomplished scene stealer. Maria Karnilova, as the ageless zany who deals herself in on the scheme, practically stops the show with a wild "Kangaroo" dance which may replace The Twist. George S. Irving is properly venomous as manager of the chain restaurant. All others in the large cast perform well.

On first hearing, the music by Milton Schafer and the lyrics by Ronnie Graham seem merely passable and serviceable, rather than singable and hummable outside the theatre. The score serves the needs of musical comedy by moving the plot along and providing the beat for dancing but, in itself, does not create the added lyrical dimension that lifts a show to greatness.

A possible hit song is "Camminare." Best bets for probably limited popularity are "Love Must Have Time," although the lyrics were not made intelligible by Siepi; "Try to Cross the Piazza Today," by Siepi; "I'm All I've Got," sung by Miss Lee, and "Bravo, Giovanni," which satirizes by making an operatic aria out of a menu and allows Siepi to display the operatic qualities of his voice. As dance rhythms, "The Kangaroo" and "Camminare" (upbeat version) may catch on as twistable beats.

The magnificent sets by Robert Randolph are a major contribution. They include a piazza, Giovanni's restaurant before and after success, the tunnel, a dumbwaiter-extended, the kitchen of the rival restaurant, an Etruscan tomb and an Etruscan room in a museum.

Also, as a grand finale, a two-level set showing the tunnel and dumbwaiter on the lower level and the fronts of the restaurants at street level, as the conspirators make good their escape by means of the dumbwaiter. There are 12 different sets and 22 scene changes, quickly and smoothly accomplished.

Ed Wittstein's costumes are beautifully appropriate and, in two or three of the more revealing gowns, as eye-popping as Randolph's sets. Choreographer Carol Haney scores a major triumph for rousing and fresh dance routines. As noted, "The Kangaroo" may become a new dance craze. It is performed by hopping on one foot while the other leg, bent at the knee, is kicked backward while being simultaneously and vigorously snapped laterally several times. It looks to be a good way to break a leg, rather than wrenching the back a la Twist.

Director Stanley Prager deserves plaudits for keeping the pace swift and exciting. However, he must work with Siepi and Miss Lee. Also, he and producer Rose must face up to the necessity of cutting about 20 minutes from the running time. One possible solution would be to achieve a better balance between the first act, which ran an hour and 25 minutes opening night, and the second and final act, which consumed only 52 minutes.

An easy cut would be "Virtue Arrivederci," which is a great showcase for Irving, but is extraneous matter. "Jump In," pairing Opatoshu and Miss Karnilova, also is readily expendable. Both of these unfortunately come in the second act, so some juggling would be necessary to split the show more evenly. The first act could end following the duet by Siepi and Opatoshu, or the ensemble number, "Camminare."

With care and hard work, "Bravo Giovanni" can become a Broadway hit and a successful tourer. It also can be the stepping stone for Siepi and Miss Lee, elevating them to major stardom on the musical comedy stage and, perhaps, in films and tv. *Tem.*

Stock Review

Hardly A Kind Word About Anybody

Los Angeles, March 17.

Frank Werber, in association with Donald Freed, presentation of revue in two acts (23 numbers), with sketches and lyrics by Bud Freeman; music by Leon Pober. Staging, Curt Conway; musical staging, Ward Ellis; sets, Rex Waggoner; costumes, Celinda Sheppard; choreography, Jolene Montere; lighting, Robert Gondell. Opened March 16, '62, at the Coronet Theatre, Los Angeles; $5.50 top.

Cast: Jerry Paris, Anne B. Davis, Vito Scotti, Tony Monaco, Teri Robinson, Diane Hall, Gayle Caldwell, Chris Carter, Tom Ayre, Ben Byrant, Jim Luisi.

"Hardly a Kind Word About Anybody" is an earnest but unsuccessful revue attempt. A company of mostly young performers tries valiantly, but can't overcome the faulty material. There are occasionally good moments, notably in the parodies, but generally they aren't sufficient. The show is in need of rewrite, elimination or strengthening of skits.

The show's opening followed a series of mishaps which included the collapse and replacement of the original femme lead and burglary of men's costumes and sound equipment. Although postponed two days, the premiere was still a bit rough but the difficulties should soon be worked out.

The second act of 12 numbers is superior to the first with 16, a closing parody, based on a musical revue at an auto company's convention for dealers, is the best of the lot. Imagination is presented here, with the type of corn which pops well and lavened with laughs. The first-act closer is a takeoff of "West Side Story," well enough done.

Probably tops in laughs is a sketch without dialog, tabbed "The Pear," in which a man inexplicably tries to lift a heavy mass resembling a pear, onto a high platform. Leading roles in the show are enacted by Jerry Paris, Anne B. Davis, Vito Scotti and Tony Monaco. A running gag has Paris as a Government agency investigator making all manner of social and analytical surveys, including such spots as a Himalayan outpost and a room where a gangster is shooting it out with the police. Miss Davis, of the "Robert Cummings Show" was recruited as replacement for June Ericson, and turns in a nice job.

Bud Freeman wrote the sketches and lyrics and Leon Pober composed the music, but there's not a catchy number in show. The sets by Rex Waggoner are effectively simple, Jolene Montere handled the choreography and Robert Gondell directed deftly. A three-piece combo provides the music. Frank Werber presented in association with Donald Freed. *Whit.*

Touring Shows

(Figures cover April 8-22)

Advise and Consent—Hartford, L.A. (9-21).
Bad Man—Mostly one-niters (9-21).
Bravo Giovanni (tryout)—Fisher, Det. (9-21).
Carnival (2d Co.)—Colonial, Boston (9-21).
Funny Thing Happened on the Way to the Forum (tryout)—National, Wash. (10-21).
Irma La Douce—American, St. L. (9-14); Auditorium, St. Paul (16-21).
La Plume de Ma Tante — Playhouse, Wilmington (9-14); McVickers, Chi (16-21).
Music Man—Mostly one-niters (9-14); Robinson Grand, Clarksburg, W. Va. (16); Hartman, Columbus (17-21).
My Fair Lady (2d Co.)—Shubert, Philly (9-21).
National Repertory Theatre—Mostly one-nitters (9-14, closes).
Old Vic—University, East Lansing (9-10); Music Hall, Kansas City (12-14); Orpheum, Los Angeles (17-21).
Prescription: Murder — Mostly one-niters (9-21).
Sound of Music (2d Co.)—Shubert, Chi (9-21).
Tenth Man—Blackstone, Chi (9-21).
Thurber Carnival—Mostly one-niters (9-21).
Unsinkable Molly Brown—Auditorium, Denver (9-14); Biltmore, L.A. (17-21).

Show on Broadway

A Thousand Clowns

Fred Coe & Arthur Cantor presentation of comedy in three acts (five scenes) by Herb Gardner. Staging: Fred Coe; scenery and lighting, George Jenkins; costumes, Ruth Morley. Stars Jason Robards Jr.; features Sandy Dennis, Gene Saks, Barry Gordon, A. Larry Haines, William Daniels. Opened April 5, '62, at the Eugene O'Neill Theatre, N.Y.; $6.90 top weeknights, $7.50 Friday and Saturday nights.

Murray Burns ..... Jason Robards Jr.
Nick Burns ..... Barry Gordon
Albert Anderson ..... William Daniels
Sandra Markowitz ..... Sandy Dennis
Arnold Burns ..... A. Larry Haines
Leo Herman ..... Gene Saks

Life of the party wags are apt to be most palatable in small doses. In "A Thousand Clowns," which opened last Thursday night (5) at the Eugene O'Neill Theatre, the hero is apparently trying to make good the title all by himself. Jason Robards Jr., who plays the part, is "on" almost the entire three acts, and he inevitably becomes a bore. That spells questionable box-office for the Fred Coe and Arthur Cantor production, but with skillful adaptation the material might be made into a lively vehicle for a major film comic.

"Clowns" is a first play by Herb Gardner, who is program-annotated as having previously written a single television script, a single short story and a single novel. The subject of the comedy is an irrepressible cutup who's in scornful revolt against the humdrum realities of contemporary life, which he sees as requiring stultifying conformity.

Having quit as the writer of a kiddie television show starring a neurotic who portrays a cheerful chipmunk character, he lives in a cluttered mid-Manhattan apartment with his 12-year-old nephew-ward, with whom he carries on an endless succession of whimsical jokes. When agents of the child welfare board arrive to check on the lad's home environment, the humorless superior is shocked, but his impressionistic associate is tickled at the badinage, and falls in love with the eccentric writer, and stays on as a member of the household.

After a first act devoted mainly to establishing the hero as an irresistible "character," there is a genuinely funny scene as the girl decides to stay on, abandoning her career as a social worker and eagerly embarking on a bohemian romance. As played by a relative newcomer, Sandy Dennis, the emotional young lady wavers back and forth between tears, laughter and an amusing sort of stunned, smiling surprise at herself. The actress handles the transitions triumphantly, making effective use of her expressive eyes and an appropriate voice quaver.

Gene Saks gives an expertly colorful performance as the egocentric television star who poses as a jolly mime for the kiddies, but secretly fears and hates them. There are also diverting portrayals by Barry Gordon as the inevitably precocious moppet, A. Larry Haines as the hero's intense agent-brother and William Daniels as the literal-minded children's welfare representative with an unexpected gleam of intelligence.

As the determinedly antic, seemingly frightened script writer, Robards gives a vigorous, well sustained performance. If his playing seems to have little inner gayety, the trouble is perhaps partly due to the repetitiousness and monotony of the author's style of comedy. Devices like the hero yelling out the windows at his neighbors, phoning for weather reports and such strained attempts at japery tend to become tedious, and the long speech about his plans and hopes for his nephew is embarrassingly maudlin.

Co-producer Coe, doubling as stager, has failed to provide variation of tone and pace to the performance, and hasn't made the cuts in the text that might have avoided audience joke-fatigue, but he has brought out admirable individuality of the author's characterizations. George Jenkins has designed a believably untidy apartment setting and a gaudy agency office, and Ruth Morley has provided appropriate costumes.

"A Thousand Clowns" has funny scenes and numerous effective lines and bits, but someone should have reminded the author and director that amid even the loudest audience laughter there may be a sizable group who have reached the point of tedium. As the adage from vaudeville days expressed it, "Leave 'em laughing—don't stay on too long." *Hobe.*

Actors Will Appreciate This

Detroit.

Editor, VARIETY:

Three actors became involved in "A Comedy of Errors" that ended short of tragedy in a rearrangement of the text of "King Lear" during a recent performance of Shakespeare's play by the U. of Detroit Repertory Theatre. This away: Tom Manning, as Oswald, was supposed to enter with a letter tucked in his belt which establishes a new area of conflict. From the point of view of audience understanding of the plot it is the most important single letter in a play filled with scrolls and letters. Charles Noel, playing Edgar, killed Oswald as per script and was supposed to find and read the letter aloud only to discover the vital document has slipped from Edgar's belt backstage.

Noel cut the reading and made his exit.

As the scene was concluding, there was a hasty backstage conference: How to get the letter read to the audience. Noel is supposed to enter and hand the letter to Bob McGill, the Duke of Albany, who reads it silently and then fumes.

The page with the text of the letter was hastily torn from the stage manager's script and stapled into the scroll. "When you give it to McGill," hissed the stage manager, thrusting it into Noel's hands, "tell him to read it out loud."

So the audience heard the vital message, one scene late, and only those in the audience who knew "King Lear" by heart were aware of any mishap. *Bill Rabe.*

London Shows

(Figures denote opening dates)

Affair, Strand (9-21-61).
Becket, Globe (12-13-61).
Beyond Fringe, Fortune (5-10-61).
Big Killing, Princes (2-1-62).
Blow Horn, Prince Wales (2-27-62).
Boeing-Boeing, Apollo (2-20-62).
Bonne Soup, Wyndhams (10-23-61).
Critic's Choice, Vaudeville (12-6-61).
Everything in Garden Arts (3-13-62).
Four to the Bar, Criterion (2-21-62).
G & S Rep, Her Majesty's (3-8-62).
Guilty Party, St. Martin's (9-17-61).
Keep, Piccadilly (2-20-62).
Knack, Royal Court (2-27-62).
Last Ally, Lyric H'smith (4-4-62).
Lost Homeward, Phoenix (4-3-62).
Mousetrap, Ambassador (11-25-52).
Mrs. Puffin, Duchess (7-18-61).
My Fair Lady, Drury Lane (4-30-58).
Old King Cole, Palladium (12-20-61).
Oliver, New (6-30-60).
One For the Pot, Whitehall (8-2-61).
One Over Eight, Duke York's (4-5-61).
Out of Your Mind, Lyric H. (1-29-61).
Play With a Tiger, Comedy (3-22-62).
Repertory, Aldywich (12-15-60).
Signpost, Cambridge (2-9-62).
Scapa, Adelphi (3-8-62).
Scatterin', Royal East (4-2-62).
Scandal for Scandal, Haymarket (4-5-62).
Sound of Music, Palace (3-18-61).
Stop the World, Globe (7-20-61).
Two Stars, Garrick (4-4-62).
Write Me a Murder, Lyric (3-28-62).
Young in Heart, Vic. Pal. (12-21-60).

CLOSED

Arms & the Man, Mermaid (3-20-62); closed last Saturday (7) after 33 performances.
Juliette Greco, Savoy (3-26-62); closed last Saturday (7) after 14 performances.

SCHEDULED OPENINGS

Thurber Carnival, Savoy (4-11-62).
Rockets, Mermaid (4-11-62).
Nil Carborundum, Arts (4-12-62).
Time to Laugh, Piccadilly (4-24-62).
Belle Finish, Saville (4-25-62).
Chips With, Royal Court (4-27-62).
Two Stories, Globe (5-10-62).
Minstrels, Vic. Palace (5-23-62).
Come Back, Lyric H'smith (5-30-62).

Off-Broadway Shows

(Figures denote opening dates)

APA Repertory, Folksbiene (3-17-62).
Blacks, St. Marks (5-4-61).
Brecht on Brecht, de Lys (1-3-62).
Chekhov Plays, Gramercy (2-15-62).
Connection, Living Theatre (9-12-61).
Dear Liar, Marquee (3-17-62).
Entertain a Ghost, Actor's (4-9-62).
Fantasticks, Sullivan St. (5-3-60).
Fly Blackbird, Mayfair (2-5-62).
Golden Apple, York (2-12-62).
Hostage, One Sheridan Sq. (12-12-61).
Long, Short, Tall, Maidman (3-29-62).
Man Out Loud, Cricket (4-3-62).
Mary Sunshine, Cherry Lane (11-19-59).
Moon on Rainbow Shawl, E. 11 (1-15-62).
Oh Dad—Sing to Me, Phoenix (3-26-62).
Premise, Premise (11-22-60).
Red Roses, Greenwich Mews (11-27-61).
Side of Paradise, Sher. Sq. (2-21-62).
Wilder Plays, Circle in Sq. (1-11-62).

CLOSED

Repertory, Masque (2-27-62); closed last Sunday (8) after 26 performances of "Don Carlos" and 10 of "The Storm."
Half Past Wed., Orpheum (4-6-62); closed last Saturday (7) after two performances.
Romeo & Juliet, Midway (4-2-62); closed last Saturday (7).

SCHEDULED OPENINGS

Rosmersholm, 4th St. (4-11-62).
King Damn World, Jan Hus (4-14-62).
Bring Warm Body, Martinique (4-16-62).
Witches' Sabbath, Mad. Ave. (4-19-62).
Alcestis, Mermaid (4-23-62).
Pair of Pairs, Vandamm (4-24-62).
Difficult Woman, Barbizon (4-25-62).
Solo, East End (4-26-62).
Penal Colony-Carlo, 41st St. (4-30-62).
If 5 Years Pass, Stage 73 (5-8-62).

Road Good; Old Vic $86,791, Chi, 'Unsinkable' $70,146 in 7, Denver 'Forum' $49,696 for 9, New Haven

Shakespeare was the top-grosser on the road last week, with the Old Vic registering powerhouse business in a seven-performance Chicago stand. Hefty receipts were also tallied by several touring musicals, and "A Funny Thing Happened on the Way to the Forum" did well in its initial tryout week in New Haven.

"Taste of Honey" ended its tour last Saturday (7) in Chicago. Closing at the same time after a three-week run in Toronto was "Little Mary Sunshine."

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deduction of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

BOSTON

Carnival, Colonial (MC-RS) (3d wk) ($6.50-$7.50; 1,685; $66,671). Previous week, $58,124 with Theatre Guild-American Theatre Society subscription.

Last week, $55,032 with Show of the Month Club patronage.

CHICAGO

Old Vic, Opera House (Rep-RS) ($5-$6; 3,600; $92,000). Previous week, $25,655 for two performances each Thursday-Saturday (29-31) of "Macbeth" and "Romeo and Juliet" at the Masonic, Detroit, after a Monday-Tuesday (26-27) engagement on a guarantee at the Eastman, Rochester.

Last week, $86,791 for three performances of "Romeo" and two each of "Saint Joan" and "Macbeth."

Sound of Music, Shubert (MC-RS) (21st wk) ($5.95-$6.60; 2,100; $72,000) (Florence Henderson). Previous week, $65,633.

Last week, $68,765.

Taste of Honey, Blackstone (D-RS) (5th wk) ($4.95-$5.50; 1,447; $42,000) (Hermione Baddeley, Frances Cuka). Previous week, $28,661 with TG-ATS subscription. Ended tour here last Saturday (14).

Last week, $23,777.

DENVER

Unsinkable Molly Brown, Auditorium (MC-RS) (1st wk) ($6.50; 2,200) (Tammy Grimes). Previous week, $55,011, American, St. Louis.

Last week, $70,146 with TG-ATS subscription for seven performances. Understudy Karen Morrow subbed for the ailing Miss Grimes Thursday night (5).

DETROIT

National Repertory Theatre, (Cass (Rep-RS) $4.85; 1,482; $40,000) (Eva Le Gallienne, Faye Emerson). Previous week, $26,061, eight-performance split.

Last week, about $18,000 with TG-ATS subscription.

LOS ANGELES

Advise and Consent, Hartford (D-RS) (1st wk) ($5.50-$6.60; 1,032; $39,959) (Farley Granger, Chester Morris). Previous week, $42,512, Curran, San Francisco.

Last week, $29,113.

MILWAUKEE

Tenth Man, Pabst (D-RS) ($5.15-$5.70; 1,623; $58,000). Previous week, $27,338 with TG-ATS subscription, Auditorium, St. Paul.

Last week, $20,098 with TG-ATS subscription.

NEW HAVEN

Funny Thing Happened on the Way to the Forum, Shubert (MC-T) ($6.50; 1,650; $63,400) (Zero Mostel).

Opened here April 2 to two unfavorable notices (Johnson, Journal-Courier; Leeney, Register).

Last week, $49,696 for eight performances and a March 31 preview.

PHILADELPHIA

My Fair Lady, Shubert (MC-RS) (1st wk) ($6-$7.50; 1,678; $70,000) (Ronald Drake, Caroline Dixon). Previous week, $71,339, Bushnell, Hartford.

Opened here April 2 to two affirmative notices (Gaghan, News; Murdock, Inquirer).

Last week, $60,300.

Venus at Large, Walnut (C-T) (2d wk) ($4.80-$5.40; 1,864; $42,000) (David Wayne, William Prince). Previous week, $11,051 for five performance.

Last week, $16,517.

ST. LOUIS

Prescription: Murder, American (D-T) ($5; 1,863; $50,000) (Joseph Cotten, Thomas Mitchell, Agnes Moorehead, Patricia Medina). Previous week, about $49,800 with Fisher Playgoer subscription, Fisher, Detroit.

Last week, $38,177.

TORONTO

Irma La Douce, O'Keefe (MC-RS) (2d wk) ($6; 3,211; $94,874). Previous week, $71,695 with O'Keefe-TG-ATS subscription.

Last week, $70,681 with subscription.

Little Mary Sunshine, Royal Alexandra (MC-RS) (3d wk) ($4.50; 1,525; $37,548). Previous week, $15,067.

Last week, $4,933. Closed last Saturday (7).

WASHINGTON

La Plume de Ma Tante, National (R-RS) (3d wk) ($5.95-$6.95; 1,673; $55,133). Previous week, $54,497 with TG-ATS subscription.

Last week, $55,646.

SPLIT WEEKS

Music Man (MC-RS). Previous week, $40,000, Auditorium, Miami Beach.

Last week, $41,900 for eight performances: Municipal, Orlando, Monday (2), one, $7,500; Peabody, Daytona, Tuesday (3), one, $7,500; Ritz, Valdosta, Ga., Wednesday (4), two, $2,500; Florida Theatre, Jacksonville, Thursday-Friday (5-6), three, $18,700; Municipal, Savannah, Saturday (7), one, $5,700.

Thurber Carnival (R-RS) (Imogene Coca, Arthur Treacher, King Donovan). Previous week $22,072, seven-performance split.

Last week, $23,558 for five performances: Municipal, Austin, Tuesday-Wednesday (3-4), two, $10,000; Sewell, Abilene, Thursday (5), one, $5,000; McCallister, San Antonio, Friday (6), one, $5,000; Memorial, Harlingen, Tex., Saturday (7), one, $3,558.

Hugh Reilly to Open 16-Week Ephrata Season

Ephrata, Pa., April 10.

"Bye, Bye Birdie," with television's Hugh Reilly ("Lassie") in the starring role, will ring up the curtain on the 16-week 1962 season June 7 at Ephrata Legion Star Playhouse. John Cameron is producer-director.

Cameron, back in Ephrata to prep his new season, has revised original plans to do all tuners, and will offer six with music, six without. Reilly is the only name Cameron has set definitely.

Following "Birdie" comes "Take Me Along" and "Little Mary Sunshine," with "Wildcat" as the Fourth of July holiday offering. "Song of Norway" comes next, followed by "The Fantasticks."

The straight plays begin July 16, opening with "Critic's Choice," followed by "Toys In The Attic." Then comes "The Best Man," "A Thurber Carnival" and "Blood, Sweat and Stanley Poole."

Cameron is allowing a four-week spread for holdover or additional shows.

Legion Star Playhouse has been renovated, with an orchestra pit sunk into the arena-style playing area. Some capacity has been gained by shifting seating areas, giving the semi-hardtop between 600 and 650.

Scale stays same as last year ($1.50, $2 and $2.50). Shows open Mondays, playing at 8:30 p.m. through Fridays; two on Saturdays, first at 6 p.m., second at 9:30 p.m.

Coe's Dual Preem

Fred Coe, coproducer and director of "A Thousand Clowns," had more than the normal premiere-day matters on his mind last Thursday (5) when the Herb Gardner comedy opened at the O'Neill Theatre, N.Y.

His wife gave birth to a son that day.

Tasmania Island On Legit Map

Melbourne, April 10.

Tasmania, the too often forgotten island state of Australia, seems to be getting more and more "live" theatre conscious, and the man who's mainly responsible for this is New Zealander John Young.

Young has been running the Theatre Royal, Hobart, for over two years and really putting it on its feet by staging musicals like "Oklahoma," "South Pacific" and "Kismet." This Hobart theatre—which is a little gem built in the colonial style—is Aussie's oldest, 125 years.

Young recently toured Dame Sybil Thorndike and Sir Lewis Casson in Tassie with dramatic and poetry recitals and had great success. He's hoping to get Victor Borge there before latter returns to America. And he's engaged the recent Melbourne production of "Alice in Wonderland."

When Muriel Pavlow and Derek Farr were Down Under in "Odd Man In" Young brought them to Tasmania—and their's was the first J. C. Williamson show to go there for 25 years.

Now Young has fixed up with Garnet H. Carroll to take latter's current Aussie touring hit, "Come Blow Your Horn" to the island.

Former Miller Staffers Kernan and Joyce Henry Set Own Arty Operation

Milwaukee, April 10.

Two former Fred Miller Theatre staffers, Sumner Kernan, press agent, and Joyce Henry, general manager, have formed a producing duo and starting April 24 at the Original Skylight Theatre, will present avant garde plays. Kernan resigned from the much-personalized Miller "society" operation and Miss Henry was bounced (Jack McQuiggan replaced her).

Kernan and Miss Henry presently project a series of four plays, each to be presented for a fortnight of eight performances weekly. The duo will bring in players but may each act in certain plays.

Clair Richardson, operator of the Original Skylight Theatre (which is a second story theatre) confirms that Skylight management is not in on the deal. Kernan and Miss Henry have rented premises for eight weeks.

Plays contemplated are:

Jean-Paul Sartre's "The Respectful Prostitute," or Sartre's "No Exit," as the April 24 opener. Others considered include Edward Albee's "The American Dream," and "Death of Bessie Smith," and/or his "The Zoo Story" for May 8. Pirandello's "The Man With the Flower in His Mouth," Eugene O'Neill's "Before Breakfast," and Tennessee Williams' "27 Wagon Loads of Cotton," may make a possible triple-header May 22 through June 3.

Porter Van Zandt Going To Aussie to Do 'Miracle'

Porter Van Zandt, general stage manager of the current Broadway presentations of "Gideon" and "A Thousand Clowns," leaves Friday (13) for Australia to direct "The Miracle Worker" for a May 17 opening in Melbourne. He was stage manager of the Main Stem production of the William Gibson play, which Arthur Penn directed.

Bronia Stefan, appearing in the role originated on Broadway by Anne Bancroft, for whom she was standby, will be the only American in the Aussie production.

Frank Carrington, co-founder and co-producer of the Paper Mill Playhouse, Millburn, N.Y., has been elected to the board of directors of the greater N.Y. Chapter of the American National Theatre & Academy.

B'way Down, But 'Clowns' $21,781 (6); 'American' $53,612, 'Subways' $42,616, 'India' 19½G, 'Gift' 19G, 'Aspern' 16G

Broadway took a beating last week, with receipts dropping for all but two sellouts, "How to Succeed in Business Without Really Trying" and "No Strings." The generally substantial decline in business was particularly hard on the marginal entries. The box-office outlook for this week isn't bright, and it's figured several of the weaker shows will be unable to hang on much longer.

Last week's sole closing was "Great Day in the Morning." Scheduled to shutter at the end of this stanza is "Write Me a Murder."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net: i.e., exclusive of taxes.

Grosses have been reduced by commissions where theatre parties are mentioned.

Asterisk denotes show had cut-rate tickets in circulation.

All American, Winter Garden (MC) (3d wk; 24 p) ($9.40; 1,404; $75,000) (Ray Bolger). Previous week, $58,976.

Last week, $53,612.

Aspern Papers, Playhouse (D) (9th wk; 69 p) ($6.90-$7.50; 944; $37,000) (Maurice Evans, Wendy Hiller, Francoise Rosay). Previous week, $17,085.

Last week, $16,034.

Camelot, Majestic (MC) (70th wk; 561 p) ($9.40; 1,626; $84,000) (Julie Andrews, William Squire). Previous week, $76,125. Patricia Bredin succeeds Miss Andrews next Monday (16).

Last week, $68,977.

Carnival, Imperial (MC) (52d wk; 412 p) ($8.60; 1,428; $68,299). Previous week, $56,001.

Last week, 48,582 with Julie Migenes subbing for the vacationing Anna Maria Alibergheti, who returns to her starring role next Monday (16).

Come Blow Your Horn, Atkinson (C) (59th wk; 469 p) ($6.90-$7.50, 1,090; $43,522). Previous week, $23,601.

Last week, $20,833.

***Gideon,** Plymouth (D) (22d wk; 172 p) ($7.50; 999; $45,000) (Fredric March, Douglas Campbell). Previous week, $33,344.

Last week, $31,635.

Gift of Time, Barrymore (D) (7th wk; 52 p) ($6.90-$7.50; 1,067; $42,000) (Henry Fonda, Olivia de Havilland). Previous week, $25,760.

Last Week, $18,912.

How to Succeed in Business Without Really Trying, 46th St. (MC) (26th wk; 201 p) ($9.60; 1,342; $66,615). Previous week, $67,407.

Last week, $67,427.

I Can Get It for You Wholesale, Shubert, (MC) (3d wk; 20 p) ($8.60; 1,461; $60,000). Previous week, $54,128.

Last week, $53,728.

Man for All Seasons, ANTA (D) (20th wk; 157 p) ($6.90-$7.50; 1,214; $49,600) (Paul Scofield, Thomas Gomez, George Rose). Previous week, $49,493. Emlyn Williams will succeed Scofield next June 25 or July 2.

Last week, $49,336.

Mary, Mary, Hayes (C) (8th wk; 452 p) ($6.90-$7.50; 1,139; 43,380) (Barbara Bel Geddes, Scott McKay, Edward Mulhare). Previous week, $42,872. McKay is subbing for Barry Nelson, who returns from a two-week vacation next Monday (16).

Last week, $40,853.

Milk and Honey, Beck (MC) (26th wk; 207 p) ($8.60-$9.60; 1,280; $62,805) (Robert Weede, Mimi Benzell, Molly Picon, Tommy Rall). Previous week, $58,691.

Last week, $55,837.

***My Fair Lady,** Broadhurst (MC) (316th wk; 2,516 p) ($8.05; 1,214; $57,523) (Michael Evans, Margot Moser). Previous week, $39,630. Moves following the evening performance next Saturday (14) to the Broadway Theatre where it opens the following Wednesday (18).

Last week, $36,748.

Night of the Iguana, Royale (D) (15th wk; 116 p) ($6.90-$7.50; 999; $42,000) (Margaret Leighton, Shelly Winters, Alan Webb). Previous week, $43,183 with Bette Davis in the role now played by Miss Winters.

Last week, $35,744.

No Strings, 54th St. (MC) (4th wk; 28 p), ($9.20; 1,434; $66,700). Previous week, $67,412.

Last week, $67,426.

Passage to India, Ambassador (D) (10th wk; 77 p) ($6.90-$7.50; 1,155; $43,000) Eric Portman, Gladys Cooper, Zia Mohyeddin). Previous week, $20,863.

Last week, $19,496.

***Purlie Victorious,** Longacre (C) (28th wk; 220 p) ($6.90-$7.50; 1,101; $40,019). Previous week, $12,021.

Last week, $9,905.

Ross, Hudson (D) (15th wk; 119 p) ($7.50; 1,065; $40,000) (John Mills). Previous week, $20,041 at the O'Neill Theatre.

Last week, $13,760.

Shot in the Dark, Booth (C) (25th wk; 197 p) ($6.90-$7.50; 807; $32,400) (Julie Harris). Previous week, $29,467

Last week, $26,378.

Sound of Music, Lunt-Fontanne (MD) (119th wk; 948 p) ($9.60; 1,407; $75,000) (Martha Wright). Previous week, $53,355.

Last week, $48,456.

Subways Are for Sleeping, St. James (MC) (15th wk; 117 p) ($8.60-$9.40; 1,615; $69,500) (Sydney Chaplin, Carol Lawrence). Previous week, $52,894.

Last week, $42,616.

***Sunday in New York,** Golden (C) (19th wk; 149 p) ($6.90-$7.50; 773; $30,000). Previous week, $15,835.

Last week, $13,789.

Take Her, She's Mine, Biltmore (C) (16th wk; 124 p) ($6.90-$7.50; 936; $40,108) (Art Carney, Phyllis Thaxter). Previous week, $35,067.

Last week, $30,657.

Thousand Clowns, O'Neill (C) (1st wk; 4 p) ($6.90-$7.50; 1,976; $44,730) (Jason Robards Jr.).

Opened last Thursday night to five affirmative reviews (Chapman, News; Coleman, Mirror; McClain, Journal-American; Nadel, World-Telegram; Taubman, Times), one qualified approval (Watts, Post) and one negative notice (Kerr, Herald Tribune).

Last week, $21,781 for four performances and two previews.

***Write Me a Murder,** Belasco (D) (24th wk; 188 p) ($6.90-$7.50; 967; $38,500) (James Donald, Kim Hunter, Denholm Elliott, Torin Thatcher, Ethel Griffies). Previous week, $16,926. Closes next Saturday (14).

Last week, $14,495.

Closed Last Week

Great Day in the Morning, Miller's (C) (2d wk; 13 p) ($6.90-$7.50; 840; $33,500) Previous week, $5,980 for five performances and a preview. Closed last Saturday (7) at an estimated $120,000 loss.

Last week, $2,999.

Opening This Week

Venus at Large, Morosco (C) ($6.90-$7.50; 999; $43,464) (David Wayne, William Prince).

Joel Schenker presentation of play by Henry Denker. Capitalized at $110,000, opens tomorrow night (Thurs.) at a cost of about $100,000 and can break even at around $22,000.

Ming Cho Lee will design the sets for the N.Y. Shakespeare Festival's summer productions in Central Park.

Shows Abroad

The Knack

London, March 29.

English Stage Co. presentation (in association with Arts Council of Great Britain) of three-act comedy by Ann Jellicoe. Staged by Miss Jellicoe & Keith Johnstone. Decor, Alan Tagg. Features James Bolam, Philip Locke, Julian Glover, Rita Tushingham. Opened March 27, '62, at Royal Court Theatre, London; $2.45 top.

Tom ..... James Bolam
Colin ..... Philip Locke
Tolen ..... Julian Glover
Nancy ..... Rita Tushingham

Ann Jellicoe belongs to that contemporary school of dramatists which, apparently, scorns the necessity for construction in a play. In her new play she has produced four characters who talk incessantly, often amusingly, but to pretty obscure purpose. The result is not a fully-developed play but an overlong revue sketch which peters out badly in the third act when Miss Jellicoe changes her mood of wry humor and practically beats her breast in passion. *But over what?*

Is there some symbolism in this comedy? Or is it just another egghead, rather pretentious variation on the simple theme of seduction? Better, perhaps, not to bother but to accept some very sharp acting by a young, four-handed cast, a few witty wisecracks and a brave attempt by the author to convince the audience that these layabouts are real people. It doesn't add up to a commercial click.

A gauche young teenager from the provinces comes to London and, while searching for her Young Women's Christian Assn. hostel, strays into a furnished house occupied by three young men. From then on it's a demonstration that some young men have the knack of seducing girls and others haven't. The final twist is painfully predictable, but in between there are some slim but amusing passages.

Julian Glover is the sadistic young Romeo who knows all about the art of seduction—or thinks he does. Philip Locke is the inhibited pupil. James Bolam is the cheerful looker on who, while having least of all to do with the play, often has to carry its brunt beyond the call of duty. Rita Tushingham plays the girl in uneven fashion. As the bewildered intruder she has a sparrow-like attractiveness which is diverting. When, in the last act, she has to show a more dramatic vein, Miss Tushingham wobbles badly. Here is an interesting young actress who has yet to develop technique.

Staging is by the author and Keith Johnstone and it shows the same "let's make it up as we proceed" lack of discipline as can be detected in the writing. Alan Tagg has designed a fine set, that of a drab room, unfurnished, which is being painted in surrealistic fashion by Bolam. The whole result is an untidy experience, with only fleeting rewards. *Rich.*

Write Me a Murder

London, March 29.

Gilbert Miller & H. M. Tennent presentation of George Schaefer's production of melodrama in three acts (nine scenes) by Frederick Knott. Decor by Carl Toms; lighting, Joe Davis. Features Brian Bedford, Judith Stott, James Villiers and Kenneth J. Warren. At Lyric, London, March 28, '62; $3.20 top.

Clive Rodingham ..... James Villiers
Dr. Elizabeth Woolley ..... Fabia Drake
David Rodingham ..... Brian Bedford
Nurse ..... Daphne Newton
Charles Sturrock ..... Kenneth J. Warren
Julia Sturrock ..... Judith Stott
Mr. Titbit ..... Barry Boys
Police Constable ..... Howard Lang
Two Men ... Barry Boys, Peter Standen

Currently in its sixth month on Broadway, Frederick Knott's melodrama has followed the long running "Irma la Douce" at the Lyric Theatre, Shaftesbury Avenue, and though the new tenant is unlikely to display comparable stamina, it should remain in residence long enough to make it a profitable venture for Gilbert Miller and H. M. Tennent.

As a program credit indicates that the joint impresarios are presenting George Schaefer's production, it is reasonable to assume that this leisurely paced and almost casually staged version is based on the New York original. Fair enough, as the staging admirably matches the leisurely tempo of the plot, which takes its time in getting steam up, and then has to get started all over again.

"Write Me a Murder" is a striking contrast to the same author's smash "Dial 'M' for Murder" and has few of the standout suspense qualities that contributed to that success. This time one gets the impression that Knott has set out to "cheat" his audience, leaving them to believe he has written a completely predictable thriller and then fooling them with a couple of highly ingenious twists. But two surprises in a nine scene play are barely adequate, particularly as much of the in-between incident is often trivial and only mildly entertaining.

Yet, despite these obvious weaknesses, there is enough ingenuity in the play and its characters to satisfy the mass of playgoers in this country who, apparently, can never be saturated with thrillers, provided they reach a reasonable standard. A well chosen cast does all it can to insure that standard is attained.

Brian Bedford gives a compelling study of the young writer of whodunits who concocts the "perfect" murder as a plot and is thwarted the first time he endeavors to put it to the test. It is a well-drawn character, and shrewdly interpreted by the actor. Judith Stott is pleasantly appealing as the young wife of a self-made tycoon who is slated to be the murder victim, a part vigorously filled by Kenneth J. Warren. James Villiers offers a cynical portrayal of Bedford's elder brother, who tosses away his inheritance on a Texan heiress, and Fabia Drake is a typical no-nonsense type family doctor.

As already indicated, the staging is leisurely, but there is no official credit for a director. Apparently, both George Schaefer and Frederick Knott were on hand for the rehearsals, and presumably they accept responsibility for the finished article. Carl Toms has designed a colorful and attractive manor-house set and, as always, Joe Davis helps with subtle lighting. *Myro.*

Too Sick to Tour But Okay for New Italo Role; Censure & Suspend Stella

She had a doctor's certificate; the Metropolitan Opera cancelled her contract to take the spring tour, then she flew to Italy and began rehearsing with La Scala in Milan for "Un Ballo in Maschera" a week later. She premiered and repeated the role eight times in six weeks. Then the Met Opera cited her on charges before the American Guild of Musical Artists.

The diva who done it: Antonietta Stella.

The AGMA verdict: guilty, one-year U.S. suspension.

Unsuccessful defense appearing for singer: Dr. Herman B. Zurrow, agent Eleanor Morrison, attorney Martin A. Litwack.

Lauterstein & Lauterstein pressed the charges for the Met, the Guild agreeing that Antonietta was the sly one.

Ballet Theatre $8,900, Det.

Detroit, April 10.

The American Ballet Theatre grossed around $8,900 last week at the 1,700-seat Shubert Theatre here.

The potential gross capacity at a $4.95 top was $40,000.

Legit Crix' Picks

Continued from page 77

Ernest H. Martin, in association with Frank Productions Inc., is currently in its 27th week at the 46th St. Theatre. The words and music for "Strings" were written by Richard Rodgers, book by Samuel Taylor.

"Seasons," by Britisher Robert Bolt, is currently in its 21st week at the ANTA Theatre. The American National Theatre & Academy presentation of the Robert Whitehead-Roger L. Stevens production, costars Paul Scofield, Thomas Gomez, George Rose. "Caretaker," by Harold Pinter, was also a British import.

"Iguana," produced by Charles Bowden with Viola Rubber as associate producer, is now in its 16th week at the Royale Theatre. Costarring in the play are Margaret Leighton, Shelley Winters, who succeeded Bette Davis, and Alan Webb. At yesterday's meeting, John Chapman, of the Daily News, again suggested that only one "best play" be selected by the critics. His recommendation was vetoed.

A taped interview with the reviewers, conducted after the meeting by Kenneth Banghart, was carried over CBS radio last night.

Thos. Mitchell OK Now

Knoxville, April 10.

Thomas Mitchell, who underwent surgery two weeks ago in Philadelphia, will rejoin "Prescription: Murder" before the play appears at the Knoxville (Tenn.) Civic Auditorium on April 12.

Others featured in the new road-show include Joseph Cotten, Agnes Moorhead and Patricia Medina.

Off-B'way Reviews

Mummers and Men

Village Repertory Company Inc. presentation of play in three acts by David Lifson. Directed by Herbert Ratner; setting, Jay Rose; lighting, Richard Nelson; costumes, Evelyn Loeffel; production manager, Susan Harris. Opened March 28 at Provincetown Playhouse, N.Y.; $4.60 top weekends, $3.50 weekdays.

Cast: Bill Lazarus, Marianna Courtney, William Hughes, Tony Dowling, Eric Tavares, David Wallis, Marie Jordan, Donald Keyes, Graham Velsey, Richard Kuss, Virginia Kiser, Donald Wallace, Mark Fassy.

In "Mummers and Men," playwright David Lifson expresses his disdain for psychologists, political informers, blacklists, homosexuals, and Broadway producers. Since none of these subjects is relevant to the plot, and since the drama is unoriginal and heavy-handed, his play is an unmitigated bore that seems at least nine hours long.

Set in a New England summer-stock theatre, "Mummers and Men" deals with an actor and actress who were married until the husband attempted unsuccessfully to shoot another actor of whom he was jealous. All three have somehow been persuaded to appear in a play based on their own lives. The climax, such as it is, comes when the home-wrecking actor is murdered during the opening-night performance. Since it is unlikely that "Mummers and Men" will run for long, there seems no harm in revealing that the murder was committed by a boy whom the actor had turned into a dope addict, and that the once-married couple are reunited by this ridiculous business.

Lifson's writing is cliche-ridden and pretentious, and the long sermons he puts in his characters' mouth are deadly. At no time is the play entertaining or suspenseful; it is, at all times, a self-indulgent sleeping pill.

No one in the 13-member cast does anything to relieve the tedium, although Marie Jordan and Virginia Kiser are pretty to look at. Herbert Ratner's direction is uninventive, and although Jay Rose's setting is adequate, Evelyn Loeffel's costumes for the leading lady are most unattractive. *Kenn.*

Nathan the Wise

Roy Franklyn Productions presentation of a play by Gotthold Ephraim Lessing, adapted by Sydney Walker and Roy Franklyn. Directed by Roy Franklyn; settings by Curtiss Cowan; lighting by Jules Fisher; costumes supervised by E. Oliver Olsen. Opened March 22, '62, at the 78th St. Theatre, N.Y.; $3.50 top weekdays, $4.00 weekends.

Cast: George Ebeling, Grace Chapman, Earl Dossey, Mary Fogarty, Bill Garlano, Vicki Meisner, Frank Nastasi, Rick Tobin, Jerry Trichter.

Although there are moments of warmth and wisdom in "Nathan the Wise," the current revival of Lessing's play is only mildly entertaining. The production is not skillful enough to overcome the more incredible aspects of the plot.

In "Nathan the Wise," Lessing teaches that men of all religions can live together in harmony. The main characters are Nathan (a Jew), a Christian Knight-Templar, and a Moslem Sultan. All three meet in 12th Century Jerusalm during the Third Crusade, and respect for one another's fine qualities overcome their religion prejudices. Their friendships are preposterously cemented when it is discovered that Nathan's adopted daughter is the sister of the Knight as well as the niece of the Sultan.

Despite the contrived plot, the play is winning because of the title character. He is not only wise but charming. The scene in which he tells the Sultan a parable implying that all religions are valid if the follower is faithful is a memorable bit. George Ebeling, although he has some nice moments, is self-conscious as Nathan. He pauses knowingly after each pearl of wisdom, making the character too pompous. Rick Tobin and Grace Chapman are good as the Sultan and his sister, but Vicki

(Continued on page 81)

Seattle Fair Fever In High

Continued from page 1

easing of the transient regulation); Governor Rosellini says the city council does have the power.

The Fair's housing organization, Expo-Lodging, has stepped into the fray, saying it will do all it can to hold rates down and will find housing for those evicted. Meanwhile, Expo-Lodging has gone on 24-hour a day operation and says it can confirm reservations now in about five days.

In addition, the Fair's management has taken "official" action to protect visitors from all overcharging. Ewen Dingwall, v.p. and general manager of the expo, has asked the business community to join a newly-created Fair Practices Council in a crusade for sensible prices.

Dingwall said the action, already approved by many businesses, was especially designed to discourage opportunists.

Operations and construction at the Fair are going all-out to be ready for opening day, just 14 days ahead. All exhibit space has been sold and word is that the fair will have more than 100 domestic exhibitors, plus displays representing 59 nations.

Radio Corp. of America has increased its space in the Coliseum to 8,000 square feet and Pan American World Airways has boosted its space to 4,500 square feet.

Making Teepee

New features include an Indian Village—a loghouse, teepees and other facilities, surrounded by a log stockade, taking up last available space in Show Street, the adult entertainment section. Village will be a typical Pacific Northwest Indian village, staffed with Indians engaging in handicraft manufacture, plus dances and other programs.

Benny Goodman's stand at the Fair has been changed to May 21-26 from June 11-16 at the request of the U. S. State Dept., which is handling Goodman's trip to the Soviet Union as part of the cultural exchange between the two countries. Goodman will fly directly from Seattle to Moscow May 27. It is expected that Secretary of State Dean Rusk will be in Seattle at that time, enabling him to officially wish Goodman good luck as ambassador of American jazz.

Counting of advance sale tickets has been completed, with total of $7,500,000 in the till. Louis V. Larsen, advance ticket sales manager, claims this is the largest advance sale in the history of show business.

Shows

A rodeo and wild west show, set to run May 1 through Sept. 14 in the Catholic Memorial Stadium, has has been nixed by the Seattle Board of Public Works after protests from nearby residents and the Humane Society. Show, to be produced by Omni Productions, was to have featured such tv Western stars as Dale Robertson, Guy Mitchell, Clint Walker and Audie Murphy.

Western fans, and particularly the kids, won't be overlooked at the Fair, however. Jerry Shafer, fast-draw artist, will have a Quick Draw Theatre where kids and adults may have their quick draws timed and pictured and compete for a $1,000 prize to the fastest, to be awarded at the end of the Fair.

The Circus Berlin high-wire act will perform at the Fair April 21 through April 29, using a wire between the 375-foot level of the Space Needle and the Memorial Stadium.

Background music will be broadcast to areas of the fairgrounds by International Good Music, Inc. of Bellingham, parent organization of the Heritage FM Network. Music, along with announcements from fair headquarters, will be broadcast from a glass walled studio in the Food Fair. Music will be of five types—for appropriate areas of the fair — European, Oriental, Latin, military band and popular.

Gracie Hansen's Headaches

Gracie Hansen, owner of Paradise International, theatre-restaurant on Show Street, is in the news on the n.s.g. side. Dance director John Card has filed a $27,350 suit against her in Superior Court here, claiming he was hired to be director and choreographer of the Paradise International musical show and then dropped. He claimed he prepared a script, costuming, arranged architectural changes in the theatre and acted as adviser; made three plane trips from Vancouver to Seattle and a trip to San Francisco to get materials for costumes.

After this, Card claimed Mrs. Hansen informed him his services were no longer required.

He asks $17,350 for his work and expenses and $10,000 for damage to his professional reputation by having been advertised as director and then replaced by another.

Barry Ashton, producer of the Paradise International show, on a recent visit angrily said that Mrs. Hansen had "misrepresented" his revue as a "girlie" show; that she has "no say in the show whatsoever" and that she would not be allowed on the stage from the time the curtain goes up until the time the curtain comes down. "If she wants to go on afterwards, that is up to her," Ashton said.

Ashton said he would present good entertainment and would welcome censorship of the show at any time.

Mrs. Hansen agreed that Ashton was the producer and that she was merely presenting his production.

Floating Housing

First ship to be used as a hotel for the run of the Fair is in and moored on waterfront. It is the coastal steamer Catala, which will have space for 200 guests in 75 staterooms. Tab is $5 to $8 daily. The liner Dominion Monarch, 700-foot cruise ship, is due in June 10. It will house 1,000 and will be operated by Western Hotels Inc. Both Canadian National Railways and Canadian Pacific will operate cruise ships from Victoria and Vancouver, B. C. during the Fair, with ships serving as floating hotels while in the harbor.

Last of 'Toby' Shows

Continued from page 1

play of 1912 by W. C. Herman, spawned this American phenomenon. The shows which hit the rural areas before the dawn of radio, talking pictures and television, were an offshoot of the old "silly" or "boob" roles. Coincidentally Schaffner was the original actor in the Herman script.

"Toby" shows were presented in portable tent theatres, some seating as many as 2,000. These troupes played a week of repertory in each town and presented a different play each night of the week. Each company toured a well defined route and visited the same towns, on almost the same week, each year.

These tent shows, as they were called, made up a very large, but little known, segment of Theatre Americana.

The Schaffner Players have received much notice nationally, and internationally, and have been telecast twice on "Omnibus," biographied on "This Is Your Life," co-featured on "Wide Wide World" and spotlighted on "Laughter U.S.A."

Their farewell tour will open in Iowa on May 24 and close in northern Missouri on September 8.

Schaffners are believed to be the only stage artists in the world who write, produce and star in their own plays and carry their own portable theatre.

Scheduled B'way Preems

Venus at Large, Morosco (4-19-62).
Infidel Caesar, Music Box (5-1-62).
Funny Thing Happened, Alvin (5-3-62).
Cut Loose, Lyceum (5-5-62).
Can-Can, City Center (5-16-62).
Bravo Giovanni, Broadhurst (5-19-62).
Brigadoon, City Center (5-30-62).
Fiorello, City Center (6-13-62).

Australian Shows

(Week Ended April 7)

(Figures denote opening dates)

ADELAIDE

Opera Repertory, Royal (3-24-62).
Sentimental Bloke, Tivoli (3-30-62).

BRISBANE

My Fair Lady, Her Majesty's (10-28-61).

MELBOURNE

Desert Song, Her Majesty's (3-19-62).
Lusille Dancers, Comedy (3-30-62).
Mighty Man is He, Little (3-15-62).
Not With Yours, Em'r'ld Hill (3-15-62).
One Day of Yr., Russell St. (3-6-62).

PERTH

Royal Ballet, Capitol (4-5-62).

SYDNEY

At It Again, Phillip (3-28-62).
Buffalo Skinner, Ensemble (12-4-61).
Oliver, Royal (2-17-62).
Nina, Palace (3-17-62).
Victor Borge, Her Majesty's (3-19-62).

Legit Bits

Harold Clurman, director, author and critic, will discuss "The Theatre" next Monday (16) in the second of four Adolph Ullman Memorial Lectures in the Creative Arts at Brandeis U., Waltham, Mass.

Director-producer **Jose Quintero** returned to New York yesterday (Tues.) after a brief visit with his family in Panama.

A performance of "No Corner in Heaven," a new play by **Joseph G. Caruso Jr.**, is scheduled for presentation next Monday night (16) at the One Sheridan Square Theatre, N. Y.

This year's winners of the **Clarence Derwent** Awards for the "Best" performance by an unfeatured actor or actress during the 1961-62 season on and off-Broadway will be selected next Tuesday (17).

The Premise, the off-Broadway theatre of improvisation, is initiating a free improvisational acting workshop this month under the direction and supervision of cast member **Joan Darling**.

Equity Library Theatre, currently presenting "Charley's Aunt" at the Master Theatre, N.Y., through next Sunday afternoon (15), will offer the musical, "Seventeen," at the house next May 5-13 as its final bill of the season.

Michael Clarke-Laurence has succeeded **Patrick Hines** in the Broadway production of "A Passage to India."

John Cameron, producer-director of the Legion Star Playhouse, Ephrata, Pa., is in New York for an o.o. of the Broadway and off-Broadway productions.

Tom Kelley has succeeded **Josef Sommars** as house manager for the Equity Library Theatre at the Master Theatre, N.Y.

Memorabilia relating to the late playwright **Bertholdt Brecht**, the composer **Kurt Weill** and the latter's widow, **Lotte Lenya**, who's currently appearing off-Broadway in "Brecht on Brecht," is being exhibited at the Donnell Library Center, N.Y., through May 15.

Walt Witcover has optioned **H. Wiers-Jenssen's** "The Witch" for off-Broadway production next season.

Martin Tahse, producer of the touring "Advise and Consent," planed from New York to Los Angeles yesterday (Tues.) to o.o. the presentation at the Huntington Hartford Theatre there.

The Moscow Art Theatre and the Berliner Ensemble are two of the many East European theatre companies whose current work is represented in an exhibit of production photographs, posters and programs which will be displayed next weekend at the Paul Mann Actors Studios, N.Y., for theatre professionals and students.

Norris Houghton, founder and co-managing director of the Phoenix Theatre, N.Y., has been appointed successor to the late **Mary Virginia Heinlein** as chairman of the Dept. of Drama at Vassar College, Poughkeepsie, N.Y., and director of the school's Experimental Theatre.

Joan Volkman and **Richard Lyle** have, respectively, succeeded **Rosemary Fuhrmann** and **Garold Gardner** in "Camelot."

Donald Black, producer of the Broadway presentation of "The Aspern Papers," planed from New York to London last week for about a fortnight of casting for his planned Broadway production next season of **Jerome Kilty's** dramatization of **Thornton Wilder's** "The Ides of March."

Jack Hollander has taken over the part previously played in "Gideon" by **Victor Kilian**, who's now appearing in the production in the role formerly essayed by Eric Berry.

F. Garcia Lorca's "If Five Years Pass" is to be produced off-Broadway by **Joel Spector**, **Al Kavanagh** and **James Truax** for a May 8 opening at the new Stage 73 theatre under the direction of **Valerie Bettis**. **Joan Blackman**, who designed the plans for the new house, is also designing the sets for the Lorca play.

"Medium Rare" will close June 10 at Happy Medium Theatre Club in Chicago, and a new revue, "Put It In Writing," will follow June 28.

Gladys Vaughan, codirector with **Joseph Papp** of the N.Y. Shakespeare Festival, will stage "Much Ado About Nothing" for its April 23 opening of the 11th annual Memphis (Tenn.) Shakespeare Festival.

Personal manager **Hillard Elkins** plans a Broadway production next season of **George Zuckerman's** "The Last Flapper."

"Thar She Bucks," by **George Savage** and **George Savage Jr.**, is scheduled for Monday night performances by the American Playwrights Forum at the One Sheridan Square Theatre, N.Y., beginning May 7.

Former actor **Franklin Klein** will present the **Sylvia Leigh-Mark Justin** play, "Solo," in which Miss Leigh will appear, at the East End Theatre, N.Y., beginning April 26.

A Coast company of "Mary, Mary," costarring **Teresa Wright**, **Scott McKay** and **Tom Helmore**, is scheduled to open June 11 at the Hartford Theatre, Los Angeles.

Eldon Elder will be set designer, **Charles Elson** lighting designer and **Elizabeth Montgomery** (Motley) costume designer for the upcoming productions at the American Shakespeare Festival, Stratford, Conn.

Stella Holt and **Beverly Landau** are negotiating with **Sean O'Casey** for the rights to present his play, "Silver Tassie," in repertory with their current off-Broadway production of the playwright's "Red Roses for Me."

Two scholarships for the American Theatre Wing have been donated by **Bob** and **Mack Kriendler** in memory of their late brother, **Jack Kriendler**, who was cofounder of the 21 restaurant in New York.

Vivien Leigh and **Jean-Pierre Aumont** are to costar on Broadway next season in the musical version of "Tovarich."

Frederick Brisson plans producing **Leonard Spigelgass'** "A Remedy for Winter" on Broadway next season.

Maria Nevelska is choreographer and **Louis Kennel** scenery, costume and lighting designer for the upcoming off-Broadway production of "The Difficult Woman."

Claire Nichtern plans costarring **Eli Wallach** and his wife, **Anne Jackson**, off-Broadway next season in her production of two one-acters by **Murray Schisgal**, "The Typists" and "The Postman."

Sam Leve will design the sets and lighting for "Deceive Me Gently."

"Alcestis Comes Back," by Polish playwright **Artur Marya Swinarski**, is being produced by **Leonidas Ossetynski** in association with **Ken Gaston** for an April 23 opening at the Mermaid Theatre, N.Y., under Ossetynski's direction.

Martin B. Cohen plans a Broadway production next season of "What's a Little Murder Among Friends," by **Warren Weldon**, who was producer-director for eight years of the New London (N.H.) Players and subsequently a member of the television department of the J. Walter Thompson ad agency.

Sylvia Fine, who's provided material for her husband, **Danny Kaye**, is working on the lyrics and music for a musical version of "The Scarlet Pimpernel," which she intends coproducing on Broadway with an, as yet, undesignated partner. The book writer is still to be set.

A Broadway production of "Cold Storage," by **Patrick O'Shea**, is planned for next season by **Albert Bannister**.

An off-Broadway production of "Hop Signor," by the late Belgian playwright, **Michael de Ghelderode**, is planned for next month by **Lynn Michaels**, **Harry Baum** and **Philip Meister**. Doubling as director and designer, respectively, will be Mesiter and Baum.

Off-B'way Reviews

Continued from page 80

Nathan the Wise

Meisner as Nathan's daughter and Mary Fogarty as her nurse play their parts too broadly. Jerry Trichter makes an insipid monk, and Bill Galanno is miscast as the Knight-Templar.

Roy Franklyn's direction is hackneyed, but Curtiss Cowan's clever sets allow the scenes to be changed with a minimum of delay. The costumes, supervised by E. Oliver Olsen, are colorful and appropriate, with the exception of the Knight-Templar's garb which is silly. *Kenn.*

Dublin's Abbey Start

Dublin, April 10.

With a building program skedded to take two years work on the new Abbey Theatre is due to start in late April. Building will replace theatre burned out 11 years ago; since that time Abbey Co. has been playing in former vaude house re-named "Abbey."

New theatre will be on site of the old building, with additional space alongside. In addition to 602-seat Abbey building will house a 150-seat experimental theatre in the basement and a roof garden restaurant. Architect is Michael Scott and cost is estimated at $700,000.

Scott is currently in New York for talks with Intercontinental Hotels Corporation architect William Tabler on hotels now being built for Irish and Intercontinental Hotels Corporation in Dublin, Cork and Limerick.

20-Week Season Gives Baltimore Glow of Pride

Baltimore, April 10.

Curtain has descended at Ford's Theatre ending what local critics are calling the best season the legiter has had here in 10 years, in quantity, quality and diversity.

House was in operation for 20 weeks with nine musicals and eight non-musicals, two of which were tryouts. Credit for the season can be given three people: Morris Mechanic, owner-operator of Ford's, Mrs. Mechanic whose dedication to the theatre has helped keep it alive here and Leonard B. McLaughlin, manager of Ford's.

McLaughlin himself gives credit first to the Mechanic pair for "keeping Ford's operating as a legitimate theatre through some very lean years, years that might have discouraged a less dedicated couple.

"And," he says, "Producers have discovered that sending good shows to Balitmore is good business." He also pats local critics on the back saying that they have been fair and "try to help whenever possible."

SAVE-LANDMARK-DRIVE

Lancaster Opera House, 110, As Civic Pride Item

Lancaster, Pa., April 10.

Public sentiment purchase favoring of Lancaster's 110-year-old Fulton Opera House, for restoration and preservation picked up steam here this past week, thanks to a series of solid nudgings by press and amateur chums of the performing arts.

Theatre, located in the heart of downtown Lancaster, has been operating—without a break, for other usage—since 1852, but for the past few years has been an art film situation, two-a-night screenings.

Periodically, through the past decade, its great stage has been re-lighted (there's no permanent rigging or lighting) for live presentations, including one and one-half seasons of so-so stock; Luther Adler's touring production of "View From The Bridge," and a performance by the String Virtuosi of Philadelphia, all first-chair men of The Philadelphia Orchestra.

Victor Jory was in with "Our Town," and Pat O'Brien with "The Loud Red Patrick." Walter Abel played "Christmas Carol." It also has mounted local talent (semi-pro) productions of "La Boheme" and "The Girls In 509."

'Caligula' At Buffalo

Buffalo, April 10.

With a number of local community groups planning for legit productions, the new Albright Knox-Art Gallery jumped the gun by announcing a presentation April 12-17 of "Caligula," starring Bruno Gerussi, of the Stratford (Ont.) Festival Players, and to be directed by localite Neal DuBrock on April 12-17.

The Gallery has an ornate auditorium of 350 seats, with stage facilities.

Szell Time-Bombs S.F. Symph

Correspondence Between Conductor and Critic Heats Newspaper Cold War

San Francisco, April 10.

Conductor George Szell of the Cleveland Symphony recently unloaded a blast at the San Francisco Symphony, the Chronicle's critic Alfred Frankestein and, inferentially, at conductor Enrique Jorda. A situation developed in mid-March when Szell, who'd been engaged to guest-conduct six concerts, suddenly — and mysteriously—bowed out of the last two on grounds that he was "tired."

Symphony's business manager, Howard Skinner, for some reason still unknown, suppressed the fact that Szell had ducked the last two concerts until rumor stories had spread. This relatively small furor quickly died down and then Hearst's morning Examiner front-paged an exchange of letters between Frankenstein, critic for its arch-rival Chronicle, and Szell. The self-explanatory letters, which Szell made available to the press:

(COPY)

March 24, 1962.

"Dear Mr. Szell,

"Many thanks for your extremely kind and thoughtful letter. We were very much distressed, of course, to learn that you could not conduct here this week and hope you had a good, refeshing rest . . .

"As the enclosed telegram indicates, there has been a grand crop of rumors all over the country about your withdrawal from the local scene, and this has not been at all good for the San Francisco Symphony.

"It would therefore be a just, proper and pleasant gesture if Mr. Jorda could be invited to serve as guest conductor in Cleveland next season. I hastily add that I propose this entirely on my own and that Jorda would be furious at me if he knew I was doing it .

Alfred Frankenstein.

In a letter of March 26 Szell replied:

(COPY)

"Dear Mr. Frakenstein,

"Up until this moment I have tried to be as polite and discreet as possible about my early departure from San Francisco. Your letter of March 24th, however, contains a tactless provocation which compels me to step out of my reserve.

"Since you presume to tell me what would be a 'just, proper and pleasant' thing to do, I feel forced to say that your delicate dual position as music critic of the Chronicle and program annotator for the San Francsco Symphony, which in itself is liable to cast grave doubts upon your objectivity, should have prompted you to exercise particular restrain in this matter. It is entirely out of order for you to suggest my taking a step designed to be interpreted as implcit approval of what I have found to be the saddest state of musical affairs I have encountered in any American or European city during the almost 50 years of my active conducting career.

"Since you have reopened this question which I had thought closed, and because it is a matter of public interest, I reserve the right to make our correspondence accessible to other persons."

And Szell did—to the Examiner.

Jorda's immediate comment was: "It would seem to me that Mr. Szell does really need a rest after all."

And "naturally. Jorda defended his eight-year record with the Frisco orchestra. Also leaping to Jorda's defense was industrialist J. D. Zellerbach, president of the Symphony Association which hired Jorda after Pierre Montenx' departure.

Nevertheless, L'Affaire Szell added new fuel to a fire which has been burning for several years, namely, the question of the Frisco orchestra's quality under the Spanish conductor.

Generally speaking, "the establishment" — i.e., wealthy social types upon whose support the orchestra depends — has been pro-Jorda, as have Frankenstein and the afternoon News-Call Bulletin's music critic, Jack Loughner. But there has been an increasing number of dissenters even among Frisco's "social" groups, and the powerful morning Examiner's critic, Alexander Fried, has been less and less friendly to Jorda. More to the point, perhaps, attendance skidded disastrously last season and, though it has recovered a bit this season, there have been very skimpy houses at the 3,200-seat Opera House for Jorda-conducted performances, though guest performers such as Isaac Stern and the Bach Aria Group have drawn very well.

St. Trinians, British Cartoonist's She-Fiends, May Hit B'way Musical

Those occasionally tall and beautiful (but more often rusty and macabre) schoolgirls from St. Trinians may soon turn up on the Broadway musical stage. The characters, created by British cartoonist Ronald Searle and given cinema form by the British production team of Frank Launder and Sidney Gilliat, are being sought by different producers with an eye for a New York show.

This was revealed by Launder last week in the course of his New York visit to promote the opening of the newest Launder-Gilliat import, Peter Sellers' "Only Two Can Play." The producer-director-writer declined to name the interested parties, but did say that he himself had just about exhausted his inspiration as far as the St. Trinians characters are concerned.

Having guided all three St. Trinians pix ("The Belles of St. Trinians," "Blue Murder St. Trinians" and "The Pure Hell of St. Trinians," he feels that if there is a fourth, he will function only as producer. Whether or not there is a fourth depends on someone's coming up with a good script. The market would absorb it nicely, Launder thinks, since the second film did about 5% better than the first, and the third about 5% better than the second.

The most likely deal for a Broadway musical, he said, would involve the Launder-Gilliat script for "The Belles" as well as the rights to the Searle characters.

The Launder-Gilliat combo is riding high at the moment with the British release of "Only Two Can Play," being handled this side by Kingsley International. The film, which cost approximately $550,000, is expected to make back its production costs, as well as the $70,000 expenses of its London Launching, in the London area alone, said Launder.

For "Only Two Can Play," Bryan Forbes did the script and Launder directed and coproduced with Gilliat. Because he and Gilliat interchange their writing and directing assignments constantly, with each participating in the other's screen-credited function, it's a difficult job to break down their credits accurately. The team, after their initial success with British thrillers, has recently concentrated almost exclusively on comedies including the St. Trinians series, "The Happiest Days of Your Life," "Wee Geordie," "The Smallest Show on Earth," to name a few.

For the future, Launder, is now completing the script of an espionage drama, "The Naval Spy Trial," based on a London headline case of last year, and also a film adaptation of Aubrey Menon's satirical novel, "The Fig Tree," whose fruit contains an extraordinary aphrodisiac. Either one or the other will probably get into production late this year.

Sans Janine Charrat, Ballet Doesn't Make It

Toronto, April 10

Because of lack of Toronto interest and local newspaper publicity one-night engagement at Eaton Auditorium of the Ballet Janine Charrat de France, a company of 20, was cancelled. Barely 200 tickets were sold in advance. Scaled to $4.

Janine Charrat, currently recuperating from burns suffered in a French tv production, would not have been in the Toronto performance, one reason for lack of advance sale.

"Take Her, She's Mine" is to be a spring publication by Random House.

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. **This information is published without charge.**

Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Underworld" (MC). Producers, Joseph I. & Johnna Levine (21 E. 40th St., N.Y.; LE 2-3773). Available parts: lead man, 28-35, wild and dashing air, strong baritone voice; femme, 20's, very attractive, belter with strong chest voice vocal range G to C); character femme, 40's, elegant but rough around the edges, chest singer (vocal range F to B flat); man, 40's, skinny, gabby, funny Irishman, baritone; femme dancer, wild Spanish beauty, young, appealing; man, early 30's, evil-looking to play Al Capone, big legit baritone voice; man, 50's, wise, dignified, baritone, perfect enunciation; mello-glad-handed Irishman; man, simple, big, young, muscular; several men, 20's-30's, Irish-looking, roughneck, loveable, must move and sing well, baritone and bass voices; man, 40, beefy, not bright; character femme; several men, 20's-30's, Italian-looking, menacing, baritone and bass voices; several femmes, young, bouncy, gay, must sing and move well, all chest voices. Photos and resumes also being accepted c/o above address.

OFF-BROADWAY

"Day of Grace" (D). Producer, Michael Simone (55 W. 56th St., N.Y.; CI 5-1086). Available parts: man, 20-21, slender, virile, 5 ft. nine inches to six feet tall; man, 45-55, leading character man, forceful yet gentle and understanding; man, 24-25, tall, lean, worldly, a leader; man, 20-22, dark, short, tough, well-built; man, 20-22, tall, perceptive, mature, sturdy; man, 20's, bit clumsy and gangling, good natured, around six feet tall; man, 18-20, must sing and play guitar, warm, outgoing, short; man, 18-20, tall slight, naive, fastidious; man, 45-50, dominant, self-made businessman; femme, 40-45, well-groomed housewife and doting mother; femme, 17, pert, pretty. Mail photos and resumes c/o above address.

TOURING

"Carnival" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Part available for a male dancer who can sing to play a roustabout who has lines. Audition Friday (13) at 2 p.m., at the Imperial Theatre (249 W. 45th St., N.Y.).

OUT OF TOWN

BUFFALO, N.Y.

Seven Ages Productions. Managing director, Henry A. Wicke Jr. (Richford Hotel, 210 Delaware Ave., Buffalo, N.Y.). Parts available for male and femme dramatic and comedy performers for a resident company to perform a repertoire of productions from various theatre styles. The operation will run on a year-round basis. Mail photos and resumes c/o the Off-Broadway Theatre, above address.

CHICAGO

"8 . . . On the Go" (R). Producer, M. J. Boyer (33 E. Bellevue Pl., Chicago, Ill.). Parts available for male and femme singers who can dance, 21-26. Mail photos and resumes c/o above address.

"Medium Rare" (R). Producer, Robert Weiner (234 W. 44th St., N. Y.; LO 3-4370). Part available for a male singer, 18-24, for a four-week spot ending June 10. Contact Weiner, above address.

"Put It in Writing" (R). Producer, Robert Weiner (234 W. 44th St., N. Y.; LO 3-4370). Auditions for male and femme singer-actors, 18-30, who move well: today (Wed), 2-4 p.m.; tomorrow (Tues.), 2-4 p.m. and Friday (13), 11 a.m.-1 p.m., and 2-4 p.m.—all calls at the Lyceum Theatre (stage entrance: 152 W. 46th St., N. Y.). Those who will be in the show must sign for six months from the opening performance, June 28. Rehearsals begin May 28 and performers are guaranteed 13 weeks work.

HYANNIS, MASS.

"Compass at the Yachtsman" (improvisational cabaret theatre). Producer, Harvey Epstein, Compass Theatre, Hyannis, Mass.). Parts available for male and femme actors, adept at improvisations. Mail photos and resumes c/o Compass (301 E. 10th St., N.Y.).

STOCK

"Bye Bye Birdie" (MC) Producer, Lee Guber, Frank Ford & Shelly Gross (40 W. 55th St., N.Y.; LT 1-3250). Several parts available for a company which will tour straw-hats this summer. Mail photos and resumes c/o above address.

BEVERLY, MASS.

North Shore Music Theatre. Managing director, Stephen Slane 130 W. 56th St., N. Y.). Will be an open call for dancers today (Wed.), men, at 10 a.m. and femmes, at 11 a.m., at Dance Players Studio (1233 Sixth Ave., N. Y.). Open call for singers Tuesday (17), men, at 2 p.m. and femmes, at 3 p.m., at the City Center (130 W. 56th St., N. Y.; floor 5M).

BRUNSWICK, ME.

Brunswick Summer Playhouse. Producer, Victoria Crandall (162 W. 54th St., N.Y.; CI 6-2246). Parts available for an ingenue, lead juvenile male and two tenors for the Equity resident company. Call above number for appointment. The all-musical season opens for 10 weeks on June 29. Audition for Equity singers April 19: femmes, 2-3 p.m. and men, 3-4 p.m. Variety Arts Studios (225 W. 46th St., N. Y.).

CALUMET, MICH.

Keweenaw Playhouse. Producer, Paul Barry (407 W. 54th St., N.Y.). Auditions for the coming 10-week, all musical comedy season will begin sometime in April for an Equity resident company. Parts available for character males and femmes; lead soprano, ingenue; lead baritone and tenor; young character comedienne; chorus singers and dancers. Mail photos and resumes c/o above address.

CANAL FULTON, OHIO

Canal Fulton Summer Arena. Producer, Fulford Dempsey (60 W. 45th St., N.Y.). Parts available for the Equity resident company for a 15-week dramatic season, beginning June 5. Mail photos and resumes c/o above address.

CORNING, N.Y.

Coraing Summer Theatre. Producers, Dorothy Chernuck & Omar K. Lerman (Box 51, Corning, N.Y.; XF 6-4634). Parts available for male and femme musical and dramatic performers for the Equity resident company. Musical principals and singers and dancers should send photos and resumes c/o Bret Adams (161 W. 54th St., N.Y.). Dramatic performer photos and resumes should go to Miss Chernuck, above address. Season runs June 26-Sept. 2.

EPHRATA, PA.

Legion Star Playhouse. Producer-director, John Cameron (P.O. Box 334, Ephrata, Pa.). Parts available for males and femmes with musical and dramatic experience and chorus singers and dancers for the resident company. Star system used here. New York casting by appointment only by the end of April. Mail photos and resumes c/o above address. The 16-week season of six tuners and six straight plays opens June 7.

HARRISON, ME.

Deertrees Theatre. Managing director, Ralph Brown (283 Beacon St., Boston, Mass.; KE 6-3231). Parts available for male and femme Equity actors for resident company. Star system is used here. Mail photos and resumes c/o above address. Season opens July 2 and runs for eight weeks.

HYANNIS, MASS.

Cape Cod Melody Tent. Managing director, David Holtzman (120 W. 44th St., N. Y.; LT 1-2260). Open call for dancers today (Wed): men, at 11 a.m. and femmes, at 2 p.m.; call for singers tomorrow (Thurs.): Equity males and femmes, at 11 a.m. and non-Equity males and femmes, at 2 p.m.—all at Columbus Circle Studios (981 Eighth Ave., N.Y.). Also accepting photos and resumes of male and femme singer and dancer principals, through agents only, c/o above address.

JONES BEACH, N.Y.

"Paradise Island" (MC). Producer, Guy Lombardo (1619 Broadway, N. Y.; CI 7-1591). Auditions for Equity dancers tomorrow (Thurs.); open call for dancers Friday (13): girls, at 10 a.m. and men, at 2 p.m., at Columbus Circle Studios (981 Eighth Ave., N.Y.).

LAKE LUZERNE, N.Y.

Lake Luzerne Playhouse, Producer, George Patrick (347 W. 55th St., N.Y.). Parts available for the Equity resident company, particularly a leading man and woman who can play comedy, as this season's schedule calls mostly for comedies. Mail photos and resumes c/o above address. Auditions, by appointment only, will be held within the next few weeks.

SARANAC LAKE, N.Y.

Saranac Lake Summer Theatre. Producers, Marta Byer & Joan Frank (4550 193d St., Flushing, N.Y.). Parts available for males and femmes with dramatic and musical experience for a repertory company of 25 that will do a season of five musicals and four straight plays this summer. Mail photos and resumes c/o above address.

STORRS, CONN.

Nutmeg Playhouse. Managing director, Dr. Cecil E. Hinkel (c/o department of theatre, U. of Connecticut, Storrs, Conn.). Parts available for Equity males and femmes for the resident company and apprentices. For audition appointments mail photos and resumes c/o above address. New York casting will be held May 3-6. Eight-week season opens June 26.

SULLIVAN, ILL.

Summer of Musicals. Producer, Guy S. Little, Box 155, Sullivan, Ill.). Accepting photos and resumes of experienced Equity musical comedy performers for resident company, jobbers and paid apprentices, c/o have address. Schedule will include four musicals and three straight plays. Interviews and auditions will be held in April.

THOMPSON, CONN.

Quadic Summer Playhouse. Producers, Paul Porter & Andrew B. Carrington (Quadic Playhouse, Thompson, Conn.). Parts available for a young leading man and lady and a juvenile. Mail photos and resumes c/o managing director Alan James (1271 First Ave., N.Y.). The season starts June 26 and runs for 10 weeks, with an Equity resirent company of 8 actors plus apprentices.

TRAVERSE CITY, MICH.

Cherry County Playhouse. Producer, Ruth Bailey (Spring Hill Lane, Cincinnati 26, Ohio). Parts available for male and femme character actors for the resident company and apprentices. Theatre uses the star system. Mail photos and resumes c/o Ruth Bailey (42 W. 58th St., N.Y.). Season runs July 3-Sept. 2.

WASHINGTON, D.C.

Shakespeare Summer Festival. Producer, Ellie Chamberlain (813 S. Lee St., Alexandria, Va.; TE 6-9137). Parts available for "As You Like It" and "Taming of the Shrew." Mail photos and resumes c/o above address. Season runs July 9-Aug. 5.

WASHINGTON GROVE, MD.

Washington Grove Playhouse. Producer, William O. Brining (4545 Connecticut Ave., Washington 8, D.C.). Accepting photos and resumes of male and femme dramatic performers for the Equity resident company and some paid apprentices. The 12-week season opens June 20.

WILLIAMSTOWN, MASS.

Williamstown Summer Theatre. Executive director, Nikos Psacharopoulos (Yale School of Drama, New Haven, Conn.). Photos and resumes being accepted c/o above address for the 1962 season. Auditions will be held in April by appointment only for this company of 10 Equity and six non-Equity male and femme dramatic actors, as well as 15 apprentices.

Television

Jefmar Productions. Producer, Leslie Greenfield (c/o Jefmar, 478 E. First St., S. Boston, Mass.). Available parts for an upcoming dramatic series: lead male actor, 25-30, amputee right arm; lead male child actor, 8-12; four femmes, 30 years or under (presumably intact). Mail photos and resumes c/o above address.

Jim Bennett Productions. Producer, Jim Bennett (2832 Orange Ave., La Crescenta, Calif.). Permanent spot available for a male or femme commentator for newsreel-type commentary in a weekly series which offers exposure and program identification. Hollywood location. Mail photos and resumes c/o above address.

Cabaret

Latin Quarter. (200 W. 48th St., N.Y.; CI 6-1735). Showgirls, with or without experience, currently being sought. Interviews are being held afternoons daily at the club.

Strollers Theatre Club. Producer, John Krimsky (154 E. 54th St., N.Y.; PL 2-4711). Parts available for replacements in the current revue and for a new show which will play this summer. Applicants should be experienced English music hall performers with singing ability and comedy technique. Mail photos and resumes c/o Ivor D. Balding, above address.

Noel Willman will direct "The Beauty Part," in which **Bert Lahr** is to star on Broadway next season.

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COLUMBIA RECORDS

H. Allen Smith Does It Again—Breezy Memoir

"To Hell in a Handbasket" by H. Allen Smith (Doubleday; $4.95) is a merry, journalese "Act One" from the sage of Mt. Kisco. Smith tags his book "the education of a humorist," identifying himself with this definition "A humorist is a fellow who realizes, first, that he is no better than anybody else and, second, that nobody else is either." Quote comes from one Homer McLin of New Albany, Ind. McLin is only one character in a gallery of midwestern portraits supplied by Smith. Most are natives of the Little Egypt country of Southern Illinois, where author was born in 1907.

Tome gives much space to Smith's boyhood and youth, and all his anecdotes are colorful. When author reaches his newspaper years (principally with the Denver Post) and in New York (with the old World-Telegram), some of his tales are ribald and tall.

It is safe to say that not since Mark Sullivan produced his six giant volumes of lore of the '20s ("Our Times") has so much American folk-say been packed between covers. Smith even supplies an index to guide nostalgic readers to era and personalities of their choice. And what a galaxy he recalls: Benchley, Bonfils, Bordages, Cobb, the Culbertsons, DeCasseres, Dreiser, Einstein, Fowler, Mencken, Pegler, Woolcott Ziegfield, among others.

In the midst of this gamut of recollection, reader will meet Smith the cub reporter; Smith the gay blade; Smith the trencherman; and Smith, the devoted Pepys of the goofy days of flagpole sitting and dance marathons. Book careens at unremitting, dizzy pace and makes for blithe reading throughout. Should world events make a falsehood of Smith's title, a sequel is likely; and writer will have an eager audience awaiting his "Act Two." *Rodo.*

Herb Mayes' Deft

The N.Y. Times and the N.Y Herald Tribune last week became embroiled in a bitter media battle, and the heads of the papers' respective ad departments emerged both bloody and bowed.

On Tuesday, the newspaper trade organ Editor & Publisher ran full-page ads in the Times and HT attacking the recent McCall's mag announcement that no premium charge would be made for color advertising, effective July 1.

The E&P ad reprinted one of its own editorials, charging that no press in the world could print color as cheaply as black & white and stating that McCall's was headed for "one of the worst publishing headaches in history." The editorial said that all previous color advertisers in McCall's should ask for a rebate.

The next day (Wednesday), the Times and Herald Tribune ran full-page McCall's ads (free), reprinting a letter from McCall's Corp. prexy Herbert R. Mayes along with letters of apology for the E&P ad. The retractions were signed by Monroe Green, business manager and onetime ad director of the Times, and Jack Phees, ad director of the Herald Tribune.

Mayes letter, while admitting that color would mean to McCall's a "modest additional cost," it was still "modest enough to permit us to absorb it and give advertisers the advantage of full color without paying a higher price for it."

As for the rebate to former color advertisers, Mayes said, "On this basis, Editor & Publisher should insist that every store that ever ran a newspaper ad offering a dress for $15 that previously sold for $25, be obliged to return the difference in price to the customer who had already bought the dress for $25. The whole suggestion is utterly ludicrous."

Both of the answers to McCall's (which is a major media advertiser in both papers) were brief but complete retractions. "It (the E&P ad) should not have been accepted by the Times," said Green. "We agree the Editor & Publisher ad . . . went too far," said the Trib's ad chief.

Curtis' First 'Red' In 70 Years

Curtis Publishing Co. dropped $4,193,585 in 1961, the first time in its 70 years of publication that it ended in the red. In 1960, Curtis had a net profit after taxes of $1,634,566. President Robert E. MacNeal said "the results for 1961 would have been substantially poorer had it not been for nonoperating and partially nonrecurring items, such as sales of securities, adjustments in the pension plan and filing of a consolidated Federal income tax return."

Advertising revenues of the four major Curtis magaizines fell off $20,793,977 last year. The Saturday Evening Post was the worst affected, skidding from $103,930,494 in 1960 to $86,422,603, last year, a drop of $17,507,891. The Ladies Home Journal declined from $28,366,234 in 1960 to $26,511,007, a difference of $1,855,227. Holiday's ad revenues dropped from $11,126,981 in 1960 to $9,912,008 last year, off $1,214,973. American Home fell from $8,341,385 to $8,125,499, off $215,886.

MacNeal blamed the skid on "the multiplicity of rumors suggesting drastic changes in ownership and policies." The Curtis president said the streamlining of their operation announced last week will reduce operating costs and let each of the company's magazines continue on a "pay its own way" basis in the future.

Publishing Stocks

(As of April 10, closing)

Allyn & Bacon (OC)	35½	—2
American Book (AS)	63	— ½
American Heritage (OC)	13½	—1¼
Book of Month (N.Y.)	27⅛	— ½
Conde Nast (N.Y.)	10⅛	— ⅝
Crowell Collier (N.Y.)	39½	+ ¾
Curtis Pub. (N.Y.)	9½	— ¼
Ginn & Co. (N.Y.)	28¾	+ ½
Grolier (OC)	37	—3
Grossett & Dunlap (OC)	17⅛	— ⅝
Harcourt Brace (OC)	33½	—2¾
Hearst (OC)	24½	
Holt, R&W (N.Y.)	35¼	— ¼
L.A. Times Mirror (OC)	35½	
Macfadden Bartel (AS)	3⅝	— ⅛
McCall (N.Y.)	27	—1⅞
McGraw-Hill (N.Y.)	28	—1⅛
Nat'l Periodical Pub.	14	+ ⅛
New Yorker (OC)	93	—3
Pocket Books (OC)	17	—1
Prentice Hall (AS)	39¾	— ½
Ran'm House (N.Y.)	24¾	—1⅞
Scott Foresman (OC)	24⅞	— ⅞
H. W. Sams (OC)	50¾	+ ¼
Time Inc. (OC)	76	—3½
Western Pub. (OC)	47½	—2½

OC—Over the Counter.
NY—N.Y. Stock Exchange.
AS—American Stock Exchange.
(Supplied by Bache & Co.)

Publishers Drop PT-109 Lawsuit

McGraw-Hill and Fawcett Publication, have withdrawn the action brought in January in N. Y. Supreme Court against Random House for an injunction and damages. The case was based upon the claim that the publication by RH of its Landmark Series book "John F. Kennedy and PT-109," by Richard Tregaskis, constituted unfair competition against McCraw, publisher of the hardcover edition of Robert J. Donovan's "PT-109," and Fawcett, publisher of the paperback edition.

The dropping of the action followed the denial by Justice Abraham J. Gellinoff of the application for a temporary injunction, which, according to Horace Manges, counsel for Random House, had been made by McGraw-Hill and Fawcett at the time the action was started. In his 14-page opinion, Judge Gellinoff stated: "In the case at bar there is no simulation; no illegitimate competition. Competition, perhaps; but no such competition as constitutes fraud or deception or unfairness."

Dell, which has the paperback rights to the RH book, was also named as a defendant. However, by the time the action was commenced, it had not yet published its edition, which incidentally contained additional material by the author. Dell thereupon decided to change its title to "John F. Kennedy: War Hero."

The Headliners

Robert S. Ball, aviation editor of the Detroit News, who covered the first American in space flight although he knew he was soon to die from incurable cancer, will receive a posthumous award for his stories as the 28th annual Headliner Awards are presented by the National Headliners Club of Atlantic City. The plaque and silver medallion which goes to all winners will be accepted by his widow, Mrs. Marion S. Ball, at the annual dinner on May 5.

The Associated Press scored in three categories, two in photo and one for the feature writing of Saul Pett. Winning photos were by Peter Leibing of Conti-Press which was serviced by the AP and by staffer Jack Harris.

Other winners: Feature picture—Jim Mooney, New York News; Feature column writing—William H. Ryan, Hartford (Conn.) Times; Public Service—Washington Post; Editorial cartoons — Franklin Morse, of now defunct L.A. Mirror; Editorial Pages—Lynchburg (Va.) News; Special feature columns—Victor Cohn, Minneapolis Tribune; Best sports column—Stan Isaacs, Newsday, Garden City, L.I.

News features, papers under 10,000—John P. Feeley, Danville, Pa., News; 10,000 to 25,000—New Kensington, Pa., Daily Dispatch and Cecelia S. McCue.

U.S. Firms' Intl. Targets

Grolier, Rand McNally, South-Western Pub. and Webster Pub. have combined into Hobbs International Inc., of which Ranald P. Hobbs is prez, to adapt their textbooks for the British Commonwealth, Latin America, Asia, the Philippines, Middle East and African and hundred overseas markets, either in the original language or translated into a variety of regional and local lingos. They will be inexpensive editions of the four films' imprints. Feffer & Simsons will be the exporting firm.

Good Enough Reason

Hearst columnist Jim Bishop, just back from a five-week round-the-world trip, did it to research a novel, his first attempt at a full-length fiction, which has to do with a middleaged man and a younger bride making such a honeymoon trip. "While this pattern might fit us," says the newspaperman, "the book will not be autobiographical."

Bishop's purpose was to have a genuine feel of streets, places, addresses, etc., for his book.

Macfadden-Bartell Moves

Bobbs-Merrill's new "Merit" line of paperbacks ($1.35 to $2.95), which tees off with 20 titles in August, will be distributed by Macfadden-Bartell. Thereafter Merit will publish four books monthly. The 124-year-old Bobbs-Merrill's addition of paperbacks is a first in its history. Firm is a subsidiary of Howard W. Sams & Co.

In a Macfadden-Bartell move on its own, Jack Podell becomes editorial director of all the company's six magazines in the Women's Group. Podell continues as editor-in-chief of Photoplay and TV Radio Mirror mags.

2 Indian Newsmen Expelled

Within the space of a few days, two of India's neighbors have each expelled the correspondent of a leading Indian daily newspaper. Each was given 48 hours to quit, and in neither case did the government concerned offer an explanation of its action.

Pakistan expelled the Dacca correspondent of The Statesman (Calcutta and New Delhi), who had been in the East Pakistani city six years. Nepal expelled the Katmandu correspondent of The Hindustan Times, who had represented the New Delhi newspaper in the Nepalese capital for the past 14 months.

Glazer's 30th Anni

Barney Glazer, San Fernando Valley columnist, is celebrating his 39th year writing about Hollywood. A former vaudevillian and sports writer, he started his Hollywood column in the early '30s, later added a tv column, and still later a column about hi-fi. He says his was the first tv column on the Coast. When he suggested a tv column to one of the big syndicates (Associated Press), they asked, "Who wants to read about tv?" Glazer is now in over 80 newspapers through his own syndicate, 20th Century News.

Mason's Swiss Corp.

Since his "The World of Suzie Wong" (World Pub.) snowballed into a play and film, Richard Mason has gotten into the Swiss corporation gimmick as a means to ease the tax load. Copyright of his new novel, "The Fever Tree," on May 7, will see Gilach A. G. as the copyright owner, rather than himself.

While Mason resides in Rome now, he does visit and resides in Geneva with sufficient regularity to qualify under the Swiss corporate umbrella.

Ettinger-di Donato Parlay

Pietro di Donato's latest book, "The Penitent," has Hawthorn's rights man Andy Ettinger, on paperback and film sales. Not only does he have a hand in this part of the book, but he also posed as "the penitent" for the front jacket and then photographed di Donato in his study for the back of the jacket. This is really getting in, on, under and behind a book! Ettinger's wife, Heather Hewitt, a top photographic model (page 44, latest Vogue), is ribbing him about his first modeling job saying they used his best angle—the back of his head, silhouetted!

"Christ in Concrete," di Donato's first and bestselling work, will be paperbacked by Popular Library just four days (April 17) after publication of "The Penitent." Just recently Eli Wallach narrated this book for Da Vinci Records. Author Pietro di Donato is a former Setauket, L.I., bricklayer.

L.A. Times-Mirror's Aim

Los Angeles Times-Mirror stockholders have elected another nonemployee to the board of directors. Thomas V. Jones, chief exec officer of Northrop Corp., was named the sixth director on the paper's 11-member board.

Times - Mirror chairman and prexy Norman Chandler said the move was part of a policy aimed at reshaping the board to have a majority of outside directors to "insure a broad point of view."

Scots' $120 Dictionary

The Scottish National Dictionary Assn. Limited, which is readying a new dictionary of the Scot tongue, has hypoed the price of its volumes to $120. A circular letter to subscribers states that this new price will barely cover the salaries of staff, while general running expenses will still have to be met from grants and donations.

It is estimated the dictionary will need, in all, some $240,000 before it is completed. An intensive appeal on its behalf during the past three years has so far yielded only about $30,000. Part 1 of Volume 6 of the dictionary, marking the first issue of the second segment, and bringing the record of the language near to the letter "M," has recently been issued.

CHATTER

Playwright Sigmund Miller, whose "One Bright Day" ran a year in London, has a new novel due in May under Crown Publishers imprint.

Marc Friedlaender is director of Atheneum's paperback program; newest deal is for the firm to release softcover reprints of the Harvard Univ. Press. It is a nonexclusive deal.

Pamela Susan Coe, of Mademoiselle, engaged to Richard M. Feldman.

Mrs. Hazel Cannan Lardner, widow of writer John Lardner, and herstif an author and columnist on Newsweek, died in New York last week at 59.

The Harvard Lampoon edition of Mademoiselle, which was a click last July, will be encored next summer with the same type of parody publication.

Los Angeles has another major book columnist on a major newspaper. Herald-Examiner has signed Dr. Frederick B. Shroyer, professor of literature at Los Angeles State College. He will appear in the Herald-Examiner every Sunday.

Alan King's Book

Continued from page 2

decorators, the Welcome Wagon set, crabgrass, country cocktail parties and commutation with elevator taxation are hilarious and penetrating.

Having demolished the Great Exodus, King turns his observations to the national preoccupation with insurance, the cost of a night on the town, kids, status nonsense involved in naming a dog, and his own posturing as "an angry man." At foot of his final, carping page is a dedication to his wife, "who for 15 years and 186 pages has taken all this with a smile."

Readers will smile, too, as authors intended; but hereafter attitudes toward suburbia may very well be divided between BK and AK: before and after King. Collab Kathryn Ryan is Cornelius ("Longest Day") Ryan's spouse. *Rodo.*

GROUCHO LAUGHS "This is the first time I've caught myself laughing aloud since reading Bob Benchley."
—*Groucho Marx*

JACK LAUGHS "I have just given it to my writers and told them to read it."—*Jack Benny*

KIM LAUGHS "Ernie's book is as wildly and wonderfully crazy as he was."—*Kim Novak*

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DOUBLEDAY

Broadway

Ron Willman, VARIETY ad staffer, engaged to Nancy Trolman of Forest Hills.

Ted Granik's "Youth Wants To Know" becomes a book via Meredith Press soon.

Mary McLoud, head of Waldorf-Astoria publicity, back at her desk following a siege of the flu.

Dublin Lord Mayor Robert Briscoe guests at the Variety Club Tent 35 luncheon April 25 in the Manhattan Hotel.

Gabe Favoino, ex-VARIETY, now Chi Sun-Times cityside and jazz columnist, in to check on his ailing widower father.

TV commercial performer Eleanor Daniels Brotman filed in voluntary bankruptcy, listing $10,811 liabilities and $190 assets.

Dr. Leon Warshaw, staff physician for United Artists and Paramount, to Chicago to attend a conference on industrial medicine.

Roland Gammon back from Nassau, Palm Beach, Atlanta and Houston where he interviewed celebrities for his new book, "Faith Is A Star."

Songsmith Dick Adler to produce the May 19 N.Y. Birthday Salute to President Kennedy, a giant gala originating from Madison Sq. Garden.

Danny Newman, the Windy City-based legit pressagent, in and out after addressing the Council of Stock Theatres on theatre subscription savvy.

Norman Granz, now a Swiss resident, to the Coast on a business quickie. Former Verve Records bossman has become quite a Picasso and other art collector.

Lotte Lehman who took leave in 1945 of the Met Opera roster as a singer will return next summer in the role of costager with Ralph Herbert of "Der Rosenkavalier."

Joe Glaser, Associated Booking Corp. prexy, left for the Coast yesterday (Tues.) following the Yanks' opener, for a 10-day trip to encompass Las Vegas and Dallas as well.

Hollywood film exec Milton Pickman, now in the personal rep field, being partyed, as is his wife Kay, this weekend by the Jerry (Minette) Pickmans at the Par veepee's Sutton Place digs.

Deborah Hart, actress, engaged to Dr. William Bernard Benjamin, internist at Mt. Sinai Hospital. Bride-to-be's father, Philip Hochstein, is editorial director of the Newhouse Newspapers.

Jacques Mary, assistant mgr. (soon-to-be-manager) of Kodak-Pathe's motion picture division in Paris, on a looksee this side, including the Rochester h.o., Hollywood and New York.

Antonio Espinosa, charge d'affaires in Washington, hosted a buffet supper at the Spanish Embassy Sunday (8) in honor of Jose Greco receiving the Cross of Caballero del Merito Civil.

Alden Murray is giving five lectures on "Designs For The Stage" at the Frick Collection, 1 E. 70. Final pair are "Ballet Russe and School of Paris" April 25 and "Contemporary" May 9.

Miriam and Dore Schary's son, Jeb, a stage manager, weds Anna Marie Theresa Moylan, a dancer, on April 22, at the Schary manse in New York. Judge Stanley H. Fuld will perform the ceremony.

Playwright Russel Crouse acknowledges his many hospital greetings, "Wow! It was quite a battle! But the referee decided to give me the decision and I am now home and on my way to full recovery . . ."

Marin Forbes, secretary to the William Morris Agency's Harry Kalcheim, to wed Lieut. Herbert Dell April 14 in Brooklyn. She's the daughter of musician Bobby Forbes and former dancer Peggy Ann Klein.

Jack Johnson of Truro, Cape Cod, Mass., propagating for a spectacular in Times Square comprising only three words, "Pray For Peace," sans advertising auspices but as a constant goodwill reminder.

Jack H. Harris' daughter, Lynda Rae, engaged to marry Hershel David Sinay on June 24 in the BevHills home of the former Paramount and Universal film producer. Groom-to-be is a Wall St. Journal staffer.

U. S. friends of the London showman have received invitations from Fifi and Jack Hylton to a noon reception at Hylton House in Saville Row celebrating the marriage of their daughter, Jackie, to Liam Ward.

Raymond Duncan, the toga-wearing brother of the late Isadora Duncan, is in in Manhattan again, receiving afternoons, 4-6, at the Ligoa Duncan Gallery and planning a one-man show tonight (11) at Carnegie Hall.

Victor Gilbert of Stonehenge in Ridgefield, Conn., and the Steve Lawrences (Eydie Gorme) are investing in Wendy Hilty's new hotel due to preem late this year on St. Croix, V. I. Gilbert for years operated a winter bistro in the Virgin Islands.

"IceCapades" skaters Barbara Wagner and James David Grogan to marry next June 14. Latter is a soloist with the show. Miss Wagner and her partner, Bob Paul, won the world pairs figure skating title and both are Olympic titleholders.

Fred Gronich, Paris topper for Eric Johnston, came in in advance for the new Franco-American film treaty and lost the five days he thought he would have seeing shows, friends, etc., by being bedded with the flu at his St. Regis Hotel apartment.

Paramount Theatre managing director Bob Shapiro and his wife, Dolly, off to the Coast over the weekend, where Shapiro will look over new product and see his new grandson for the first time. Child is the son of Marty Shapiro, of the GAC literary dept.

Nadia Boulanger, 75, of France, who taught most modern composers, was presented with an honorary doctor of humane letters degree at Ohio State University in Columbus. She was there to attend the Tri-State Orchestra Composers Symposium.

Sivaji Ganesan, one of India's top pic stars, in New York for a 60-day tour of the U.S. under President Kennedy's Cultural Exchange Program to o.o. the pix, tv and legit operations. His escort-interpreter is Dennis Kux, recently U.S. vice-consul in Madras.

When the Mystery Writers of America stages its annual dinner at the Hotel Astor this Friday—the 13th, natch—it will award "Edgars" (for Edgar Allan Poe) to "Purple Noon" and "The Innocents," as best foreign and U. S. film mysteries respectively for the past year.

Admiral John J. Bergen, board chairman of Hotel Corp. of America, etc., has asked that he not be renominated again to ditto post of the Madison Sq. Garden Corp. because of desire to ease off on this and some other duties and devote added time an effort to civic endeavor.

Paul Whiteman's personal rep, Peter Dean, says "Pops" will be back at his New Hope farm this week and that his sojourn at a Trenton hospital was more a case of curing a touch of influenza and nothing to do with any heart attack as the radio news services announced it last week.

Concert Artists Guild's 10th anni dinner-concert at Hotel Plaza April 11 will have Isaac Stern handing Artur Rubinstein the Guild's annual award. Other honor guests: David Sarnoff, Leopold Stokowski, Rosina Lhevinne, Alfred Wallenstein, Robert W. Dowling, Herbert H. Lehman, Jacob K. Javits.

Widow of songsmith Pat Ballard back to Hamburg on the SS America April 19 to be with her ailing mother. Also, she finds she has been more successful placing the late songwriter's works with overseas music publishers (Chappell et al.) through their Hamburg, Berlin and kindred affiliates.

Playwright - producer Dore Schary, addressing the Joint Defense Appeal at Miami Beach's Fontainebleau, accented that a free American society must take the risk of "permitting every crackpot on the lunatic fringe to have its say" rather than risk the inherent principle of freedom of speech.

From London comes the announcement that Sarah Churchill will shortly marry Lord Audley. Both have been married before. The actress-daughter of the Sir Winston Churchills was first married to London comedian Vic Oliver and latterly to Anthony Beauchamp, London society photographer.

Last year's stunt, a "Theatre District Art Exhibit," in which Faith Dane and others of "Gypsy" cast were involved, is being repeated this year. Tom Competello, N.Y. school art instructor, is coordinating with Henry Solomon who operates Junior's Gardens on W. 52d in setting up the "second talent" show.

The late George D. Lottman's son, Herb, and his French wife, due in from their Paris base next week for a spell. Latter has been longtime resident abroad where he represents a U.S. publisher. Lottman, pere, is the legendary Broadway pressagent who cradled many of today's top radio, tv and film humorists and scripters, as well as some of the more successful surviving publicists.

Aline Mosby, for the past three years the only femme U. S. correspondent in Moscow, in for ballyhoo tv and radio appearance, interviews, etc. in connection with her new Random House book, "The View From No. 13 People's Street, Moscow." Hazel Guild (VARIETY Frankfurt correspondent) spent last week in Paris with longtime friend Miss Mosby before latter took off for New York.

Reduction from 40-to-50 of Times Square's electrical "spectaculars" to only 20, as of now, is ascribed by sign impresario Douglas Leigh and signmaker Artkraft Strauss to television's advertising inroads. Three of the most spectacular landmarks — the Kleenex, TWA and Pepsi-Cola tungsten displays—have not been renewed but Leigh figures that the 1964 World's Fair will give revitalized impetus to "the crossroads of the world" thoroughfare.

Danny Kaye clicked at a Senator Javits' fundraising political dinner with a dissertation of the confusion in EST and PST time, observing, "And this confusion goes even further—in the east NR thinks he'll be nominated in 1964 and in California RN has the same idea." When he made reference that "we're here at this UJA dinner" there was mild surprise but he hastened to explain this time it stood for "United Javits Appeal."

From Down Under, Hildegarde writes that "three piano players from the States are appearing in Sydney tonight, March 31," detailing the concurrent engagements of Victor Borge, Dave Brubeck and herself. She adds, "The people here must have been inoculated by Mitch Miller—they love the old pop songs like 'Oh Johnny, 'If You Knew Susie' and 'Toot Toot Tootsie' which I had to put among other 'oldies' into my act."

Now that the circus has been successfully launched on its 1962 season John Ringling North sails the 21st on the SS United States for "some unfinished business" in Europe. Cornelius Vanderbilt Jr. takes off April 25 on the Statendam to shoot new footage for his Redpath Lectures-booked fall series. Correspondent is now quite recovered from his protracted siege as result of too radical "crash dieting" which did achieve losing 41 pounds but seemingly upset him physically.

Unusual facet of contract signed this week by G. David Schine, appointing Bill Doll & Co. as national press agents for Schine Enterprises, is the proviso that a different member of the Doll staff spend one week out of each month as resident publicity representative at the Roney Plaza Hotel in Miami Beach. In addition to the Roney, Schine Hotels division operates 12 other major hotels including the Ambassador, L. A., the Gideon Putnam, Saratoga, N. Y., and the new Western Skies in Albuquerque.

Robert W. Dowling, president of the City Investing Co., elected to the board of directors of the Broadway Assn. Dowling, one of the city's leading realtors and theatre owner, is the creator and president of Sterling Forest Gardens and a trustee and chairman of the executive committee of Carnegie Hall. He was also recently appointed the executive of the N.Y. City Dept. of Cultural Affairs by Mayor Wagner. The Broadway Assn. awarded its gold medal for "The Greatest Achievement for the Advancement of Broadway" to Dowling in October 1960. Douglas Leigh is president.

DeWitt Clinton High School will celebrate its 65th anniversary on May 23 with a dinner at the school. Harry Hershfield will emcee, Mayor Robert F. Wagner will be guest speaker, with Sen. Jacob K. Javits a tentative speaker as well. There'll be a show including Jan Murray and Stubby Kaye and maybe a dozen other alumni from the Gotham high who went the show biz route. They might not appear but among the grads are Richard Rodgers (who was graduated in '17 along with his late collaborator Larry Hart), Burt Lancaster, Morton Gould, Howard Taubman, Sidney Skolsky, Ned Calmer, Ken Roberts and Robert G. Lewis.

London

(*HYDe Park 4561/2/3*)

Sheila Southern makes her West End cabaret bow at the Edmundo Ros club.

Phil Giles appointed booking controller of Gala Films, the company helmed by Kenneth Rive.

Mrs. Paul Scofield returned to London on the Elizabeth last week. Her husband is still starring in "A Man for All Seasons."

Associated British Cinemas holding its annual publicity lunch to honor prize winners at the Cafe Royal tomorrow (Thurs.).

Frank Launder, back from N.Y., which he visited for the launching of "Only Two Can Play," currently at the Fine Arts Theatre.

James Carreras hosts a luncheon next week in honor of William Castle who is to film "The Old Dark House," in association with Hammer Films.

Nat Cohen's horse won the Grand National steeplechase and with prize money stakes netted close on $200,000 for the producer and his two associates.

Edward McConnell's "Faces" has been chosen by the Association of Specialized Film Producers, as the official British short film entry at the upcoming Cannes festival.

Michael Bromhead, who recently took up a new appointment as general manager of Lion International, returned to New York last weekend to wind his personal affairs. He's due back here this week with his wife and family.

The London Variety Club yesterday (Tues.) held its sixth annual Goldon Disk luncheon, at which top recording artists and execs were feted. Among the top brass were Sir Joseph Lockwood, chairman of EMI and Sir Edward Lewis, chairman of Decca.

Paris

By Gene Moskowitz

(*66 Ave. Breteuil; SUF 5920*)

Elia Kazan reported dickering for U. S. rights to Claude Magnier's Jegit farce hit, "Oscar."

Jules Levey in to confab with UA reps on European distribution of his indie production, "Geronimo."

Badly burned ballerina Janine Charrat made a personal appearance at recent opening of the Theatre of Nations.

Marcel Moussy paging Bobby Darin to star opposite Marie Laforet in his next pic, "American on the Bateau Mouche."

Kato Dormer exiting the Pathe-Marconi disk setup as publicity head. She may open her own publicity office but is also mulling offers.

After socko singing stints in the U. S. and Britain, Yves Montand still is training for his song recitaling in Japan. He leaves next month.

The state-subsidized legiter, the Theatre National Populaire, disbands its regular rep cast setup next season and picks needed actors for each play. Director Jean Vilar revealed this last week. It means this successful theatre still needs to cut expenses because of big overhead.

Philadelphia

By Jerry Gaghan

(*319 N. 18th St.; Locust 4-4848*)

Skinny D'Amato has sold 50% of his 500 Club, Atlantic City, to Philadelphia interests.

Norman Spivak took over complete ownership of the Three Chefs, City Line cafe, featuring singers and combos.

Mitri Gaynor, who recently wound up a three week run at the Latin Casino, has been signed for return date next season.

The Two Guys, local song and dance team, booked into Buffalo's Town Casino, then are slated for four weeks in Sydney, Australia.

John Scully, Mickey Shaughnessy's former road manager, purchased uptown spot Dapper Dan's Lounge, is association with Joseph Hood.

Reno and Palmer, local comedy duo, just back from Las Vegas, Joined the Debbie Hayes-Louis Jordan revue in Latin Casino Lounge.

Norman Black, Philadelphia Orch violinist, formed new chamber music group, the Philadelphia String Sinfonietta, comprising 17 of his colleagues from the symphony.

Hollywood

Raoul Walsh hopped to Honolulu.

Casey Adams is reverting to his real name of Max Showalter.

Jack Kelly exited Warner Bros. after studio failed to lift option.

Leonard Kaplan closed own agency to join Briskin-Levee Agency.

Jack Cooper bowed out as Paramount studio assistant publicity manager.

Seymour P. Steinberg succeeds Leon Kaplan as prexy of L.A. Copyright Society.

George Maharis in St. John's Hospital, Santa Monica, with infectious hepatitis.

Fred Friedman named Southern Calif.-Arizona head booker for Fox West Coast Theatres.

Technicolor Employees Federal Credit Union broke ground for new $200,000 headquarters.

Bruce Yarnell suffered severe powder burns in quick-draw accident at Sports Show at Pan Pacific Aud.

Peter Montemuro resigned as 20th-Fox studio manager to enter biz for himself, after 26 years at that studio.

Mary Pickford will be honorary chairman of Motion Picture Relief Fund benefit preem of Movieland Wax Museum May 4-5.

Chicago

(*DElaware 7-4984*)

Ronalds Brothers are at Ray Colomb's on southside.

Drury Lane Theatre closing next Monday (16) for Holy Week.

Jol Dari toplining Blue Angel's new "Twist-Up Calypso Revue."

Cloister Inn giving up notion of a twist policy, and going back to standard vaude.

Studio Theatre, a new hardtop cinema, opened last week in a shopping centre on far southside.

Chicago Historical Society showing series of silent film classics and early talkies Sunday afternoons.

Brook Benton topper at Roberts' Show Club, which again has changed hands. It's operated now by the Elligan Bros.

Sutherland Hotel Lounge dropped its straight jazz policy for a time and currently has comic Redd Foxx and singer Nancy Wilson.

Lovelorn columnist Ann Landers (Eppie Lederer) getting "Communicator of the Year Award" next month from local communications division of Combined Jewish Appeal.

Saturday Review film editor Arthur Knight, conductor Erich Leinsdorf and critic Paul Goodman to lecture next week at U. of Chicago's eighth annual festival of the arts. Rockefeller Chapel Choir, the Chicago Strings (Chi Symph chamber group) and Illinois Ballet Co. will give performances.

Riviera

By Ed Quinn

(*151 Blv. de l'Observatoire, Nice: 85 39 98*)

Curt Jurgens resting at his Cap Ferrat villa.

Richard Kraus, of the Berlin Opera, did a Wagner program at the Monte Carlo Opera House.

Petula Clarke, English singer now living in France, did a one-niter at the Nouveau Casino Nice.

Associated British will do exteriors at Villefranche of "We Joined The Navy" with Kenneth More at the end of April.

Vicepresident Curtis D. Lovill announced that 40,000 members (10,000 from the U.S.) are due here June 19-23 for the International Lions Club congress.

Director Jean Renoir came specially to Cagnes to do an interview about his father, Auguste, for Huw Weldon and Nancy Thomas of the BBC-TV culture shot, "Monitor."

Glenn Ford, Hope Lange, Charles Boyer, Ricardo Montalbano, Ulla Jacobsson at Victorine Studios, Nice, for the Martin Poll film, "The Grand Duke and Mr. Pimm," directed by David Swift.

A new ballet, "Resurrection," by Pierre Medecin and Alexandre Tansman, with choreography by Francoise Adret, premiered at Nice Opera House with dancers Claire Motte and Youly Algaroff.

Romy Schneider, with the Sacha Pitoeff company, doing one-niters at the Casino Theatre, Monte Carlo, Palais de la Mediterranee, Nice; Casino Theatre, Cannes, in the Chekhov play "La Mouette" (The Sea Gull).

B. O. Off Exhibs' Own Fault

Continued from page 7

explained. Another resolution directs the directors to take action to try to solve all other problems adversely affecting exhibitors, including forced compulsory bidding and delayed availability. At the convention the organization also went on record to reaffiliate with National Allied States.

Pro tem belligerent exhibitor president Martin Lebedoff and circuit owner board chairman Bennie Berger, who have announced they want a continuous fight in and out of the law courts, as well as Justice Department investigation of their allegations that film companies have been violating consent decrees and anti-trust laws, were elected to those posts for the ensuing year.

Mild Denunciations

Surprisingly, however, during the convention Lebedoff and Berger were mild in their denunciations of the film companies. They did lambast compulsory percentage for small town and subsequent-run theatres and declared that requiring such houses to pay more than they can afford for film constitutes "murder" of such showhouses.

It apparently didn't do NCA any good to have Lee Loevenger, U.S. assistant attornye general heading the Justice Department's antitrust division, at its convention. Loevenger talked, but in addressing the convention he didn't give any promises or assurances of Justice Department aid or activity in NCA's fight against the film companies or to conducting an investigation of the body's charges and efforts to force distributors to change sales policies.

In his talk, too, Loevenger even didn't express any sympathy for what Lebedoff and Berger claim to be the small exhibitors' present "tragic plight."

"I have no pat answers for your problems concerning clearance, competitive bidding and other such trade matters," said Loevenger. "If the old answers no longer are satisfactory it's because of what population and other changes, television and other things now are doing and how this affects exhibition. You must find new answers."

Loevenger did go into the matter of exhibition competition, something which hasn't caused the NCA leaders concern. He told of small exhibitors operating non-profitable theatres and wishing to obtain Justice Department's approval of these theatres' sales to large chains.

Another surprise, as far as Berger was concerned, was that in his convention talk, he paid high compliments to present Allied States and said he's happy with it. This was despite the fact that he has let it be known that he deplores the peaceful coexistence policy of the national organization's president Marshall Fine's.

Both Berger and Lebedoff are opposed to Fine's stand for friendly relations with the film companies and have deplored Allied States going to distributors' sales managers with hat in hand and wearing kid gloves.

Marcus Talks

Former Allied president and present board chairman Ben Marcus of Milwaukee, owner of a large circuit, said: "All industry problems do not emanate by any means from the manner in which pictures are being sold and distributed." Marcus told the meeting. "Many problems have arisen and difficulties and troubles have occurred because of the outworn way that exhibitors have been merchandising their pictures. They should be looking around to see the changes being made in other lines."

Marcus said his circuit includes six smalltown theatres which have been brought up to a profitable basis again by modern time merchandising of its screen wares, including television and radio advertising, and improving the showhouses physically. He related that he has had film companies' cooperation in establishment of zones comprising four theatres to participate in the newfangled selling of attractions to the public and this has helped grosses considerably.

He did express regret that Hollywood isn't turning out more pictures and that films at times are not made available while they're still hot boxoffice. The convention also was warned by him that "overselling" of an attraction could be harmful.

What Marcus called "bread and butter" pictures have been making big money for his circuit, he said. At the same time, he declared that such roadshows as "Ben-Hur" took all the money themselves, leaving no profit for theatres.

Berger informed meeting that "we can thwart the film companies that refuse to sell exhibitors on an ability to pay basis" and that he hopes to get National Allied States in line to join in the battle for this.

During complaints against film companies from the floor, Don Buckley, who owns theatres in Redwood Falls, Minn., and other small Minnesota towns, said "stinking" reviews of pictures in the two Minneapolis dailies have been hurting his boxoffice badly, especially since their columnists have made movie critics of themselves. He wondered if anything could be done about it. There was no answer forthcoming to his query.

Comedy

Continued from page 1

that helped them break into big-time recognition. The effect on the comics who have already benefitted is expected to survive "Tonight's" exit for a new time slot.

The major interest of nitery owners has now shifted from singers to comedians. Not only have there been more comedians coming up during the past year or so, but more comics than singers have been breaking through for eligibility in the bigtime.

One of the primary reasons for the shift of emphasis has been the decline of record singles which brought less singers to the attention of the public. At the same time, a number of record albums made by comics has served to whet the fancies of niterygoers anew to the funnymen.

The nightclub owners are not discriminatory as to the type of trade that comes into their spots, whether adult or juves, even though the older set is preferred. They are better spenders. However, there has been an increased interest in comedians due to the fact that a lot of funy newcomers have been making the scene.

It is also noted that many of the vets in the field have been opening new territories for the comics. Henny Youngman and Myron Cohen, for example, showed that it was feasible, by their success at the Drake Hotel, Chicago, for the comics to play the plush spots. Even the Persian Room of the Plaza, N.Y., found that it could carry comics comfortably. The Waldorf-Astoria, N.Y., now has Alan King and is doing exceedingly well with him. Jack E. Leonard at the Blue Angel, N.Y., and Mr. Kelly's Chicago, also proved the point.

The past year or so has seen the rise of more comics than singers. The chirp ranks have been swelled by Bobby Darin, Chubby Checker, Connie Francis, Bobby Rydell and Paul Anka, among others. But the upper cafe ranks have been infiltrated to a greater extent by comics. Among them are Mort Sahl, Shelly Berman Phyllis Diller, Dick Gregory, Lenny Bruce, Bob Newhart, Nipsey Russell, Jack E. Leonard, Buddy Hackett, Jackie Mason, Johnny Carson, Allen & Rossi, Ford & Hines, Joey Bishop and others.

Bonifaces give much credit to this development to the Jack Paar Show. Repeated sessions on that stanza have enabled a comedian to build a reputation, and increase his salary and his value to a nitery owner. For example, Mason who came up via the Catskill belt, had been offered Las Vegas dates for some time prior to his acceptance. However, he held off until he had more time on the Paar show. His strategy, according to spokesmen at General Artists Corp., worked out well.

Bishop had been starting to do well when he was accepted into the Frank Sinatra circle. However, he reached his full fruition with repeats on Paar. Similarly, Ford & Hines were virtual unknowns until they exploded on that show.

This situation, of course, may change now that Paar is off the "Tonight" show for an earlier exposure next season. However, nitery owners are hopeful that Johnny Carson, who takes over, will also be able to showcase many new comedians.

The change from singers to comedians is helpful to the niteries, according to the operators. The comics, such as Joe E. Lewis, bring in a well-heeled clientele. The singers have been booked to appeal to the youngsters, and it's still SOP to book them for prom times and for Easter and Christmas vacation periods. But since the niteries must remain open all year round, they are happier that comedians are coming to the forefront again.

Fred Astaire's Gambol

Continued from page 2

Gambol, he is more valuable property in television than in either legit or pictures. He is revered by the veterans, and even the youngsters have gotten to know him through his recent video specials.

The show honoring Astaire was one of the best. Harry Delmar, with a long history of production including a series of "Delmar's Revels" and "Follow the Girls," went all-out as did his fellow Lambs. They worked and spent in a big way to make this a memorable occasion.

The production numbers were strong highlights with a modernday Astaire, Danny Hoctor (& Bird), showing up as one who seems to have mastered Astaire's mannerisms and techniques. During the first number, it seemed as though an optical illusion had taken place. With Hoctor working with his back to the audience, the illusion of Astaire dancing was magnificent. Together with his partner, Betty Bird, they went through some boy-and-girl routines that continued the same vein of excellence. There was another number, a sentimental salute to all Lambs, led by Lee Sullivan.

The outside entertainment elements also added up well. Julia Meade, of the Ed Sullivan Show, tried her hand at conferenciering. Bert Wheeler, who turns up at nearly every event at the Lambs, proved anew that he is an all-around entertainer. For this occasion, he did a dance. "All you need is guts and a big finish" and he got off a winner. Carol Bruce, with a tune assortment, showed up well; Jack Durant, who got the measure of the house easily with the same line of comedy he purveys on the nitery floors; Maria Neglia who fiddled entertainingly; the show from El Chico and other who contributed well in both individual spots and in the sketches. Some of the scheduled numbers had to be dropped because of the running time. A major hit was Hal Leroy, a vet who showed that tapstering is still bigtime.

Astaire was presented a silver bowl on a stand by Shepherd Frank Thomas Sr. He made a gracious speech, but not without bringing up sister Adele from the audience. Together they demonstrated The Twist, made some charming small talk together, and as a topper Astaire expressed his joy to the tribute tendered him—"For this occasion, I wore my very best hair." *Jose.*

KO Fightcasts?

Continued from page 2

Multer saw as feasible or Constitutional was through the Communications Act by banning broadcasts of boxing. The lawmaker didn't say so, but wiping out the tv coin would go a long way toward demolishing the financial underpinnings of the industry.

Multer, who gave no indication he had any grudge against broadcasting, cited admittedly conservative figures from the Dept. of Health, Education and Welfare showing eight ring fatalities between 1954 and 1959. He added:

"This figure shocks me. If one death had occurred during that period we might say that it was an unfortunate accident; but eight deaths is too many to accept as just the merest chance happening under the strictest possible supervision. To me eight fatalities indicates that supervision alone cannot prevent these incidents."

Multer's bill would appear to have virtually no chance of getting anywhere at this stage, but such a measure might gain impetus if another tragedy should occur with Peret's death fresh in the public mind.

One Negro Viewpoint

WLIB, New York radio outlet programmed for the large metropolitan Negro audience, raised the editorial question "Should Boxing Be Banned?" The editorial, aimed at amplifying and stimulating thought on the issue, invited comments from listeners.

Noting that a high percentage of boxers are Negro, the editorial said, "First, we must recognize that the psychological drives that make people spend money to see fights and come away from these gladiator contests with high exhileration cannot be legislated out of existence. Passing a law against boxing does not solve the basic urge of people to witness boxing . . . All it will do is drive boxing 'underground' and into the hands of the fixers and crooked gamblers . . .

"Of course, the investigations into the death of champion Paret must continue. Questions of doubt have to be nailed down and answered reliably . . . The popular assumption that the ring is the most hazardous and dangerous of all sports simply does not check with the facts . . . the complete toll of boxing deaths since 1900 for both amateur and professional fights all over the world is just 450, or seven a year! The death toll on our public highways from automobiles is more than 25,000 each year!

"Since even one human life is a tragic consequence, the main question still persists . . . What do you think?"

New Orleans Mayor

Continued from page 1

Hollywood where he worked as an extra and assistant director. Schiro revealed that he was a member of the pix crew which gave the late Gary Cooper his screen test.

Three years later Schiro returned to New Orleans and joined the staff of WJBO as writer, producer, actor and announcer, a post he held for several years before establishing his own insurance agency and entering politics.

His campaign platform included a pledge to provide the city with a much needed opera-concert hall as part of a proposed arts and cultural center. The city has already acquired land for the project near the Municipal Auditorium.

Schiro is regular attendant at film showings, opera and symphony, and the walls of his office include many photos of show business notables.

JFK & N.Y. Expo

Continued from page 2

tually, Lausche doesn't want any Federal money allotted the fair, which he says is not a bona fide one since it's not okayed by the Paris convention.

Sen. Kenneth Keating (R-N.Y.), a fair supporter, naturally, said it would make much sense to keep the pavilion standing in the Flushing Meadows after the event is over.

As for the argument that Uncle Sam should be repaid, the New York Senator averred that this amounted to opening the door for foreign nations to impose like demands for reimbursement for the money they spend on exhibits. "A rigid and impractical requirement," was the way Keating described the Lausche-Fulbright demand.

Appropriations Subcommittee Chairman Spessard Holland (D-Fla.) didn't like the size of the JFK fair request, stressing he wanted to see some money go for the pavilion and thus would like the figure held within "non-controversial" bounds.

The House okayed $17,000,000 after New York asked for $30,000,000 for the U. S. building. Kennedy put in a request for $25,000,000. In such cases, the difference between the White House and the House figure is often split when the money request hits the Senate.

Hammerstein Salute

Continued from page 2

eralist organization for which he worked.

It was a long show, breaking after 11:15 p.m., but it rarely lagged and was staged with pace and taste by John Fearnley. Too often, salutes of this sort fall into "and then he wrote" category but in this instance Fearnley arranged the repertoire and the personality appearances in a way that kept the extensive Hammerstein hopper alive and joyous throughout. Despite the ballad overload (more songs like "There Is Nothing Like A Dame" should have been included), the production seldom lagged and kept the audience aware to the wonder of the man.

Gathered up for the salute were most of the stalwart names connected with Hammerstein's work in some way or another. Foremost, of course, was Richard Rodgers whose piano accomped Alfred Drake on "Oh What A Beautiful Morning" in the last act of the production which was devoted to the R&H collaboration. The first act offered representative material from his collaborative efforts with Jerome Kern, Rudolf Friml and Sigmund Romberg.

On the singing end were Mary Martin, who closed the evening with songs from "South Pacific" and the title tune from "Sound Of Music," Hammerstein's last Broadway tuner; Barbara Cook, who seemed to have trouble getting her voice heard around the house; Kaye Ballard & Allyn Ann McLerie, who were very funny on "Money Isn't Everything"; Celeste Holm, again warm and winning on "I Can't Say No" and "Getting To Know You"; Elaine Stritch, who hit hard and effectively with "Totem Tom Tom," and John Raitt, who stirred up lots of audience excitement with the "Soliloquy" from "Carousel."

Others who contributed handsomely were George Gaynes, Ellen Hanley, Leon Bibb, John Battles, Mindy Carson, Stanley Grover and Wendy Martin. The Buster Davis Singers, too, expertly captured Hammerstein's lyric flavor.

On the patter end, Dennis King gave an effective reading of an excerpt from Hammerstein's introduction to his "songbook" tome, and Helen Haves, Howard Lindsay, Dorothy Stickney and Kurt Kaznar who read some of Hammerstein's correspondence. It was short and charming and revealed much of Hammerstein's attitudes.

Perhaps the best spokesman of the evening was Hammerstein himself. Through taped interviews, supplied by Arnold Michaelis, Hammerstein revealed his philosophies re an artist's work, Broadway second-guessing and the importance of the World Federalists group. It was the best pitch they could have had.

The souvenir booklet contains letters from Adlai Stevenson, Mrs. Dorothy Hammerstein, Russel Crouse, John Hersey, John Steinbeck, and a reprint of that now-classic VARIETY ad. *Gros.*

Senator's Pix Blast

Continued from page 1

been surprised, amazed, pleased by the innate kindness and goodness of the American people; that they, and the people generally where they live, had their ideas of America moulded by American movies and American tv films, and that our movies and tv films shown abroad had created an almost worldwide image of Americans as a drunken, evil, violent, oversexed people.

"These foreign students are relieved and pleased to find Americans kind, courteous, friendly, sympathetic and helpful, a church-going, God-fearing, law-abiding people with their ideals hitched to stars of goodness, as well as celestial travel.

"These foreign students tell us in Washington that our movies and tv films of crime, vice, sex and evil exported and shown in their countries do Americans more harm than all the Communist propaganda they hear."

Yarborough's remarks were prepared for a meeting on international travel in Dallas. He's chairman of the Senate Freedom of Information subcommittee set up to bird-dog broadcasting's political coverage as well as the communications subcommittee which overlords broadcasting.

OBITUARIES

SAM BRAMSON

Sam Bramson, 60, head of the William Morris Agency cafe dept., died of a heart attack March 4 in New York.

Further details in vaude section.

SAM WREN

Sam Wren, 65, veteran actor, director and theatrical executive, died March 15 in Hollywood.

Born in Brooklyn, he began his career in New York. After years of playing in stock, on Broadway and with the Theatre Guild, he became associated with producer Kenneth MacGowan and Guthrie McClintic as a casting and stage director. He served six years as executive-secretary of Actors Equity.

Wren appeared in numerous Broadway productions mostly during the 1920's and 30's including "Streets of New York," "Pillars of Society," "Women Go On Forever," "Anybody's Game," "Best of Families," "Oliver Bows to Mrs. Grundy," "Good News," "The Patsy," "This Is New York," "Unto the Third," "Skin Deep" and "Blue Widow."

He then went to Hollywood as an actor and later became an executive with Warner Brothers and Columbia studios. He appeared in several films including, "Over My Dead Body" and "Dixie Dugan." In 1949, he and his wife, actress Virginia Sale, appeared on WJZ-TV in a tri-weekly production called "Wren's Nest."

His wife survives.

MAE DALY

Mae Daly, 70, with identification on the old vaude circuits as "Mammy" in various turns employing that characterization, died March 7 in Miami Beach. A widow, her married name was Margaret DeLeo.

She had been retired about 15 years after spending her later active years in legit musicals. At the peak of two-a-day, she worked on all of the major circuits, including Pantages, Keith-Orpheum and Loew's, as well as abroad, appearing mainly in the blackface "Mammy" role which she reportedly originated but which was a widely copied vaude staple.

She toured a trio called "Mammy & the Gold Dust Twins," song-and-dance turn formed in 1923. She also worked as a single at various times, and at the onset of radio made several appearances on the new medium.

Three brothers survive.

BERNYCE MAYE

Bernyce Atz Moore, 52, onetime vaudeville and early-day radio soloist, died March 30 in San Francisco. Mrs. Moore, a native of Sioux City, Ia., went into vaude when she was 13, appearing as Bernyce Maye on the old Keith and Orpheum circuits, where she sang, played all string instruments and tap-danced.

She was the first professional singer heard over Chicago's WGN when that radio station was dedicated in the 1920s, and continued in radio until she married newspaperman H. Wallace Moore in Salt Lake City in 1937.

Husband survives.

CLARE APPEL

Clare Joseph Appel, 71, executive director of the Canadian Motion Pictures Distributors Assn. for 10 years until his resignation two months ago, died March 30 in Toronto.

In managerial capacities and as advertising and divisional chief, he had worked in Toronto for Famous Players Canadian Corp., Loew's Ltd. and Odeon Theatres (Canada) Ltd. He also was a former president of the Motion Picture Theatres Assn. of Ontario.

Surviving are his wife and daughter.

MICHAEL DE GHELDERODE

Michael de Ghelderode, 63, Belgian playwright, died April 1 in Brussels, after a long illness.

He wrote all his works in French. His best known pieces include, "Pantagleize," "Barabbas," and "Sire Halfwijn." His plays were translated into numerous languages and presented throughout the world. Several of his plays have been presented off-Broadway including, "The Women at the Tomb" and "Escurial."

LOUIS DICKSON

Louis D. Dickson, 84, cinema pioneer, died recently in Edinburgh. He was chairman of the Scotland branch, Cinematograph Exhibitors' Assn. of Great Britain and Ireland, in 1927, and a delegate for years to the CEA general council.

He was owner and manager of the Hippodrome Cinema, which he built at Bo'ness, near Edinburgh, in 1912, and latterly director of the Astoria Cinema, Corstorphine, Edinburgh.

PARKER WILLSON

Parker Willson, 53, longtime broadcaster, died March 27 in Fort Worth of cancer. His announcing career began in the 1920s and he served with several radio stations in that city.

Willson spent five years as announcer with the Light Crust Doughboys, a hillbilly band that toured Texas some 25 years ago. For the last several years he operated his own ad agency in Fort Worth.

RICHARD E. BATES

Richard E. Bates, 54, former program director of WORL, Boston, and one-time sales manager of WGAN-TV, Portland, Me., died April 7 in Cape Elizabeth, Me. He began in broadcasting as a stock analyst for WBSO, Boston. After helping to establish WGAN in 1938, he remained with Gannett Broadcasting Services Inc. until this year.

Surviving are his wife and three sons.

FRANK J. ULLENBERG

Frank J. Ullenberg, 80, bandleader and violinist who played in pit bands during vaude's heyday, died April 3 in Milwaukee of injuries sustained in an auto crash last December. After the demise of vaude he became an instructor on stringed instruments.

Surviving are four sons, three daughters, two sisters and two brothers. One son, Ervin, is a musician with WTMJ-TV, Milwaukee.

WYNTHROP M. ORR

Wynthrop M. Orr, 54, onetime radio staffer with the U.S. occupation forces in Japan and later with the U.S. State Dept. in Hong Kong, died March 28 in Honolulu, where he had been a resident since 1952. While in Hawaii he was a radio commentator for the Pineapple Companies of Hawaii.

His wife and two children survive.

RALPH R. KIEFER

Ralph R. Kiefer, 85, longtime theatre op, died March 23 in Hardisty, Alta. He started at Daysland, Alta., in 1914, and for 45 years had theatres at Hardisty, Forestburg and Sedgewick.

Survived by a son and a brother.

CARL R. KUEHNE

Carl R. Kuehne, 85, former member of John Philip Sousa's band, died in Pacific Beach, Cal., April 1. He was solo clarinetist for three years with Sousa, starting in 1895. He had been a clarinet teacher in Los Angeles for years prior to his death.

His wife, three sons and five daughters survive.

JAMES T. IRBY JR.

James T. Irby Jr., 33, string bassist with the Frank Kilgo combo, died of a heart attack March 24 in Dallas. He collapsed the night before while playing at the Gaylife Club. For 10 years he had played tuba in a U.S. Army band.

Survived by his wife, two daughters, two sons and his parents.

LEON L. HUBNER

Leon L. Hubner, 82, exhibitor, died recently in East Looe, Eng. He ran films and a pierrot show at the Guildhall, Looe, reputed to be the smallest house in the U.K. Then he managed the Regent, Looe.

Survived by his wife.

Paul M. Tata Sr., 79, who taught fencing to numerous Hollywood personalities including, Douglas Fairbanks Sr., Errol Flynn, Ramon Novarro and Rudolph Valentino, died March 30 in Memphis, Tenn. He retired as undefeated champion fencer of both the U.S. and Canada. He appeared in the original film version of "The Three Musketeers."

Constance LaRue, 51, who with her husband, Ramon LaRue, an escape artist, performed as Sir Edwards & Connie, died March 14 in McCordsville, Ind. Her husband, two daughters, two sons, and two brothers survive.

Howard E. Werntz, 92, the last brother in the Werntz Aerialist Trio of the Barnum & Bailey Circus, died March 13 in Rocky River, O. His brothers, Hayes and Mead, died nearly 20 years ago.

Edward Greenfield, 67, veteran vaudeville singer-dancer, died April 5 in New York. He appeared in vaude in an act called "Two Rascals." His wife, son, sister survive.

Ward E. Craig, 90, founder of Craig Beach Park at Lake Milton, O., one of the largest amusement resorts in the area, died near there recently. He retired in 1958. A son survives.

L. L. Caudle Jr., 50, chief engineer for the Carolina Broadcasting Co., owner of WSOC and WSOC-TV, Charlotte, N.C. died there March 17 following a heart attack.

Robert R. Brannon, 33, deejay for Bartells' KYA, San Francisco, hanged himself March 31 in the Marinwood, Cal., home of his divorced wife. Three children survive.

J. Mervyn Elefson, 63, for 35 years arranger and musician for the Dick Long orchestra, died March 31 in Minneapolis. Wife and two sisters survive.

David Rosenweig, 61, a violinist with the New York Philharmonic, died April 7 in New York. His wife, daughter, brother and three sisters survive.

Frank James Edoff, 77, who opened one of Oakland's first film theatres, the Regent, in 1911, died in Oakland March 27. Wife survives.

Elizabeth Tobin, 81, onetime actress who appeared under the name of Elsa Berald, died March 27 in Swanton, Vt.

Jack Levy, 71, manager of the Stanley Warner Kent Theatre for the last 30 years, died April 6 in Philadelphia.

Norma Winters, 40, legit actress, died March 18 in New York. Her mother, father and two sisters survive.

Mother of Metro drama coach Zina Provendie died of a cerebral hemorrhage April 1 in Hollywood.

Don Rhodes, 40, actor-writer, died of cancer April 4 in Dallas. Son, mother and sister survive.

Mother, 83, of actor Hiram Sherman, died April 2 in Springfield, Ill. Another son also survives.

Father of Robert McLellan, Scot playwright, died recently in Milngavie, Scotland.

Mother, 78, of pop pianist Winifred Atwell, died April 5 in London.

Sam Bramson

We will all miss you very, very much.

FRAN WARREN

In Loving Memory

MAURICE ABRAHAMS

April 13, 1931

Little Else Need Be Said—Other Than—
Show Business Is Poorer As Of This Week.

SAM BRAMSON

Will Be Missed. ALAN KING

In Fond Memory Of

Sam Bramson

April 4, 1962

Conference Of Personal Managers, East
Mannie Greenfield, Pres.

Rest in Peace, Sam

Harry Adler

JOHN GARTH III

April 11, 1960

MARRIAGES

Lyn Cornell to Andy White, Liverpool, Eng., April 2. Bride is a pop singer; he's a percussionist.

Lynette Rae to Val Doonican, London, April 1. Bride is a singer; he's a BBC guitarist.

Carol-Ann Chescoe to Russell Turner, London, March 31. Bride is a model; he's a tv producer, ex-husband of Barbara Lyon.

Patricia Anne Bowser to John E. Stanton, Winston-Salem, N.C., recently. He's a staff announcer for WTOB radio there.

BIRTHS

Mr. and Mrs. Claude Johnson, daughter, Hollywood, March 29. Father's an actor.

Mr. and Mrs. Reuben Noel, daughter, Monroe, La., March 19. Father is guitarist with the Chuck-A-Lucks, comedy and vocal trio.

Mr. and Mrs. Robert Dracup, daughter, Dallas, March 31. Father is an actor.

Mr. and Mrs. Jack Renfro, son, Dallas, March 27. Father is a newsman at WFAA-TV there.

Mr. and Mrs. Bill Reilly, son, Paramus, N.J., March 26. Father is traffic manager at WNEW, N.Y.

Mr. and Mrs. Fred Coe, son, New York, April 5. Father is the tv and legit producer-director.

Mr. and Mrs. Godfrey Kenton, daughter, London, March 18. Mother is actress Anne Dalliance; father is an actor.

Mr. and Mrs. Lennie Scheer, daughter, New York, April 2. Father is in charge of MGM Records' (and subsids) single sales.

Mr. and Mrs. George Leval, son, March 17, New York. Mother is legit actress Madeline Moregan; Father is a nitery comedian.

Mr. and Mrs. Peter Brook, daughter, Paris, April 5. Mother is actress Natasha Parry; father is a legit director.

O'Neill 'Journey'

Continued from page 1

writers, directors and producers recently appointed by George Stevens Jr., motion picture director of the U.S. Information Agency, to pick official fest entries after the Motion Picture Assn. of America declined to do so. Fred Zinnemann chaired the Hollywood guilds in the selection.

Independence of this committee seems apparent in the fact that this is the first time that the U.S. will be officially repped at a principal festival by a film without major distrib parenthood. In the past there was often criticism abroad of the "official" U.S. fest entries, picked by MPAA and inevitably major company releases. Such criticism, among other things, prompted the MPAA's recent decision not to pick official fest entries henceforth.

"Long Day's" was directed by Sidney Lumet on a budget of $400,000 and filmed entirely in and around New York City in 37 days. It stars Katherine Hepburn, Sir Ralph Richardson, Jason Robards Jr. and Dean Stockwell. Pic is the first of what Landau, former "Play of The Week" producer, hopes to make in a series of "distinguished," lowbudget and strictly independent theatrical features. Stars and Lumet share on percentage of the film's take.

'Chatterley' Disk

Continued from page 1

(without that four-letter word), and also with a waxing called "The Trial of Lady Chatterley."

The latest contribution to the Chatterley legend is a German disk called "Das war die Lady Chatterley" (That Was Lady Chatterley) on the Polydor label. Although the title suggests an unveiling of Lady C's sex life similar to the one contained in the book, the lyrics of the song are really quite harmless. They tell simply of a poor little rich girl of aristocratic British family who didn't get on with her hubby (the nature of this incompatibility is not revealed) and therefore sought solace with the understanding but impecunious gamekeeper.

Sung in waltztime by a group caling themselves the "Shock-Kings," the platter comes in a four colored sleeve carrying a picture of a sultry looking female leaning against a tree in country surroundings, although her appearance suggests more moral turpitude rather than bucolic innocence. The disk is reported to have sold more than 80,000 since its release a short time ago.

German Pix

Continued from page 2

250,000. But the stars have agreed to work for low salaries, in order to keep the costs down.

One of the purposes of the new company, it is emphasized, is to make German films that will appeal to the international market as well as present an artistic viewpoint to the world, representing the top capabilities of the German actors and crew. All of the four stars initially signed up with the new firm are popular outside of Germany, and all have made American and French films.

Part of the financing for the projects will emanate from the star-stockholders themselves. A second production also is in the planning stages, to film a pic based on Schiller's "Wallenstein," in two parts, with O. W. Fischer in the lead.

ALAN KING at the WALDORF

New York Journal-American

THE KNIGHT WATCH

King Scores at Waldorf

By GENE KNIGHT

Into the Waldorf-Astoria's Empire Room last evening came one of the most refreshing supper club acts in years — a genuine sense of humor, who told some of the funniest real stories ever heard in a supper club.

His name is Alan King.

Not since Danny Thomas first appeared on the New York night-club scene some 18 years ago has such a gifted story-teller entertained so hilariously.

There's nothing stagey or rehearsed about what he's saying. He's just a fellow you met in a bar and grill, who tells you what bothers him.

The same things have happened to you.

But Alan tells them so naturally, so naively, that you are convulsed with laughter.

This is a rare talent. It's one of the things that make King a fine entertainer. It is wit at its wittiest.

The Empire Room was packed with patrons for Mr. King's opening.

Alan King doesn't try to be funny.

He just tells you funny incidents and observations in a straight-faced manner.

I don't know when I have laughed so heartily.

VARIETY

Waldorf-Astoria, N. Y.
Alan King; Milt Shaw and Emery Deutsch orchs; $3-$4 cover.

The Empire Room has played 'em all, but a standup comedian at the Waldorf is a rarity and, just as rare, was Alan King's boffo click.

A savvy monologist, with an intuitive pulse on the common comedy denominator, with him nothing is sacred. As he says, "I take on only the big ones," and he shellacs the vagaries of split-second aviation timetabling with a devastating rib on Eastern and Northeastern Airlines; the overbooked Puerto Rico hotel situation; the proney blandishments of insurance company tv commercials; the frustrations with the "information puh-leeze" AT&T lassies; Florida doctors and — the old standby — life with mama and the kiddies in suburbia.

King has a poised and polished approach yet with detached perspective on himself in that he remains a symbol of all the barbs and frustrations to which today's humanity is exposed. His experiences vis-a-vis accident insurance adjusters, spuriously smiling airline reservation clerks, hotel dittos, insolent cabdrivers, et al, strike a continuously hilarious responsive chord.

The piece-de-resistance, of course, is his old standby Frustration In Suburbia routine, now enhanced and polished into a comedy gem all its own.

Making with the small talk and large laughs for a solid hour in the environs of the Empire Room is no mean feat. King did it. And all clean. The manner in which he walked off with hand-to-hand music salvoing him would indicate he could up there yet. *Abel.*

NEW YORK WORLD-TELEGRAM

King Is Jester at the Waldorf

By BOB DANA

Alan King, comedian, can stand for hours and talk to people. What he says is embroidered in humorous fashion, based on the everyday foibles of life and set in relief to make them readily recognizable, happily or unhappily human and always a source of entertainment to a listening audience.

Such was his assignment, his gift and his chore last night in the Empire Room of the Waldorf-Astoria, a premiere showcase seldom offered to a comedian. That it was offered King is both a tribute to a man who is second only to Danny Kaye in the affections of the English people, and to the Waldorf, which had the good sense to book him.

Stand-Up Comic

Alan King is the epitome of the stand-up comic. He has no skits, arrangements, no folderol to aid him. He just talks, with an engaging manner, a ready wit and a keen comprehension of topical subjects that find a rapport with the average man, be he high or low in the economic strata, amusing results that often are a result to go on for an hour longer, concludes with a monologue that he likens to a musicl standard, talking about England, the Irish pub and his new book, "Anybody Who Owns His Own Home Deserves It." All I can say is that I hope the audiences deserve this truly great comedian.

New York Journal-American

By DOROTHY KILGALLEN

Alan King is a big hit at the Waldorf's Empire Room, to the delight of everyone who knows him. Alan's not only funny, he's nice—even offstage.

New York Journal-American

By BERT BACHARACH

More and bigger laughs emanate from the Empire Room nightly, where Alan King is holding forth, than at any time in the memory of the oldest Waldorf employe.

NEW YORK POST

By EARL WILSON

Alan King had a hugely successful opening at the Empire Rm. before a black-tie crowd.

New York Daily News

By BEN GROSS

King a Hit:

Alan King's comic monologues are inciting explosive laughter in the Empire Room of the Waldorf-Astoria.

New York Daily News

By ED SULLIVAN

Alan King a smash hit at Waldorf.

New York Times

By ARTHUR GELB

His platform is the formidable Empire Room of the Waldorf-Astoria, and he fills it more than amply.

Hearst Headline Service

By JOHN DAVID GRIFFIN

Alan King is delighting jam-packed audiences with some of the greatest nitery material I have ever heard.

NEW YORK POST

By MARTIN BURDEN

Alan King stands there in the spotlight at the Waldorf's Empire Room, puffing a cigar as a fat as a 20mm. shell, never have we seen him work as brilliantly as he does in this elegant room. We agree with the veteran cafe-goer who counted this among the best comedy performances he had ever seen.

Alan touches on many things in his casual, low-pressure style, more like a friend who has dropped in for a social call than a major comedy star.

There is never enough laughter in the world, and we can all use more. You won't find it served up in bigger portions than at the Empire Room.

New York Journal-American

By LOUIS SOBOL

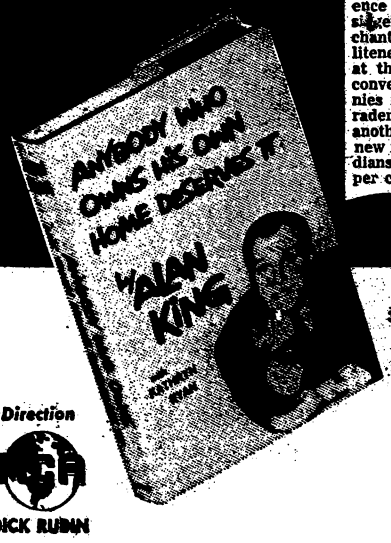
Alan King, one of the brightest comedians of our day, is going over so big at the Waldorf's Empire Room.

New York HERALD TRIBUNE

By HY GARDNER

"One of Our Boys Made It!"

What Alan King accomplished was to stand in one spot for 53 minutes and make the same audience used to applauding famous singers and dancers and foreign chantootsies with restrained politeness, chuckle, howl and cheer at the monologist's witty flow of conversation. His comedian cronies in the spirit of genuine comraderie, thanked King for breaking another barrier and opening up a new room for other stand-up comedians to play—aristocracy of supper clubs, the Hilton Palace.



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'LE TWEEST' BOOMS PARIS BOITES

Seattle Fair Now Has $8,040,000 Advance on Eve of Sat. (21) Kickoff

By DON REED

Seattle, April 17.

The Seattle World's Fair opens Saturday (21), ready or not, but a tour of the grounds indicates that virtually all exhibits, shows and displays will be ready. Up until the end of last week Fair officials were still counting advance sales, which had reached $8,040,000 (including nearly 3,500,000 admissions) with more to be counted.

Biggest hole in entertainment schedule, as previously noted, is first week, April 22-29, in the new Opera House. As of last Saturday (14) nothing was set.

Advance sale for the opening gala in the Opera House with Igor Stravinsky, Van Cliburn, Milton Katims and Seattle Symphony is big. Around $60,000 a week ahead. "Ice Follies," set for Arena April 21-29, advance was good, about the same as for usual annual visits here, but advance for Ceylon Dancers in the Playhouse, April 21-28, is lagging.

Advance sale for Gracie Hansen's Paradise International, set up chiefly as a promotional device, drew good response, with many blockbookings. Barry Ashton and his cast for the Paradise Show arrived Saturday to begin rehearsals.

Laurie Fish, Seattle Times columnist, is in Spain with Cruz Luna, flamenco dancer, to book talent for the Spanish Village at the Fair. The restaurant part of the exhibit, to feature flamenco

(Continued on page 71)

The Shubert Saga

"Shubert Alley" will be the saga of the show business family under a book contract just signed by John Shubert with William Morrow & Co. It's planned for spring 1963 publication.

Book will deal with the lives and times of himself, his father, Jacob J. Shubert, and his uncle (Sam S., who died in 1906) and Lee (in 1953). John Shubert, born in 1908, is the active principal of the far-flung Shubert enterprises.

Saga dates back to David Shubert, an itinerant peddler who came to the U.S. from Neinstadt (Germany) shortly after the Civil War, and dwells on Lee & J. J. Shubert, the most potent realestate and theatre ownership dynasty in American legit.

Eddie Fisher Offered As Summer Stock Star, But Cost Alarms Kenley

Cleveland, April 17.

John Kenley, summer stock producer at Warren, O., was offered Eddie Fisher by singer's agent for "Brigadoon" the week of June 26. Asking price on a sliding percentage scale was so high, setting a potential record for salaries of guest-stars he has booked, that impresario is still mulling over deal.

His Kenley Players company starts fourth season in Warren's Packard Music Hall June 5 with Van Johnson in "Music Man." Art Linkletter in "Father of Bride" is set for week of June 12; Fabian in "Blue Denim" week of July 10; John Raitt in "Carousel" June 12; and Patrice Munsel in new musical tagged "Chrysanthemum" during week of Sept. 13 are also skedded.

Kenley said he has definitely lined up Claudette Colbert for "Sweet Bird of Youth," Gardner McKay for "Picnic" and Hugh Downs for "Come Blow Your Horn" but dates are not set yet. Last year Downs netted $24,000 as his take from two week run in "Under Yum Yum Tree" at Warren and another Kenley-operated strawhatter in Columbus, O.

Baseball Admish To Minn. Twins: Trading Stamps

Minneapolis, April 17.

Something new in the way of trading stamp redemptions here is being introduced by the Gift House people as a result of the gift stamp company's deals with a large supermarket chain, National Tea, and the Minnesota Twins (American League) ball club.

Three-fifths of a Gift House stampbook, accumulated through purchases at National Tea stores, will be redeemable for one reserved admission ticket to a big league baseball game here. For an entire book its owner receives a reserved grandstand seat ticket. In both cases tax is included.

What newspaper ads describe as two "easy steps" to obtain the tickets is to exchange the stamp books

(Continued on page 68)

Diskery's 6-Record Set Puts Top Sales Mgt. Men In New Teaching Groove

Six of the nation's top sales management experts have been put into the groove for a record library that could be titled "How To Succeed In Business By Really Trying." The library is aimed at being a new lowcost way for business to motivate and train sales personnel.

The six-record set, which is actually called the "Businessmen's Record Library," contains speeches by the business leaders

(Continued on page 70)

ALGIERS TRUCE HYPOS NITE LIFE

By GENE MOSKOWITZ

Paris, April 17.

The new twist in niteries here, if the word can be used out of its terp context these days, is the Twist, the ballroom dance, that is. There is also a trend toward late eat spots with shows.

People are starting to go out again after the stay-at-home aspects due to the Algerian War. Tension is still on but nitery biz is brisk with local customers as well as burgeoning tourists and visitors.

Herewith is a survey of the nitery setup here to serve as a guide to peripatetic show people who will again be savoring Paris for its entertainment as well as its gastronomic, cultural and shopping lures.

The Twist had its local start when Regine, a dynamic femcee at a small Left Bank club, picked it up from some visting Yanks last year, reportedly a road company of "West Side Story" terpers. She began to push it and when she got her own spot, Chez Regine, last summer, it suddenly caught on big.

The belated popularity of rock and roll, with its similar rhythm, also helped and The Twist was a fad and rage by Sept., '61. Young and old went for the frantic undulating and the slim French girls seemed to be made for it.

It soon filled Regine every night, spread to all the other discothe-

(Continued on page 68)

Second Thoughts On 'Tired' Oscar

By GENE ARNEEL

There can be no question but that Oscar has lost weight. The old granddad of all show business accolades by way of the Academy of Motion Picture Arts & Sciences proved only a tired and almost we-could-do-without-it kind of awards ceremony last week.

First, the public. Let the ratings proclaim vast audiences for the Monday (9) night television show. And no doubt the sponsor was satisfied. But what about next year? Neither Nielsen nor Audience Research need be consulted to discover that many livingroom viewers were disappointed with the tv airing. They had interest in the outcome of the cinematic derby but, particularly obtaining with the easterners who had to say up until past midnight to get the final boxscore, they could have awaited the morning newspapers for the results.

Then came the a.m. dailies whose reviewers apparently confirmed what Man in the Street

(Continued on page 68)

NBC Anderton's Incendiary Berlin Talk Shocks Wives of U.S. VIP's

By HAZEL GUILD

Bonn, April 17.

NBC's key correspondent in West Germany, Piers Anderton, is in hot water with his own radio-television network and with the top U.S. government representatives in Germany and with several hundred leading American clubwomen as a result of a dramatic startling speech he made recently.

In a brief 20-minute wrapup, Anderton managed to attack President Kennedy and Dean Rusk for being wishy-washy on Berlin; to attack the Berliners themselves for being two-faced and on the one side constantly crying about the dangers of Berlin to keep the world awake to their plight and on the other hand down-playing Berlin's crises in order to attract tourists, new business and new workers to the beleaguered city. Anderton attacked the British clubwomen in the audience for being anti-German; and the American public for caring only about what happened to Jack Paar in Berlin.

Anderton was the invited guest speaker before 400 leading club women at an annual meet called the American Women's Activities in Germany held in Garmisch two weeks ago.

And his anti-Kennedy and anti-Rusk comments caused the special honorary guest Mrs. Walter Dow-

(Continued on page 70)

The Dime 'Crime'

Chicago, April 17.

Foote, Cone & Belding p.r. director Al Weisman, to publicize tonight's (Tues.) "Red Skelton Show" which client Johnson's Wax co-sponsors, sent out a promo blurb to tv editors and station promo men across the country, each with a dime attached. The dime related to a panto telephone booth skit that Skelton would feature on the show.

Some 50 dimes were returned to the agency, some with the message that the coin might be mistaken for payola.

'Actors Get Away With Murder In America'—Inge

It's playwright William Inge's opinion that "American audiences are not very wise about the elements of theatre" and that actors "can get away with murder" on the stage. Inge, author of several Broadway hits and winner last week of an "Oscar" for his original screenplay, "Splendor in the Grass," expressed those views when interviewed last Sunday morning (15) by Hale Sparks on the CBS radio show, "University Explorer."

In his audience appraisal, Inge stated, "They don't know what separates directing from acting, from writing. They may watch a director ruin a play and not realize what's happened, blaming it all on the

(Continued on page 68)

Inflight Films Expansion; A Possibility: To Charge $1.50, Economy Class

Hollywood, April 17.

Notwithstanding all the gags about booking airline passage on the basis of the screen attraction since David Flexer's Inflight company began providing TWA with the latest in Hollywood pix, this extension of exhibition shows promise of developing into a profitable liaison for airlines and producers alike.

TWA, currently running pix in first-class on 12 planes, has placed orders to equip an additional 23, including tourist or economy sections, according to Inflight prexy Flexer.

"TWA must have found movies helpful," he commented. "I don't think they would have ordered more planes equipped if the pas-

(Continued on page 70)

Show Biz in Middle (Again) of Detroit Newspaper Strike

Detroit, April 17.

For the first time in newspaper history here, the hotly competitive dailies, Detroit News and Detroit Free Press, published a joint edition Sunday to combat a strike by the Teamsters Union.

The morning Free Press (Knight) was struck Wednesday when new contract negotiations broke down. The afternoon News (owned locally by the Booth family) closed Thursday to preserve a long-standing publishers' agreement binding each paper to shut down if the other is closed by labor trouble.

The News then announced that it would print and distribute to customers of both papers a joint Sunday edition. Whether the joint masthead will continue beyond Sunday was not made known.

Meanwhile, The Detroit World, a weekly which has led a precari-

(Continued on page 69)

Zoomar Clicks at 'PIX

Otis Freeman, Engineering Director, WPIX, says his "new SUPER UNIVERSAL ZOOMAR LENS is a great sucess. . . . 100% Optical improvement adds a new dimension to studio and remote production."

German Agents, U.S. Army Brass Deny Adams' Claims of Bias Vs. Yank Acts

Frankfurt, April 17.

AGVA prexy Joey Adams' charges about the "closed door policy that discriminates against and almost excludes Yank talent" was heartily denied by the agents booking talent in the American military's night clubs in Germany and by U. S. military officials.

Current listing of 12 theatrical agencies authorized to furnish entertainment to the U. S. Army installations in West Germany (furnished by Headquarters, United States Army, Europe and dated Jan. 1, 1962), shows that of 12 authorized to deal with the clubs in booking professional entertaintainment, two are Americans.

Gustav Machaty International is operated by Machaty, an American, who has been in this business in Germany and approved by the military for a decade.

The other is the German American Agency, operated by a retired American Army officer, George E. Adamson, in Bamberg, and licensed last year to book acts in the Army-run clubs.

Another non-German, Dr. P. K. Chatterjee-Cardo (an Indian), is authorized to act as an agent for the show unit called "The Miracles of the East" and solicit engagements at U. S. Army installations in France and Germany.

The reason that the agents are

(Continued on page 70)

Overseas Press Club Awards Are Spiced By 'Where Are They Now?'

Three winners last week of annual Overseas Press Club awards have moved from the places where they earned those honors.

For one, there's Howard K. Smith who won an award for "best radio interpretation" while at CBS. He has since gone to ABC. Another is George Vicas, now at NBC, who won for a "CBS Reports" on DeGaulle, an award he shared with David Schoenbrun (who has not left CBS but has left France). Last is Robert Fuoss, who as Saturday Evening Post editor, earned a nod for his "contribution in the field of communication of ideas." He's gone from the mag.

From CBS—besides Schoenbrun and his former cohort Vicas and Smith—winners were correspondent Marvin Kalb, European operations manager William K. McClure and correspondent Eric Sevareid. NBC News' Leonard Stark and Nebuo Hoshi won for a show on Japan and Robert Young and Charles Dorkins won for one on Angola; Joseph C. Harsch won a citation. ABC's Helen Jean Rogers and Bill Hartigan shared one for a documentary on Italo communism.

Columnist Bob Considine, like Fuoss, won an OPC for communications ideas.

Jack Hope's Medico Check

Minneapolis, April 17.

Jack Hope, manager for his brother, Bob, and priducer of the latter's television shows, is in from Hollywood to consult Dr. C. L. Watson, famed liver specialist at the U. of Minneapolis hospitals and to undergo tests and examinations.

Because of his illness and the trip here, he for the first time missed being on the scene during a Bob Hope tv special last Friday (13) for the first time ever.

Senate Votes $15,000,000 For N.Y. World's Fair

Washington, April 17.

The Senate Monday (16) spurned pleas that it would set a precedent for gypping Uncle Sam and voted 60-13 for a $15,000,000 appropriation to build a U.S. pavilion at the N. Y. World's Fair in 1964. The vote was taken on a move by Sen. William Proxmire (D-Wis.), a surprise opponent to the allotment.

The final amount will be settled by a conference between Senate and House. Latter allowed $17,000,000 in contrast to $25,000,000 asked by President Kennedy, $30,000,000 estimated as needed by the Fair's promoters, and $40,000,000 estimated as required by the U. S. Commerce Dept.

Proxmire challenged the $15,000,000 on grounds the Government wasn't getting reimbursed

(Continued on page 71)

Philly Einstein Center Dedicates Lowe Room

A patient room at the Albert Einstein Medical Center, Philadelphia, was dedicated Sunday (15) to the late Herman A. Lowe, former Washington correspondent for VARIETY and the Philadelphia Inquirer, who died in March of last year. At the time of his death Lowe was head of public relations of this hospital.

Memorial room was presented to the Medical Center by Bernard G. Segal, a members of the hospital's board of trustees and Lowe's brother-in-law. His widow, Florence S. Lowe, Washington Coordinator of Special Projects for the Metropolitan Broadcasting Co., as well as his daughter, Mrs. Fred Israel, a son Roger B. Lowe, a brother Mortimer Lowe, also participated in the exercises.

ART K. MOSS

Managing Director of FREEDOMLAND, New York, says:

"We inaugurated our exceedingly successful policy of featuring singing-stars with the booking of PAUL ANKA last season. So beloved, so popular the huge grosses of PAUL ANKA were record-breaking beyond our fondest expectations. Naturally, PAUL will be here again this season starting July 8."

Krasny Exits As GAC V.P. in Clash With Herb Siegel

After 22 years with GAC, dating back to 1940 when he started with the late Thomas G. Rockwell as v.p. and general manager of the founding General Amus. Corp., Milt Krasny resigned last Thursday (12) as executive vicepresident of the present GAC. Marty Baum, who came to the agency when GAC took over Baum & Newborn, is expected to assume most of Krasny's duties although it has been announced that the exec veepee title will not be given.

His exit was the culmination of a personality and professional clash with Herbert J. Siegel, board chairman of GAC and ditto of Baldwin-Montrose Chemical Corp., a diversified holding company which embraces rubber, chemical and industrial manufacturing along with the talent agency. B-M is listed on the American Stock Exchange.

Krasny reportedly felt that the industrialist topper of Baldwin-Montrose regarded the GAC talent relations in a manner not consistent with his (Krasny's) longtime training in representing acts, and so expressed himself at the Thursday board meeting for which purpose he came to New York that day. He has since returned to the Coast.

Krasny's plans are indefinite but

(Continued on page 54)

Hope's Expo Deal: 8 Days—$100,000

Hollywood, April 17.

Bob Hope has signed to topline a July 9-15 show in Seattle's Aqua theatre, al fresco 5,500-seater that is outside the fairgrounds. Hope will provide three other acts and reportedly get $100,000 flat (no percentage deal) for eight performances. Spot will be scaled $3 to $6.

Hope's take is tops for any talent yet set for the fair (on the grounds or off) frolic Seattle is having this summer. On July 16-17 Lawrence Welk troupe plays arena on the fairgrounds and for four shows (two matinees, two nights) will get $30,000 against 60%.

Interestingly, Welk also is not booked directly by fair, but by Zollie Volchock, Pacific Northwest's leading one-niter promoter who handles live entertainment for Evergreen film theatre circuit, wing of National Theatres.

Hope show is being promoted by Walter A. Van Camp, who heads a corporation bankrolled by Seattle capitalists. Outfit previously booked string of legit revivals, such as Gisele MacKenzie in "Annie Get Your Gun," Bert Parks in "The Music Man" and an "Aqua Follies" melange.

Politicos, Church and Press Uniting To Strip Boston of Its Last Burley

By GUY LIVINGSTON

Boston, April 17.

Burlesque is having a rough time in Boston. The Casino peelery, losing its home because of demolition of Scollay Square area to make way for a Government centre, found a haven in the Stuart Theatre, a film house on lower Washington St., only to find it isn't wanted there either.

Previously, the burlesquer, last remaining stronghold of strippers in Boston, was refused a transfer to the north end, in the Lancaster film house, and then was denied a transfer to the south end in the National Theatre.

Although city censor and chief of the licensing division Richard J. Sinnott has okayed the Stuart Theatre move, the city council waged a brisk war on burlesque calling on the mayor to "immediately prohibit the performance of indecent and obscene theatrical shows within the city of Boston." It also asked Sinnott to reconsider his approval of the switch.

"Boston can very well do without the business entirely," said councilor Patrick F. McDonough. He introduced a resolution asking that burlesque be banned in Boston; and also introduced two photos of happenings on stage at the Casino.

'Burlesque and Snobbery'

The Boston Herald joined the fray with an editorial Thursday (12), "Burlesque and Snobbery," which said in part: "They are

(Continued on page 71)

Wasserman Vice Wilson

Hollywood, April 17.

Lew Wasserman, Music Corp. of America prexy, has been elected to succeed the late Carey Wilson as a permanent trustee of the Hollywood Canteen Foundation.

Foundation, outgrowth of World War II's Hollywood Canteen, has continued to provide aid to vets of that war, the Korean War and to men currently in uniform.

Sinatra Scores In 2d Stint For Mexican Charity

By EMIL ZUBRYN

Mexican City, April 17.

Frank Sinatra, "came, sang and conquered" Mexico in his second charity appearance here. Following a similar chore last year, he was a smash hit and swelled the treasury of the Mexican Rehabilitation Institute for which the "April in Mexico" benefit was staged.

Sinatra shrugged off all personal questions about his private life, but put in a plug at every occasion for his Reprise Records. Answering a query as to the "exodus" of Hollywood stars, producers, etc. to make pictures abroad, he said this was attributable to "high taxes" and lack of executive calibre manpower. "All the good guys," he added, "have

(Continued on page 69)

Americana On Sked But Not Its Nitery

Loew's-Tisch Bros.' new Americana, near Times Sq., looks certain to make its September premiere but the nitery will probably not be ready until November. Harry Belafonte and Peter (the late Eddy's son) Duchin's orchestra probably will be the premiere attarction. Exec veepee Claude C. Philippe, who booked old friend Maurice Chevalier into the Waldorf-Astoria, when he was with the Hilton operation, has the French star set for the latter's first opening date to follow.

Also-building New York Hilton, competitive "big banquet biz" operation, a block away from the Americana, will not open until early 1963. Both, as with other new motels and hotels, figure on the N.Y. Fair (1964) influx for booming business. Both have banquets, lodges, organizations, etc. booked as far ahead as 1970.

Heifetz Master Class Film Series Financed By Educational Net

Nathan Kroll, the conductor-turned-film producer, flew this week from New York to Los Angeles on behalf of the National Education Television Network. With latter's financing, Kroll will turn out six films at the U. of Southern California of the Jascha Heifetz Master Class in the violin. Shooting will consume about 10 days. Three cameramen will be used.

Heifetz films will be similar in character to the earlier series, made at Oakland, of the Pablo Casals Master Class in the cello. These have had world-wide circulation, starting with the educational network's 60-old stations and including exposure on BBC and all over the world. Casals films won the Lion of St. Mark in 1961 for documentaries at the Venice Film Festival and, earlier in 1962, the Grand Prix at the second international television film Festival at Monte Carlo.

With Heifetz, of unique artistic prestige, the hope is that history

(Continued on page 70)

4/18

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ABEL GREEN, Editor

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DAILY VARIETY

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FOX CITY & STUDIO AT MALIBU

Amusement Stock Quotations

Week Ended Tues. (17)

N. Y. Stock Exchange

1962 High	1962 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
21⅞	17⅞	ABC Vending	83	19¼	18	18¼	..
47½	35¼	Am Br-Par Th	151	37	35¼	35¼	— ½
20⅝	16⅛	Ampex	368	17⅜	16⅛	16⅝	— ½
43⅞	38⅛	CBS	291	42¼	38⅛	41	— ⅜
31	22	Col Pix	85	23½	22	22⅞	..
51⅜	38⅝	Decca	606	51⅜	46¾	47¾	— ⅞
40⅝	34	Disney	80	37½	34	36	—1⅛
115⅞	101¼	Eastman Kdk.	322	112½	109⅜	111¾	+ ¾
6¼	5⅝	EMI	315	6⅛	5¾	5¾	— ⅜
14⅝	12½	Glen Alden	299	13⅝	13	13½	..
47½	37⅛	Loew's Thea.	268	42	37⅛	37¾	—3¼
78⅞	60¼	MCA Inc.	89	67⅞	60¼	60⅜	—6⅜
58⅛	38½	Metro GM	276	42¼	38½	39½	—1½
33⅞	25⅛	NAFI Corp.	115	27⅜	25⅛	25⅛	—1¾
9¼	6⅛	Nat. GenCorp.	241	8⅝	8⅛	8½	+ ⅛
25½	22½	Outlet	†1060	24½	23¾	24¼	+ ¼
53½	46	Paramount	142	52½	46	47⅞	—5
221	174½	Polaroid	211	199½	181½	198¼	+11¼
63⅞	51½	RCA	1050	58⅝	54	58¼	— ⅛
12⅝	9⅞	Republic	126	11¼	10⅜	11¼	+1⅛
17	13½	Rep., pfd.	11	16½	16	16	— ¼
40¼	28⅛	Stanley War	48	29⅝	28⅛	28⅛	— ⅜
32¾	28½	Storer	33	32⅜	31¾	32¼	+ ¼
39⅜	27¼	20th-Fox	172	28⅞	27¼	27¼	— ⅞
35⅜	30¾	United Art's.	89	33⅜	30¾	31	—2
20¾	15⅝	Warner Bros.	87	17¼	15⅝	16¾	— ¼
75⅝	60⅜	Zenith	34	71½	66¾	69	— ¾

American Stock Exchange

6⅝	4½	Allied Artists	51	4⅞	4½	4⅝	..
17⅝	10¾	All'd Art, pfd.	3	11⅝	11⅝	11⅝	— ⅛
9	6⅛	BalM'nt GAC	16	6¼	6⅛	6¼	— ⅛
21⅜	16¾	Cap. Cit. Bdc.	22	18	17⅜	17⅜	— ¾
20⅜	15¼	Cinerama Inc.	193	19	17¾	18⅜	— ⅛
12	7⅞	Desilu Prods.	36	10	9½	9¾	— ⅜
9⅜	5⅝	Filmways	114	9⅜	8⅝	8⅝	— ⅜
18	11½	Movielab.	4	12	11¾	11¾	+ ⅛
14¾	9⅞	MPO Vid.	21	11¼	10¾	11⅛	— ⅝
2¾	1¾	Nat'l Telefilm	33	2	1¾	1¾	— ⅛
5⅛	3½	Reeves Bdcst.	62	4⅛	3½	3¾	— ¼
7½	5⅛	Reeves Snd.	111	5½	5¼	5¼	— ¼
22⅞	18⅜	Screen Gems	19	19½	18⅜	18⅜	—1⅝
26⅝	17	Technicolor	333	18	17	17⅜	— ⅛
16⅞	12¼	Teleprompter	65	15¾	14⅛	14½	—1
3	2½	Tele Indus.	55	2½	2	2	— ½
18¾	14⅛	Trans-Lux	20	15⅜	14⅝	14¾	— ⅞

* Week Ended Mon. (16).
† Actual Volume.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
America Corp.	3⅛	3⅝	— ⅛
Commonwealth Theatres of Puerto Rico	7½	8⅜	+ ⅛
Four Star Television	16½	18⅜	—1½
Gen Aniline & FA	240	268	..
General Drive-in	12½	13⅝	— ¼
Herts-Lion	1¼	1⅝	..
Magna Pictures	2½	2⅞	..
Metromedia Inc.	15¼	16¾	— ½
Official Films	1⅞	2¼	..
Premier Albums	10	11¼	—1
Seven Arts Productions	10	11	+ ½
Sterling Television	2¼	2¾	— ⅛
Transcontinent Television	10	10⅞	— ⅞
U. A. Theatres	10	10⅞	— ¼
Universal Pictures	68	74¾	+3½
Universal pfd.	91	97	..
Wometco Enterprises	25¼	27½	+ ½
Wrather Corp.	5¼	6	— ½

(Source: National Assn. of Securities Dealers Inc.)

20TH'S WINDFALL FROM 1941 BUY

By WILLIAM ORNSTEIN

Hollywood, April 17.

Plans are afoot to build what will be called Fox City on the 20th-Fox's "Green Valley" land in Malibu, the project to get under way in two years. It's figured undertaking will require five years to complete.

Under consideration is allocation of 200-300 acres for new studio, a motel, 2,000 homes to be built at average cost of $50,000 for stars, etc., proviso for industry and other businesses.

Recently completion site was $500,000 miniature artificial lake ("Battle of Acre" scenes for "Cleopatra" will be filmed there). Sewers, roads and other ground improvements likewise have been made.

Back in '41, 20th paid $217,000 for 2,300 acres and recently laughed off $5,000,000 offer. Company just isn't in selling move after netting $25 mil on Westwood sale.

Company doesn't have any intention of selling Western & Sunset studio where tv pix are concentrated. Several offers in past few years have been given heave-ho, general theory (and fact) being, longer property in southland is held onto, greater becomes its value annually.

New Fox City studio would cost $25,000,000, according to estimate of Edmond E. Herrscher, father of the project which has prexy Spyros P. Skouras' blessing. Herrscher is the same man who "dreamed up" Century City and sold the idea to Alco and Webb & Knapp. Alco and W & K paid 20th $43,000,000 for 260 acres in Westwood, film company netting (after taxes, etc.) $25,000,000.

Of the total acreage, 20th got $5 per sq. foot, retained 15 acres where 12 oil wells are located.

(Continued on page 17)

Hold That Ground

Hollywood, April 17.

About four years ago MGM had an offer to sell 60 of its 150 acres at Culver City at $23,000 an acre.

It took a lot of guts for prexy Joe Vogel to reject $13,800,000 proposal, particularly when it came at a time Leo the Lion was desperately in need of the green stuff to carry on.

Before Vogel turned thumbs-down on bid, however, he called in E. E. Herrscher, realty analyst and creator of Century City, who convinced MGM topper his decision was the right one.

MCA Finally Tells The Plot For Its Decca Stock Swap; Market Values of Both Down

Music Corp. of America disclosed Monday (16) the specifics of its stock swap plan with Decca (Universal) in the current merger talks between the two companies. It's this:

For each share of Decca capital stock, holders would receive one share of new MCA preferred voting stock plus one-third share of MCA common. The new MCA issue would be convertible into one-half share of the company's common stock, and would pay a cumulative dividend of $1.50. Decca stock currently pays a $1.20 divvy.

Respecting gross revenues for last year, Decca—hit $90,800,000—primarily reflecting the Universal b.o.— and MCA tallied $82,300,000, preponderantly off its tv beltline, with only about $8,000,000 coming from the talent agency side that's to be divested as a condition of merger.

MCA common dropped $5.12½ per share yesterday.

At current market prices, the indicated value of the MCA stock offer would be $76,870,000. On basis of yesterday's market wind-up, the MCA offer was equivalent to about $50 for each Decca share, although Wall Streeters understood that at the time the plan was being formulated, a few weeks ago, the equivalent was about $60 per.

The MCA bid won expected unanimous okay Monday from the

(Continued on page 15)

Media & Moral Climate

City of New York has appointed a Committee of Religious Leaders which is staging on May 22 a "Dialogue on The Mass Media and the Moral Climate" at the Biltmore Hotel. Speakers now being invited.

There will be all-day workshops on films, newspapers, magazines, television.

MGM 28-Wks. At $2,553,000; Vogel Sees Rise

Metro this week disclosed earnings of $2,553,000, or $1 per share, for the 28 weeks ended March 15. The corresponding period a year ago brought a net of $6,684,000, or $2.65 per share.

Stated MGM president Joseph R. Vogel: "We feel confident that the pictures to be placed in release for the balance of the fiscal year and the availability of the big pictures for release in fiscal 1962-63 will reestablish the favorable trend of film rentals and earnings. It is our firm judgment that our earnings this year will amply support our $2 annual dividend rate." The financial report to stockholders was accompanied by the quarterly check for 50c per share.

Second quarter of the new year was way off, bringing earnings of $380,000, or 15c per share, compared to a profit of $4,507,000 or $1.78 per share, in the second quarter of the previous year.

Television Big Help

It was with thanks to television that Metro wound up the first half of its 1962 fiscal year in the black. Theatrical production-distribution represented a loss of $499,000, after earnings of $8,196,999 in the first half (28 weeks) of 1961.

TV (library rentals and new production) brought a gross profit in the new half of $4,789,000, compared with $5,911,000 in the corresponding '61 half.

Thus while the tv division had fallen off it still made the difference between overall corporate profit and loss.

Records-music rose from $284,000 to $888,000 in terms of profit for the respective 1961-62 periods.

Silberberg Action Charges 'Waste' Of 20th's Substance

A stockholders' suit in N.Y. Supreme Court against officers and directors of 20th-Fox came to light Thursday (12) when management reps made a move for the complaint's dismissal. The suit, filed on behalf of Larry Silberberg, Ida Mitchell Silberberg, the Silberberg Foundation and Louis Silberberg, as well as on behalf of all 20th holders, charges past and present officers of the company, as well as directors, with alleged waste of corporate assets and with alleged continuing of unlawful acts which are prohibited under the Sherman and Clayton anti-trust acts.

The suit asks for judgment requiring individual defendants to account to the company for all losses and damages sustained by 20th as a result of the alleged unlawful acts. The move to dismiss the complaint is made on the grounds that the complaint is too vague.

20th officers named in the suits are Spyros P. Skouras, W. C. Michel, Murray Silverstone, Joseph H. Moskowitz, S. Charles Einfeld, Morris Breggin and Donald Henderson. Directors named are John L. Loeb, Milton S. Gould, Thomas Pappas, Kevin McCann, Colby Chester, James A. Van Fleet, Robert Lehman, B. Earl Puckett, Robert Clarkson.

The complaint, which reveals that the defendants hold 4,604 shares of stock, refers to the 1950 consent decree and alleges that the company afterwards continued to engage in conspiracies in restraint of trade, price fixing and collusive bidding. As a result, says the complaint, numerous treble damage suits were brought against the company, requiring the company to pay sums in judgments, settlements and counsel fees.

Complaint also charges the individual defendants mismanaged 20th affairs and "wrongfully wasted and squandered its properties and assets by knowingly employing incompetents, inexperienced executives to produce motion pictures." Named specifically was "Francis of Assisi."

Amerpol, Det., Imports Polish 'Knights,' Epic Of Patriotic Resistance

Amerpol Enterprises Film Corp., importers based in Detroit, is making a claim for picture fame for the Polish Film Industry with the latter's "Knights of the Black Cross," historical epic which has been Cinemascoped, Eastman colored and dubbed.

Film, from the novel "Teutonic Knights" by Henryk Sienkiewicz, who also wrote "Quo Vadis," is an historical account of the Germans' unsuccessful attempt to take over Poland and the Slavic and Baltic nations 550 years ago. Alexander Ford directed the 135-minute production.

Nix 'Paradisio' Flesh

Baltimore, April 17.

State Board of Motion Picture Censors has ordered three cuts in "Paradisio" which Bob Hyatt hopes to bring into Avalon Theatre.

All three scenes ordered cut are of barebreasted belles. Next money is up to distributor, Fanfare Films, who may take appeal or comply.

JFK's Steel Drum Calypso Obbligato Drowns Out Film Share Quotes Slump

By GENE ARNEEL

Wall Street pundits the past week focused all attention on Big Steel, orally and in print. Obscured by the projected rise and fall of consumer prices in this field was a marked decline in film valuations on the N.Y. Stock Exchange.

The motion picture and theatre stocks on the Big Board lost hundreds of millions in paper values. New lows were established the like of which hasn't been seen in the past several years.

The entire market was off, with the lows numerically hitting 180, and that's a lot. And down went the pix, which in the past previous years had been capable of reversing the general trend.

Metro, at $40.12½, was off $20 per share from the calendar year's high, and this as interpreted in terms of the 2,500,000 shares outstanding, means a drop of no less than $50,000,000. Trading value, of course.

And so it went mostly down the line. Hollywood production and the big theatrical firms were hurting.

Stanley Warner went off to close at a nearly-low of $29.75, from a high of $40.25. The until-recent-favored Loew's Theatres skidded four and a quarter points, dropping to a new ebbtide of $37.87, from a high of $47.50.

Paramount declined $3.12 per share, closing at $49.87, from a high of $58.50. MCA was close to its yearly low at $65, from a high of $78.87.

Columbia Pictures went to a year's low of $22, from a high of $31. Disney went to a low of $34, from a high of $40.62. Decca held up strong, with a closing at $49.75 but even this was a drop of $1.50 for the week. Paramount hit a new low of $49.37 from a high of $58.50. Warners is just fractionally above the low at $15.62.

Twentieth-Fox at $27.62 and Warners at $15.62 also were at new lows. Ditto, Allied Artists, on the American Exchange, which slipped to $4.50, from a high of $6.62.

(All forementioned quotations are as of closing Friday, the 13th. Yesterday's closing can be found in Wall Street chart in picture section.)

Film business economists, while noting the depressed tone of the entire market, say this alone is not reason for the slump of picture stocks. Indeed, often the Wall Streeters regard the film industry as an industry peculiar to itself.

Instead, the professional traders and advisers are simply showing uncertainty about the state of pix today. It boils down to this: They would like to see proof that a picture like "Mutiny on the Bounty" can justify the $20,000,000 production expenditure. Is a "Cleopatra" even with Liz Taylor a good thing, in light of a like negative cost? A MCA segue into production in tandem with Decca-Universal, as projected: is it a good thing, or isn't it?

Lots of unanswered questions. And in this kind of climate there's bound to be investor timidity.

Maybe 3 U.S. Films for Cannes; USIA Taking Initiative But Will It Lift Tab for Fest Expenses?

The United States now has an "official" entry at the upcoming Cannes film fest—the New York indie-made "Long Day's Journey Into Night," plus "All Fall Down" "Advise and Consent" likely—but another question remains: just how deeply involved in the presentation of this official selection does the State Department and United States Information Agency intend to become?

The question is being asked in New York film circles following "Long Day's" selection by a committee of Hollywood guild reps named by George Stevens Jr., new USIA motion picture director. The point is that since the Motion Picture Assn. of America is no longer picking the "official" fest entries, can it be required to spend its own dough for "official" U.S. receptions, etc. at the fests, especially when the official selection is not an MPAA member company release?

It seems doubtful, though the MPAA is certain to be repped at the upcoming film affairs via execs and info centers. While major company execs will continue to pay for festival ballyhoo re their own individual pix, it is thought they will be less inclined than ever to allocate MPAA funds for overall publicity-promotion.

Most major company execs seem inclined, however, to cooperate with the new selection system which, at the moment, looks like it might be a permanent arrangement. U.S. fest representation has long been a hot potato as far as the MPAA and its individual mem-

(Continued on page 15)

L. A. to N. Y.

Pat Barry
Donald Buka
Frank Cooper
Joan Crawford
Bob Cummings
William Dozier
William Frawley
Charles Fried
Fred Goldberg
Mitchell J. Hamilburg
Eric Johnston
Herbert L. Lippert
Robert Ellis Miller
Richard Quine
Wiere Bros.
Shelley Winters
Max E. Youngstein

N. Y. to L. A.

Howard Barker
Kay Campbell
Dave Chasen
Jac Holzman
Jack Klugman
Milt Krasny
Tommy Leonetti
Myrna Loy
Joe Manchester
Groucho Marx
John Stix

U. S. to Europe

Siren Adjemova
Johnny Burnette
Michel Fourre-Cormeray
Gianna D'Angelo
Hayes Goetz
S. Frederick Gronich
Harold Hecht
Al Hirt
Ed Justin
Roscoe Karns
Jean Lenauer
Eugene List
Harold Lloyd
Harry Maizlich
Abby Mann
Nathan Milstein
George Nader
Patricia Newhall
Arnold Parker
Eleanor Parker
Gerard W. Purcell
Norman Ross
George Roth
Harriet Lorraine Senz
Ira Senz
Ursula Stenz
Monique van Vooren
Al Weisman
Walter Wood

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Steve Parker Dickers Five Via Paramount; One a Shirley MacLaine

Hollywood, April 17.

Steve Parker is negotiating a five-feature production deal with Paramount. Plans call for producer, who did "My Geisha" for Par last year in Japan, to make two of the films here and three in the Orient.

Initialer would go this summer with Shirley MacLaine, his wife, starred, although project hasn't yet been set.

Trio to be lensed in Far East include "East of the Sun," slated for filming in Japan; "Cambodia," skedded for a January start in Cambodia with that government's cooperation; and third, not yet set, to be shot in the Philippines. Parker heads for Manila next week to set deal.

U's Jeff Livingston Joining Mirisch

Hollywood, April 17.

Jeff (Jefferson) Livingston joins the Mirisch Company on May 7 as veepee and director of advertising-publicity. He has resigned as exec coordinator of sales and advertising with Universal. Livingston, who has operated out of Universal's homeoffice in New York since 1947, will make his headquarters at the Mirisch offices in the Samuel Goldwyn Studio. He is succeeding Leon Roth, who resigned recently, to enter independent production under the Mirisch Company-United Artists umbrella.

Livingston entered the film biz as a publicist for Metro-Goldwyn-Mayer in 1937 and stayed with the company until 1942 when he entered the U.S. Army Air Force. Upon discharge he joined the J. Arthur Rank Organization in New York and was loaned out to United Artists to help promote the Rank production of Laurence Olivier's "Henry V" in roadshow engagements. He became expert in this ad-pub-exhibition area and swung over to Universal in '47 when that company tied-in with the Rank Organization.

ALLIED ARTISTS SHIFTS; CHILE'S SULTAN TO N.Y.

Shift of Roger Sultan from Chile to the Manhattan homeoffice is the key move in last week's exec realignments at Allied Artists International. Sultan, head of Chilean operations for several years, becomes assistant sales coordinator on the foreign side reporting directly to sales v.p. Bernard J. Gates.

In other moves, Americo Rosenberger, new to the company but a distribution vet, moves in as S.A. division head in the h.o., and Juan Carlos Mendez is promoted to Latin American supervisor, basing in Buenos Aires. He formerly headed the Brazil territory.

Juan Carralcassaz, formerly in charge of south Brazilian activities, replaces Mendez at Buenos Aires, and Carlos B. de Mello shifts to the Rio branch. New assistant Brazil manager is Joao Pitta. Sultan's former post goes to Leon Nebenzahl.

Chasman's New UA Tag

David Chasman, United Artists advertising manager, has been named to the newly created post of exec director of advertising. Post is said to be in line with a major reorganization of the company's ad-pub and exploitation.

A new ad manager to work under Chasman will be appointed.

Europe to U. S.

Leonard S. Field
Leland Hayward
Alex Valdes

BETTY MADIGAN

Last Friday direct from dance floor, Dick Jacobs made my album of songs. It was a big evening in COTILLION ROOM, PIERRE HOTEL.

Coral Records

Little Movies' European Deal on 'Come Thursday'; But at Home No Dates

"Come Thursday," lowbudget feature produced by the New York indie firm of Little Movies, has been sold for European distribution via the Joe Burstyn office in New York. Film, which stars Jeffrey Lynn, hasn't yet found a domestic release channel.

Overseas deal also includes Little Movies' 1961 Oscar-winning short, "Day of The Painter," being handled this side by Kingsley International. Both pix have been sold to Teleview A.B. of Stockholm, which plans a package theatrical release in 32 overseas territories.

CLIFF ROBERTSON IS JFK AS NAVY HERO

Hollywood, April 17.

Cliff Robertson, currently opposite Debbie Reynolds in Paramount's "My Six Loves," snagged the Lieut. John F. Kennedy role in Warner Bros. picturization of Robert Donovan's book, "PT 109," which limns the World War II experiences of President Kennedy. Jeffrey Hunter, who played Christ in "King of Kings" had been considered.

Lewis Milestone will direct for producer Bryan Foy. Project will be personally supervised by WB prexy Jack L. Warner.

President Approved?

Washington, April 17.

Cliff Robertson, choice of Warner Bros. for lead in "PT-109" is okay by President, according to very reliable word here scotching rumors Kennedy was either cool or hostile to the choice.

President reportedly viewed some clips recently of Robertson and gave the nod. WB had, out of deference, extended to Kennedy a veto power over who was to portray his youthful self in action during World War II. Picture is based on book of Robert Donovan, Washington Bureau Chief of the New York Herald Tribune.

Film Societies' Convention

American Federation of Film Societies holds its annual convention April 27 at the Biltmore Hotel, New York. Screenings of selected films and a cocktail party follow.

Incumbent president is Gideon Bachmann.

Weight In Popcorn

Hollywood, April 17.

Maureen O'Hara, winner of this year's Tennessee popcorn-growers' annual gag "poscar" poll, donated her prize of 125 pounds of popcorn to tots of the Children's Hospital. Each year a star gets his (her) weight in popcorn for a pic adjudged to have done the most to stimulate popcorn-munching in theatres. Miss O'Hara got the nod for "Parent Trap."

Miss O'Hara confided she really weighs in at only 124 pounds.

Venice Film Fest Topper Sees New Yank Selection Setup Working Out

Rome, Aug. 17.

Hopes for interested Yank participation at this year's Venice Film Fest were expressed here this week by Domenico Meccoli, head of the event, following talks with Yank company toppers in New York as well as with MPEA officials and USIA film section head George Stevens, Jr. in Washington.

Meccoli originally had been slated to meet company officials under MPEA sponsorship in N.Y. during a brief stopover following a trek to the Mar Del Plata Fest. Instead, he was faced with an entirely new situation there, the MPEA having meanwhile declined the pic-picking chores for European festivals, a task taken over by an industry committee set up by Stevens.

Venice topper expressed his full confidence in the new committee, and said he was particularly pleased with the calibre of the names selected. It was important, Meccoli felt, that the committee should take into account the various and often totally different characteristics of the various yearly film events, and especially of the Venice one. In view of this, he suggested that "the right film for the right festival" might be an important slogan to keep in mind, though in the same breath admitting that good intentions weren't always realizable.

The lagoon event, Meccoli noted, in the 30 years of its existence acquired a more and more clearly defined qualitative slant via more stringent entrance requirements. He hoped therefore that the chore of selecting American entries for Venice could become one of coordination and mutual cooperation between the newly-named Hollywood group and the Venice selection committee. He also hoped the operation of the committee as well as Stevens' interest would, as indicated, extend also to a guarantee for wider participation at the fest of personalities representing the U.S. film industry. Meccoli was hopeful too that the direct or indirect collaboration between the fest and MPEA would not cease because of the formation of the committee.

Meccoli stated he was certain that the spirit behind the creation of the Hollywood selection group as well as the personalities involved also would assure that independent American filmmakers would be selected on merit. This complete representation, he felt, was "important to the U.S. and important to Venice" especially this year which marks the 30th Anni of the Venice Fest as the oldest of its kind in existence.

While in the U.S., Meccoli also contacted various companies and agencies in an attempt to clear rights to a large number of early American sound feature pix which are to form the kernel of a giant retrospective series on "The Sound Film," to be screened during the Fest. He felt that generous U.S. participation in this facet of the Venetian festivities would prove an important documentation of the prestigeful role played by the American film in the coming of sound and its early developments.

Universal's German Plan On 'Flower Drum Song'; All Lyrics Translated

Berlin, April 17.

If a Hollywood musical is dubbed into German, the songs are usually left in their original version. Universal departed this routine with "Flower Drum Song". The entire film has been translated into German and the local U people explained why: The songs in the film are part of the action. It would have asked the German average viewer to do more than is fair had they been left in original. Therefore, the complete dubbing of the pic was inevitable.

Dubbing costs were not revealed but they are said to be comparatively high in view of the fact that an entire choir had to be hired. Company, incidentally, is sparing no efforts to publicize the feature in Germany.

It wasn't so easy to find a suitable German title for this musical. U's Berlin branch chief found the one: "Mandelaugen and Lotosblueten" (Almond Eyes and Lotus Blossoms). Sounds good in German.

Female lead (Nancy Kwan) has been dubbed by Karin Huebner, the Eliza Doolittle in Berlin's "My Fair Lady" production. Remarkably, Miss Huebner bears a striking resemblance, both optically and phonetically with Nancy Kwan.

Inheritors of 150 UFA Features

Berlin, April 17.

Here is a listof distributing companies which have taken over the more than 150 films of the defunct German UFA Filmhansa: Bavaria took two, Columbia six, Constantin three, Gloria 87, Neue Film Allianz five, Nora 29, Pegasus two and Ring nine UFA Filmhansa pix. These producing companies withdrew their films (new releasing companies not known at this writing): Apollo nine films, Doerfler two and Fono (Dr. Hermann Schewrin) three features.

Lineup of above 157 former UFA-released films includes a good number of prominent foreign productions such as Disney's "Perri" (which went to Gloria) and "Old Yeller" (ditto), "Question 7" (Columbia), "Jazz On a Hot Summer-night" (Gloria), the Russian pix "Flying Cranes" (Neue Film Allianz) and "Ballad of a Soldier" (Pegasus), the French "Austerlitz," "Across the Rhine" and "The President," Japan's "Rikshaman" (all Gloria), among others.

EVELYN LAWSON'S SIX SCHOLASTIC SCRIPTS

Evelyn Lawson has sold six scripts to Filmstrip House for production in 16 millimeter as half-hour documentaries for high school level. They will be ready for the scholastic season in September.

Filmstrip House, of which John Patterson is president and film editor services schools, libraries, parent-teacher and other civic groups around U.S. School system of State of New York is a prime outlet.

New films will deal separately with Constitution, Presidency, Senate, House of Reps, Supreme Court and Citizenship.

Japan Major Producer To Film on Quemoy Is.

Tokyo, April 17.

Nikkatsu Films, one of Japan's five majors, plans filming a coproduction on Quemoy Island with Central Films of Formosa. Hopeful sked calls for completion by October.

Tentatively titled, "Kimmonto no Kessen" (Decisive Battle on Quemoy), film will star Akira Kobayashi and Jo Shishido. Pic is being planned for export to U.S.

OSCAR IN THE RECORD

Senator Touts Gang War Musical To Congress

Washington, April 17.

Sen. Clair Engel (D-Calif.) inserted in the Congressional Record the list of principal Academy Award winners.

In calling the Senate's attention to the awards, Engel paid tribute to the gang war musical film, "West Side Story," in this way:

"I am sure too that those of you who saw the Oscar Awards shared my pride when the top award went to a motion picture that was American in type, in character and in spirit. The locale was America, the theme was America, the music was America, and the young people who gave it charm, style, and distinction were American."

CAREERS AND DEDUCTIBILITY

Non-Union Colorado Springs Signs Up

Screen Actors Guild Pact Set—IATSE Next To Negotiate at Alexander

Hollywood, April 17.

Screen Actors Guild has inked contracts with Alexander Film Co. of Colorado Springs, thus removing it from the Guild's "unfair list," where it's been for many years. Contracts cover thesping, singing and announcing work in theatrical films, vidpix, tv commercials and industrial, documentary and educational films.

SAG execs held meetings in Colorado Springs with prexy Keith Monroe and exec veepee Julian G. Pollock of Alexander.

Alexander was founded in 1919, operates a modern pix studio and lab in Colorado Springs. Under previous management, it opposed unionization of its employes and refused to bargain with any. The new Monroe-Pollock management reversed this policy, signing with SAG. International Alliance of Theatrical Stage Employes recently won an NLRB election at Alexander and is negotiating for a basic contract.

Pleased by Experiment With Grand Opera Pix; Further Plans Not Set

Denver, April 17.

Fox Intermountain Theatres' experiment with a one-day showing of two grand opera films in its main stem downtown 2,400 seat Denver Theatre Thursday (12) was a success, according to Harold E. Rice, managing director.

Verdi's "Aida" and the Puccini "Madame Butterfly" were shown on a continuous run schedule for the single day flier. Four showings of "Madame Butterfly" starting at 11 a.m. with three of "Aida" during the afternoon and evening. Admission prices were held to the usual $1.25 for the matinee but upped to $1.45 in the evening. Reserved seats or advance ticket sales were not offered.

While there was no holdout at the big theatre, the house was comfortably filled most of the day and management expressed satisfaction with the results. How soon or in what other theatres over the circuit the experiment will be tried again has not been decided and definite plans will not be made until all aspects of the situation have been evaluated, it is understood.

Discount Tie-In Skip Tobacco, Wine Buys

Cincinnati, April 17.

RKO Theatres and Albers supermarkets have launched a discount tieln in the Cincy and Dayton, Ohio, areas. Purchases of $5 or more, except for tobacco or wine, allow coupons good for half-fare admission Monday through Friday at RKO Albee, Palace and Grand here and Keith's, Colonial and State theatres in Dayton.

Joe Alexander, RKO district chief, found the plan successful in a month's test last fall by Kroger stores and the Palace and Grand theatres in Columbus.

ROLLER SKATING TAKEOVER

Youngstown, O., April 17.

Art Guild Theatre in Girard, near Youngstown, O., has closed permanently and is now being converted into a roller skating rink, per Al Garfield, owner and operator of both the New Mock Theatre and the Art Guild. He said the New Mock will continue to operate as a film house.

The stage of the Art Guild Theatre will be changed to a restaurant and concession area, entered by ramps from the skating floor, which will cover the entire 3,000 square feet of the theatre auditorium. Opening of the Girard Roller Palace is set for April 18.

Zanuck's Unique Ad

London, April 17.

The full page ad for Darryl F. Zanuck's film, "The Longest Day," published recently in VARIETY, is now the basis of a world campaign launched by Zanuck to boost his epic. It was reproduced as a full page in the Daily Mail and it's thought to be the first time the Mail has printed a full page ad by a film producer.

At a page size of 21 inches by 15, the ad, which merely lists the 58 stars and avoids all ballyhoo, is a striking eyeful.

Negro Pickets Sue Academy & Cops For Oscar Pinch

Los Angeles, April 17.

Academy of Motion Picture Arts & Sciences, its president Wendell Corey and two Santa Monica police officials have been sued for $1,100,000 each in U.S. District Court by Hollywood Race Relations Bureau, self-styled vigilantes for equal Negro representation in films. This followed 12 of its members being arrested when they picketed the Oscar ceremonies at Santa Monica Civic Aud last Monday (9). Other defendants were John Boyle, security officer for Academy who signed the warrant for arrest of the picketers, and Santa Monica Police Chief Earl Reinbold.

Org, headed by Caleb Peterson, charged that the arrested members were deprived of their civil liberties. Group is same that has been picketing studios and theatres during last few months, although they are not accredited by NAACP or other Negro organizations.

COPS DENY DETROIT PEEP AT 'TWO WOMEN'

Detroit, April 17.

Academy Award performance of Sophia Loren in "Two Women" has not been seen downtown here because of censorship troubles. Uncut version of film, however, was shown at the Studio North, a suburban arty.

Detroit Police censor bureau has ordered two scenes deleted before it can be shown in the city. Sander Levin, local attorney representing Embassy Pictures, distribs of film, is attempting to obtain a permit which will allow film to be shown in its entirety. So far, the dispute is a standoff.

HITS FILM 'PORNOGRAPHY'

Texas Candidate for Lt. - Gov. Touting Censorship

Houston, Tex., April 17.

A state board to censor motion pictures will be required for controlling the sale and distribution of "pornographic" films unless the Legislature acts, Senator Robert W. Baker said here. Baker, a Democratic candidate for lieutenant governor, said efforts to include films in the statute prohibiting the distribution of pornographic literature proved futile in the final hours of the last special legislative session.

A senator tagged the amendment, holding it up for 72 hours, he said. Before the time elapsed, the session adjourned.

"It has gotten to the point that in order to win an award, a film has to be based on immorality," Baker said. "Films are getting as bad as they were in 1922 when the Hays office set up its standards. It was about 1932, that public criticism rose again and started the drive that created the Motion Picture Production Code."

PERSONAL MGRS. FRET ON TAXES

Hollywood, April 17.

Conference of Personal Managers, West, has sent more than 50 telegrams to the House Ways and Means Committee in an effort to push passage of a tax allevation bill that would involve most members of the entertainment industry. Conference prexy William Loeb over the weekend said major issue they hope to clear up is expense accounting taxing.

He pointed out members of his profession, not unlike others, are allowed to take 100 percent tax writeoff on business lunches but if they take a business contact to a place of entertainment even for the business purpose of viewing a client they are allowed only 50% because this is called "entertainment."

Loeb said no response has yet been received from their telegrams, which went to committee members as well as to California legislators.

Activity is one of many the conference was organized to stress. Major point has been establishment of a standard contract for personal managers who are members (they now have about 40 on the Coast where it originated six years ago) and general policing of the business to avoid charlatanry. Direction of the industry today is leading to more and more personal managers because studios no longer build talent, he noted, pointing out they don't conflict with agents because they have no dealings with contracts. Manager builds the talent, but the agent must be the final contractual tie. Managers can do no bookings, though they can sell their clients and then let an agent take over the booking details.

Group just completed a new health and welfare plan for members. This summer it will make suggestions at the AFM national meeting to open doors for the band business. They are also working with AGVA on expanded talent auditions. Loeb noted client list of members reps some $50,000,000 in talent.

Loeb is now setting up a national board to work with the Eastern conference. Members of organization pay $125 initiation fee and $12 a month dues, with special assessments occasionally to handle annual underprivileged children's charity they sponsor.

Preminger's Senatorial Premieres

Nettled by Ohio's Stephen Young—Going to Cannes And Russia

Washington, April 17.

Director Otto Preminger, in town to get his passport in shape for a Soviet Union visit, disclosed plans to invite the two U.S. Senators from each state in connection with opening of his "Advise and Consent." But he admitted a strikeout in Ohio because of the low opinion of the film held by Sen. Stephen M. Young. Preminger said "the other Senator from Ohio" (that's Sen. Frank J. Lausche, also a Democrat) was set to go along with Preminger when Young moved in and torpedoed Ohio participation in the stunt for sweet charity's sake. Young earlier had given a press interview terming the motion picture "degrading of the Senate."

What Preminger is doing is asking the two Senators of each state to name a charity which would be enriched by a benefit screening of "Advise and Consent" the night before its regular opening in that state.

Preminger disclosed he has a special invitation from the Cannes Film Festival director general to screen "Advise and Consent" on the festival's opening day, May 8, "in competition" (even though not an official U.S. entry).

The domestic preem will be June 6, jointly in New York and Washington, both as benefits. "It's the first time in my career that I've opened one of my pictures outside the U.S.," he said in a pointed remark directed at his losing lawsuit over the prior legit theatre rights to the novel.

Preminger is going to the USSR from Cannes at the invitation of the Union of Soviet Film Makers. He was asked, he said, to bring along three films, "Carmen Jones," "Man With the Golden Arm" and "Porgy and Bess." He was director of "Porgy," but won't take it along. It's Sam Goldwyn's property. He said he'll take the first two.

Preminger, a Democrat, seemed edgy about who'll have the last word, himself or Sen. Young. Young told United Press International that "Advise and Consent" was "a great book" spoiled in the filming.

Preminger countered that the book—"if Sen. Young has read it"—is "more degrading" of U.S. public life than his film, but he forebore additional argument.

Films For Deaf Pend

Dallas, April 17.

Educational films for those deaf or hard of hearing will be possible if a bill now before Congress goes through. Bill would raise the budget ceiling from $25,000 to $1,500,000 for the Captioned Films for the Deaf division of that department, per John A. Gough, chief of the division, visiting here.

With that new ceiling the division can expand its facilities and provide films "specifically geared to the problems the deaf have."

The division now distributed to 700 groups "all over the country" films from Hollywood for which captions have been added.

Chicago Dailies Rebel at 'Sell' For Skin Films

Chicago, April 17.

Chicago film exhibitors are having more trouble with bluepencilers in the newspaper ad departments than with the recently-passed municipal censorship ordinance. Most recent incidents are a refusal by the Chicago Tribune and Chicago's American to accept "Nude In My Pocket" title, and a ban on all ads for the nudie "El Paradisio" by the Sun-Times and Daily News.

The Tribune and American doctored the ad for the film to "In My Pocket" for its one-week run at the Monroe Theatre. Exhibitors first interpreted the rule as a ban on all use of the words "nude" or "naked." However, a Tribune spokesman said that each case would be considered on its own merits. Exhibs and distributors are still apprehensive over the edict. They feel that nonsexploitation pix could be barred under the interpretation, and re-

(Continued on page 15)

National Boxoffice Survey

Trade Perks Pre-Easter; 'Story' No. 1, 'Fair' 2d, 'Pilot' 3d, 'Bird' 4th, 'Judgment' 5th

Firstrun film biz in key cities covered by VARIETY this round shapes surprisingly solid in view of fact that it is Holy Week, which generally is quite mild prior to Easter holiday session. Several new, strong pix, of course, are proving a material help and the many Oscared films did much better in most keys.

"West Side Story" (UA), easily the most honored pic in Academy Awards, is still No. 1 grosser as a result of this lift at the wickets though several new, big pix loom as future contenders. "State Fair" (20th), just preemed this week, is copping second place and likely will be heard from additionally.

"Moon Pilot" (BV), also just being launched, is winding up a strong third with the Easter holidays expected to give a sharp hypo. "Sweet Bird of Youth" (MGM) will capture fourth place. It was second last week.

"Judgment at Nuremberg" (UA), which was third a week ago, is taking fifth position. "El Cid" (AA), long high on the list, is finishing sixth.

"Walk on Wild Side" (Col) is winding up in seventh spot. It was fourth last round. "Two Women" (Embassy) is climbing to eighth place, highest it ever has been as a result of rebookings because star Sophia Loren was named top femme player by the Academy.

"Children's Hour" (UA), seventh last week, is taking ninth place. "Lover Come Back" (U) will wind up 10th, lowest point in weeks after being No. 1 pic for two months. "All Fall Down" (MGM) is finishing 11th. It was 10th a week ago. "Black Tights" (Magna), comparatively new, rounds out the Top 12 films.

"Four Horsemen" (MGM), "View From Bridge" (Cont) and "Murder, She Said," also from Metro, are the runnerup pix.

Besides "Fair" and "Pilot," there is a long line of other new films just being launched currently. One of the bigger ones is "Man Who Shot Liberty Valance" (Par) despite the long tag. Big in Minneapolis, it's hotsy in Frisco and boffo in Philly. "Experiment in Terror" (Col), also new, is big in N.Y. and solo in Frisco.

"Counterfeit Traitor" (Par), which opens at N.Y. DeMille this week, is a smash standout in L.A. "Jessica" (UA), opening this stanza at N.Y. Astor, is potent on long-run in L.A.

"Forever My Love" (Par), fair in Frisco, still is nice in N.Y. and Chi. "Rome Adventure" (WB), also new, looms big in Frisco, nice in Denver and solid in Minneapolis. "Doctor in Love" (Gov), another newie, is rated trim in Boston.

(Complete Boxoffice Reports on Pages 8-9-10)

Remotely Situated, Uses Western Union Angle To Sell Reserved Seats

Rochester, April 17.

Schine circuit's Riviera Theatre in this mid-New York State burg and Western Union are piloting a roadshow ticket purchase plan that the telegraph company hopes to employ cross-country and also for the Broadway legit market.

The scheme, whereby "West Side Story" ducats may be ordered by phone or visit to the central WU office in town, has apparently caught on since inception with the film's Riviera bow April 5. On phone orders, the tix may be picked up at the theatre, or delivered by mail or messenger. For the latter, WU charges a service fee.

The inspiration is credited to Linn Smeal, Riviera manager, as an offset to the hampering fact that the house is not centrally located. The further inducement is that the WU tieup accords preferential consideration. Smeal makes the point that the plan is particularly suited to local winters, almost invariably severe, hence inhibiting the pickup of reserved tickets at a boxoffice thats off the main path. That extra trip is eliminated by the WU setup.

Five Finger Exercise

Shaky translation of the London and B'way stage hit, uneven in adaptation and performance.

Hollywood, April 13.

Columbia Pictures release of Frederick Brisson production. Stars Rosalind Russell, Jack Hawkins, Maximilian Schell, Richard Beymer; features Annette Gorman. Directed by Daniel Mann. Screenplay, Frances Goodrich, Albert Hackett, based on play by Peter Shaffer; camera, Harry Stradling; editor, William A. Lyon; music, Jerome Moross; assistant director, R. Robert Rosenbaum. Reviewed at the studio, April 12, '62. Running time, 108 MINS.

Louise Harrington	Rosalind Russell
Stanley Harrington	Jack Hawkins
Walter	Maximilian Schell
Philip Harrington	Richard Beymer
Pamela Harrington	Annette Gorman
Mary	Lana Wood
Helen	Terry Huntingdon
S lesman	William Quinn
Alice	Kathy West
Girl	Valora Noland
Woman	Mary Benoit
Girl	Jeannine Riley
Girl	Karen Parker
Announcer	Bart Conrad

Frederick Brisson, who transplanted this 1958 London stage hit to Broadway in 1959, where it met with further success, has now transplanted it into the more taxing idiom of the screen. But the popularity is not apt to be duplicated among picturegoers, the great bulk of whom presently are disenchanted with the kind of weighty, deeply psychological adult theme that is probed in Peter Shaffer's melodrama of festering, corrosive personality conflicts that destroy the togetherness of an upper middle class family.

It appears that something has been misplaced in the translation, as adapted by Frances Goodrich and Albert Hackett, and directed by Daniel Mann. For one thing, the trimming to 108 minutes of film apparently has taken its toll of both characterization and plot. Resolution of the problem is abrupt and anything but persuasive, leaving the audience suspended and unconvinced. Furthermore, although there are two solid performances by Rosalind Russell and Jack Hawkins, there are three equally weak ones by Maximilian Schell, Richard Beymer and Annette Gorman as the younger people enmeshed in the domestic warfare. All things considered, the Columbia release is not a promising contender.

The title refers to the significance of five fingers operating in coordination to create harmonious music, as in a piano study for beginners. The thoroughly uncoordinated "five fingers" in this family melodrama, reset in California from the original England, are an uncultured, intolerant, self-made businessman-father (Hawkins), a culture-obsessed, pseudo-intellectual mother (Miss Russell), a confused, educated, "mama's boy" son (Beymer), an animated, high-spirited daughter (Miss Gorman), and a young German refugee (Schell), who has been employed by the family as tutor, and yearns to become a permanent part of it though not in quite the classification the mother fancies. At any rate, the quivering quintet gropes for communication but fails dismally, until finally Schell attempts to take his own life. This traumatic incident somehow seals the emotional dikes, although it is not made clear exactly why and how in a hasty, afterthought finish.

There are no supporting roles of any consequence, and even Miss Gorman's role appears to have been sliced to absolute essentials. Director Mann has managed to generate considerable physical activity in what is primarily a static, house-bound play, but he has his characters behaving in a somewhat overly-theatrical fashion. Harry Stradling's photography is dramatically observant; Rose Bellah's art direction aptly suggestive of social position and physical place; Jerome Moross' score expressive. William A. Lyon's editing is mechanically stable, but the film as a whole does not convey the full-circle state of family affairs apparently intended (relative harmony through discord back to harmony). There is no true beginning and no true resolution.

Miss Russell's gowns were designed by Orry-Kelly, and an unusual four-minute trailer has been filmed to demonstrate some of the decisions made in fashioning the correct wardrobe for the character. The gowns are not especially exciting and neither is the trailer, which does not particularly entice one into seeing the picture. *Tube.*

Big Red
(COLOR)

Lesser Disney effort about a boy, a dog and a man who learns a lesson from their camaraderie. Has the ingredients for presentable b.o.

Hollywood, April 13.

Buena Vista release of Walt Disney production. Stars Walter Pidgeon; introduces Gilles Payant; features Emile Genest, Janette Bertrand. Directed by Norman Tokar. Screenplay, Louis Pelletier, from novels by Jim Kjelgaard; camera (Technicolor), Edward Colman; editor, Grant K. Smith; music, Oliver Wallace; assistant director, Arthur J. Vitarelli. Reviewed at Academy Awards Theatre, April 13, '62. Running time, 89 MINS.

"Big Red" is not one of the choicer Walt Disney products, but the arf 'n' arf combination of the magnetic Disney banner and the appeal of a boy-and-his-dog story for the all-important family audience suggests a respectable box-office response.

"The Hound That Thought He Was a Human Being" would be an apt sub-title for the Buena Vista release, co-produced by Winston Hibler and directed by Norman Tokar from a screenplay by Louis Pelletier. Gleaned from the novels of Jim Kjelgaard, the yarn, set and shot for the most part in Canada's lush, picturesque Quebec province, is concerned with the manner in which a resourceful lad (Gilles Payant) and a frisky Irish setter team up to illustrate the advantages of togetherness to a lonely, businesslike sportsman (Walter Pidgeon). Along the way, the setter takes up with an attractive lady setter, and the two pooches carry on in a most un-doglike fashion. Mr. Red going so far as to deny himself a nice juicy bone so that the missus will have something good to sink her chops into. To children, this canine domesticity may seem perfectly natural and acceptable. But the spectacle of a dog carting home a bowser bag may be a little too much Ken-L-Ration for the average adult to swallow.

Pidgeon plays the North Woods sportsman with his customary aplomb. Master Payant, a handsome lad from Canada, makes a likable impression in his screen bow-wow. The setter, who goes professionally by the name of Champion Red Aye Scraps and remotely resembles a Thurber dog, rates a PATSY nomination for quizzical head tilts alone. William B. Koehler trained the educated dogs who participated. Emile Genest and Janette Bertrand are amiable in support.

The outstanding quality of the film is Edward Colman's photography, for which some of the credit is due and not oft-filmed scenic splendor of the St. Lawrence River region of Quebec. Oliver Wallace's music is a dramatic asset, as is Grant K. Smith's editing, save for a bit of repetition in dog reactions, however appealing the response of a pooch befuddled by human behavior. Art direction by Carroll Clark and Marvin Aubrey Davis is accomplished. *Tube.*

Douce Violence
(Sweet Violence)
(FRENCH) (C'SCOPE)

Paris, April 10.

20th-Fox release of Paris Interproductions-Contact production. With Elke Sommer, Pitrre Brice, Vittoria Prada, Christian Pezey, Agnes Spaak, Claire Maurier. Directed by Max Pecas. Screenplay, Pecas, Jacques Aucante, Grisha Debat; camera, Marc Fossard; editor, Paul Cayatte. At Ermitage, Paris. Running time, 85 MINS.

Elke	Elke Sommer
Maitre	Pierre Brice
Barbara	Vittoria Prada
Olivier	Christian Pezey
Claire	Claire Maurier

Tale of morally drifting students living on a rich woman during a summer vacation lacks any depth or insight into the subject for arty theatre chances abroad. It does have some nudity and violence that could slant it for grind houses, but this at best.

A disillusioned but decent youth is seduced by a German girl, Elke Sommer, who is more for sensations than love in any romantic sense. He finally wises up and goes back to an upright girl, leaving the immoralist chastened.

Miss Sommer emerges as a caricature Brigitte Bardot with pouts, sensual dancing and exposed epidermis. But the film's stilted and the lack of any feeling for the subject make her more a grostesque pinup than any sex symbol. Remainder of the cast can not do much with the characters either. Technical credits are par. *Mosk.*

Safe at Home

Lightweight, sugarcoated baseball item for moppets, with Mantle and Maris as b.o. bait.

Hollywood, April 9.

Columbia Pictures release of Tom Naud production. Stars Mickey Mantle, Roger Maris; features William Frawley, Patricia Barry, Don Collier, Eugene Iglesias, Flip Mark; introduces Bryan Russell. Directed by Walter Doniger. Screenplay, Robert Dillon, from story by Naud and Steve Ritch; camera, Irving Lippman; editor, Frank P. Keller; music, Van Alexander; assistant director, Leonard Katzman. Reviewed at the studio, April 9, '62. Running time, 84 MINS.

Mickey Mantle	Mickey Mantle
Roger Maris	Roger Maris
Bill Turner	William Frawley
Johanna Price	Patricia Barry
Ken Lawton	Don Collier
Hutch Lawton	Bryan Russell
Mr. Torres	Eugene Iglesias
Henry	Flip Mark
Mike Torres	Scott Lane
Henry's Father	Charles G. Martin
Ralph Houk	Ralph Houk
Whitey Ford	Whitey Ford
Mrs. Torres	Desiree Simarra
Joe	Joe Hickman
Phil	Chris Hughes
Jackie	James R. Argyras
Coach Benton	Fred A. Schwarb
Hank	Joe Morrison

Armed with junior America's two foremost matinee idols—the M&M Twins, Mantle and Maris—this lightweight confection, properly exploited, could amass a presentable batting average at the boxoffice. Designed for the moppet legions, the Naud-Hamilburg production, produced by Tom Naud and timed to coincide approximately with resumption of the annual pennant chase, should fare well as a matinee, weekend or holiday attraction. But the Columbia release is strictly kiddie fare, and should be so programmed.

Scripted by Robert Dillon from a yarn by producer Naud and Steve Ritch, "Safe at Home" is a Horatio Alger story about an impressionable Florida lad who fancies himself and his dad intimate friends of Messrs. M&M, boasts of his palsy-walsy association to the local Little League rascals, then must put up or shut up. Cornering the harassed sluggers at spring training camp, the resourceful, but overly-imaginative lad is given an honesty-is-best-policy preachment by the clean-cut heroes, who then proceed to invite the whole horde of youngsters to camp for a climax of pure, red-blooded all-American bathos. Underlying moral to moppets: but a nuisance, be aggressive, be honest and nail your man.

Mantle and Maris are no thespic threats to the ranks of Hollywood leading men. William Frawley is personable as a lovably irascible coach, Patricia Barry and Don Collier supply secondary romantic interest with restraint. Bryan Russell, in his screen debut as the boy, is reminiscent of the young Dean Stockwell in manner and appearance, but something less, histrionically. Other prominent moppets are Flip Mark, Scott Lane and Chris Hughes. Eugene Iglesias is persuasive as a worried father. Yankee manager Ralph Houk and mound ace Whitey Ford contribute bits.

Walter Doniger's direction leans to sentimental stickum. It is also somewhat repetitious and tends to be confusing and not very well integrated in several sequences.

Film was shot in Florida. Production credits, including Irving Lippman's lenswork, Frank P. Keller's editing and Van Alexander's score, are satisfactory. *Tube.*

L'Assassin Est Dans L'Annuaire
(FRENCH)

Paris, April 10.

Gaumont release of Marianne SNEG production. Stars Fernandel; features Marie Dea, Edith Scob, Maurice Teynac, Georges Chamarat. Directed by Lee Joannon. Screenplay, Jacques Robert, Jean Halain, Joannon from novel by Charles Exbrayat; camera, Pierre Petit; editor, Raymond Lamy. At Ambassade-Gaumont, Paris. Running time, 90 MINS.

Albert	Fernandel
Inspector	Robert Dalban
Edith	Marie Dea
Brother	Maurice Teynac
Leclerc	Georges Chamarat
Jenny	Edith Scob

Comic Fernandel has been pushed into a whodunit that gives him little scope for being funny. Lacklustre direction also bogs this down to make it a chancey export item even with the Fernandel name.

The comedian is a lonely man who is the butt of office jokes. But he is involved in a holdup which then turns into a series of murders that make him look guilty.

Some of the plotting is suspenseful but Fernandel hams his role and mouths things pedantically to rob his character of much comic meaning. It all goes to make the general happenings out of key with his performance. Technical credits are par. *Mosk.*

Waltz Of The Toreadors
(BRITISH—COLOR)

Handsomely produced version of Jean Anouilh's stageplay. Excellent acting vehicle for Peter Sellers, but too many conflicting moods; good b.o. marquee value.

London, April 12.

Rank release of Julian Wintle-Leslie Parkyn (Peter de Sarigny) production. Stars Peter Sellers; Danny Robin, John Fraser, Cyril Cusack, Margaret Leighton; features Jean Anderson, Raymond Huntley, John Le Mesurier. Directed by John Guillermin. Screenplay, Wolf Mankowitz from Jean Anouilh's play; camera, John Wilcox; editor, Peter Taylor; music, Richard Addinsell. At Odeon, Leicester Square, London. Running time, 104 MINS.

General Fitzjohn	Peter Sellers
Ghislaine	Dany Robin
Emily	Margaret Leighton
Robert	John Fraser
Doctor	Cyril Cusack
Estella	Prunella Scales
Stefonia	Denise Coffey
Agnes	Jean Anderson
President of Court	Raymond Huntley
Undertaker	Cardew Robinson
Innkeeper	John Glyn-Jones
Vicar	John Le Mesurier
Mrs. Bulstrode	Vanda Godsell
Rosemary	Catherine Feller

A considerably broadened version by Wolf Mankowitz of Jean Anouilh's ironic stage comedy has resulted in a capital acting opportunity for Peter Sellers, which this standout performer gratefully accepts. But the play has lost much in spirit in its transition. Against this must be credited some wonderfully inventive situations which will satisfy all but the most discerning. With Sellers, Margaret Leighton, Cyril Cusack and Dany Robin in effective roles, there can be no doubt of the pic's marquee value and boxoffice impact.

Pic is handsomely mounted, and it's directed with zest and pace by John Guillermin. But too many moods jostle for it to be a complete success. Slapstick, farce, high comedy, drama and tragedy are all there but they don't always make easy companions. Particularly there is a scene between Sellers and Miss Leighton, fortunately towards the end of the film, which is agonizing in its tragic implications and is uncomfortably divorced from the main spirit of this lively picture.

Mankowitz has transferred the yarn from France to Sussex. Briefly, it concerns an elderly general, about to retire before the First World War. He is a man with a roving eye for the girls, trapped by a neurotic, shrewish, sham-invalid of a wife and two unprepossessing daughters. For 17 years, he has had a platonic romance with a French woman, never having a real opportunity to consummate their love. She turns up at his castle determined that this sad state of affairs should end. It is his last chance to find the happiness for which he has patiently awaited. But, of course, it never happens. She falls for a young soldier, who turns out to be Sellers' illegitimate son, and Sellers is left, still trapped with his wife. He is left too, with loneliness and broken dreams, knowing all the time that those dreams have always been adolescent escape from reality.

This is probably Sellers' most rounded film performance yet. He extracts laughs and compassionate pity with equal ease, whether he is being caught up in a drunken party at a tavern, conducting a riotous mock duel with his local doctor (Cyril Cusack), taking charge of a court martial, leching after his maids, facing up to the fact that he is a failure or in the more tragic moments, stripping his soul bare as he struggles in his hateful scenes with his wife. It is a witty performance full of subtlety as well as broad fun.

Dany Robin gives a pleasant but unexceptional performance as his would-be mistress. Margaret Leighton is remarkably striking as the wife, even though her drab role seems completely out of key with the rest of the film. Cyril Cusack contributes much of the dry wit. John Fraser is a sufficiently gauche young officer until he decides to storm the defenses of Miss Robin. Minor roles by Cardew Robinson, as an opportunistic undertaker; Raymond Huntley, in charge of a courtmartial; and Vanda Godsell, as a voluptuous shopkeeper, are all sharply played.

John Wilcox's camera provides a colorful feast for the eye. Richard Addinsell's score is bright, and there must be a benevolent nod to Peter Taylor's editing. In tagging "Waltz of the Toreadors" a near miss, it must be emphasized that this is likely to be the opinion only of those who have seen the play and appreciated its wryly pathetic atmosphere. *Rich.*

Carry On Cruising
(BRITISH—COLOR)

Potentially profitable segment of familiar yock skein. Familiar faces, familiar gags and situations and, probably a familiar click boxoffice result.

London, April 10.

Anglo Amalgamated release of a Peter Rogers' production. Stars Sidney James, Kenneth Williams, Kenneth Connor, Liz Fraser, Dilys Laye, Esma Cannon, Lance Percival; features Vincent Ball, Jimmy Thompson, Cyril Chamberlain. Directed by Gerald Thomas. Screenplay, Norman Hudis, from story by Eric Barker; music, Bruce Montgomery; camera, Alan Hume; editor, John Shirley. At New Victoria, London. Running time, 89 MINS.

Captain Crowther	Sidney James
Leonard Marjoribanks	Kenneth Williams
Arthur Binn	Kenneth Connor
Gladys Trimble	Liz Fraser
Flo Castle	Dilys Laye
Wilfred Haines	Lance Percival
Sam Turner	Jimmy Thompson
Tom Tree	Cyril Chamberlain
Bridget Madderley	Esma Cannon
Jenkins	Vincent Ball

Latest in the "Carry On" string of boxoffice click comedies is "Carry On Cruising." There's no reason to believe that it won't "Carry On" cashing in Main difference is that it is now launched in color. Fact is that, despite commonplace loyalty to a proven formula, there is evidence that it is beginning to wear very thin.

Maybe Norman Hudis, who has so skillfully scribed this run of comedy hits, should have a Sabbatical. Perhaps a new writer might infuse new angles into predictable situations, gags and characters. And new faces might help. These questions can only be answered by the public response, but they loom largely in watching the latest antics of the "Carry On" crew.

In this instance, Sidney James is the veteran, highly improbable, skipper of a Mediterranean cruising vessel. He is inflicted with five hamheaded substitutes for well-tried key men in his regular complement. They are all over anxious to please and so everything goes disastrously wrong. This provides opportunity for a string of good-humored, but contrived and largely irrelevant slapstick gags and situations.

Jumping, familiarly, through their well-placed circus hoops are Sidney James (he glowers), Kenneth Williams (he plays archly), Kenneth Connor (he dithers), Liz Fraser (she flaunts a shapely figure) and Esma Cannon (she twitters). They offer nothing new because they are provided with nothing new. Lance Percival, as the tyro ship's cook, has some bright moments while Jimmy Thompson, as a suave bartender, copes with little material. Dilys Laye, a comparative newcomer to this frenzied scene, works hard in some brittle comedy campaigns.

Direction by Gerald Thomas is boisterously effective, but he could probably direct one of these "Carry On" pix in his sleep. Alan Hume's camerawork takes full advantage of the bonus of color.

Major switch in this series, which, despite its record, looks to be needing a cool, severe look from its parents, is that the original story is by Eric Barker. This comedian has appeared in a couple of the series, but, somehow, he couldn't find a role for himself in this latest "Carry On." *Rich.*

A Soldier's Prayer
(JAPANESE)

Montreal, April 9.

Cadieux Associates release of Shochiku Pictures (Shigeru Wakatsuki-Kobayashi) production. Features Tatsuya Nakadai, Michiyo Aratama, Taketoshi Naito; directed by Masaki Kobayashi; screenplay, Zenzo Matsuyama and Kobayashi; based on the last two volumes of the six-volume novel, "The Human Condition" by Jumpei Gomikawa; camera, Yoshio Miyajima; editor, Keiichi Uraoka; music, Chuji Kinoshita. North American premiere at Orpheum Theatre, Montreal, April 9, 1962. Running time, 190 MINS.

Kaji	Tatsuya Nakadai
Michiko	Michiyo Aratama
Pfc. Tange	Taketoshi Naito
Cpl. Hironaka	Keijiro Morozumi
Private Terada	Yusuke Kawazu
Ryuko	Kyoko Kishida
Umeko	Reiko Hitomi
Capt. Nagata	Fijio Suga
Cpl. Kirihara	Nobuo Kaneko
A girl refugee	Tamao Nakamura
A woman in the settlers' village	Hideko Takamine
Village elder	Chiabu Ryu

(In Japanese; English Subtitles)

Completed late last year, this is the final part of Kobayashi's trilogy, "The Human Condition" parts one and two being "No Greater Love" and "Road to Eternity." Opening with a summary of what happened in the two previous films, ending with Kaji wandering alone on the battlefield after being defeated by the Russians, "A Soldier's Prayer" shows the final disillusionment in the three-year agony of the simple Japanese soldier who endures

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FILMS' FOREIGN FISCAL FOLLIES

Insider Buys & Sells, Per SEC

Washington, April 17.

Irving H. Levin boosted his holdings in National Theatres & TV Inc., by three acquisitions totalling 8,900 common shares as reported in the latest Securities & Exchange summary of insider stock deals covering Feb. 11-March 10 period.

The NT&T topper was reported as owning 13,059 shares in all directly and a massive block of over 70,000 shares beneficially owned through corporations and partnerships listed under his name.

In other entertainment industry transactions, (all in common stock unless otherwise designated), SEC reported:

ABC Vending Corp.—Leo B. Beresin sold 3,800 shares, leaving him with 5,942 shares owned personally plus 900 by his wife. Louis H. Klebenov exercised option on 10,000 shares, giving him a total of 43,647.

Allied Artists—Roger Hurlock acquired 500 shares, boosting his total to 28,700.

ABC-Paramount—Sidney M. Markley exercised option on 650 shares, hiking his holdings to 1,170.

Metro-Goldwyn-Mayer—William H. Harrison sold 100, all his holdings. Raymond A. Klune exercised option on 1,200, giving him 1,300 all told. Joseph A. Macchia sold 200, his entire common holdings.

Paramount Pictures—George Weltner bought 250 shares, giving him 396 in all.

RCA—Kenneth W. Bilby exercised option on 2,767 shares, upping his holdings to 4,334. Frank Folsom acquired 105 shares for total ownership of 10,679.

Rollins Broadcasting—O. Wayne Rollins was listed as holding 7,480 through a guardianship.

Screen Gems Inc.—Russell Karp acquired 300 shares for a 500-grand total. Robert Seidelman bought 200 shares for 1,158 in all.

Warner Bros.—Charles Allen Jr., through Allen and Co., listed under his name, sold 8,400 shares for a total 131,600 shares.

Saskatchewan O.O.'s Press Books

An Aspect of Provincial Censorship—Four Releases Ran Afoul of Murray

Regina, Sask, April 17.

No films were rejected in their entirety, but four ran into trouble during the year April 1, 1960, to March 31, 1961, according to the report of the Saskatchewan film censor board, tabled recently in the legislature. Chief censor is W. E. Murray.

French-Japanese film "Hiroshima Mon Amour" and the U.S. product "Because of Eye" were not shown in the province because the distribs would not agree to "suggested" eliminations.

An appeal board considered eliminations suggested by Murray for the American film "Once More With Feeling" (Col) and overruled him.

British film "Room at the Top" (Romulus-Continental) was banned by Murray, rejected by an appeal board and then passed by the same appeal board as "restricted adult" after having been "reconstructed" by the distributor.

There are three classifications in Saskatchewan, designed as a guide to parents—Restricted adult (not recommended for those under 18); adult, and general.

There was an increase in the number of restricted films during 1960-61, indicating an upswing in pix considered objectionable for viewing by children and minors, Murray reported.

Twenty-six were classified as restricted adult, 121 adult and 119 general. There were 16 fewer films suitable for the entire family than during the preceding fiscal year.

After eliminating objectionable scenes and dialogue from 61 films, approval was given to 18 of them as general, 37 as adult, and six as restricted adult.

"These eliminations were necessary because film producers frequently included in otherwise worthwhile pictures scenes showing indecent gestures, attempted rape, nudity, sadism and prolonged torture," Murray commented. "Deletions were also required because of an increasing use of blasphemy and obscene phrases, even in family type pictures."

Of the 266 original 35 mm features reviewed by Murray and his assistant, 181 were produced in the United States, 45 in Great Britain, 14 in Italy, nine in France, seven in Russia, two in Japan, two in Eire, two in Canada and one each in Australia, Mexico, Austria and Yugoslavia.

Examination of 208 pressbooks was carried out. Revisions were required in 99 pieces of advertising, and 160 pieces were rejected.

COSTS UNCURBED IN O'SEAS LENSING

The attitude among certain Hollywood filmmakers has been, "Have big budget, will travel." And after a given picture has been completed in faraway places, with predictably unanticipated difficulty, they're apt to return to the States saying, "There's nothing like Hollywood after all."

This seems to hold true at least in part at Metro presently.

Meanwhile, the H'wood craft unions persist in attacking "runaway" production as a generality rather than by specific title. Seldom is the finger pointed publicly at any particular picture or its producer. MGM doesn't stand "accused."

But the pitfalls inherent in the production of American theatical films abroad are reflected in the current state of affairs at this company and seem significant. In the cases of both "Four Horsemen of the Apocalypse" and "Mutiny on the Bounty," nobody, like from the Hollywood-first unions, has made charges of runaway filmmaking. But the fact remains that these two major-scale enterprises suffered severe financial setbacks because at the outset they were blueprinted for lensing on foreign terrain.

The West Coast guilds, clamoring for American production in America, might well say, "see what happens when the safety of a studio is forsaken and you render yourselves vulnerable to weather and political unforeseeables in uncertain lands."

At any rate, MGM with "Horsemen" and "Mutiny" traveled ex-

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Dent Subcommittee Gone, Unmourned

Democrat Congressman Not In Graces of White House —'Runaway' Probe Got Nowhere

Washington, April 17.

Dent Subcommittee of House of Representatives, which had a Brief fling with the "runaway" issue, expired last month mostly unnoticed and unmourned.

Rep. John Dent (D-Pa.) had said after the two-day public airing in Washington last fall that there was more to come. He spoke then of introducing a resolution for a broad-gauged investigation of the film industry's financial structure with the accent on the exhibitor's plight.

The "runaway" production angle was not going to be featured, Dent said at the time.

Dent's words came to naught chiefly as result of the Congressman's stand against the Administration's trade bill. The Dent Subcommittee was a pauper unit with only one staff director and one secretary during the runaway phase.

Chairman Adam Clayton Powell (D-N.Y.) of the parent Education and Labor Committee in deference to the White House was reportedly cool to the Dent inquiry and grudging with furnishing coin to its budget.

The Pennsylvania Congressman, from a district suffering from high unemployment, was using the probe to garner ammunition against liberal (in terms of low tariffs) foreign trade policies and is now battling the JFK bill. He wanted the Subcommittee's life extended to June but lost.

Having been vanquished on this score, Dent probably saw the handwriting on the wall and forgot about gaining a new subcommittee to helm.

Although the abortive film probe, as he described it, would have been only remotely connected with the trade hassle. Dent could always have backed into the issue somehow.

Ordinance for One

Toledo, O., April 17.

City Council is considering an ordinance which would license all drive-in theatres within the city limits.

If enacted, the law would affect only one establishment, the Mirale Mile Drive-In, to the tune of about $235 a year.

Motion Picture Councils Commend Disney's 'Trap,' & Skouras Showmanship

Grand Rapids, April 17.

The Federation of Motion Picture Councils, at its 8th annual meeting here last week, gave a special award to Walt Disney's "The Parent Trap" as the outstanding family film of 1961.

The Federation also cited 20th-Fox prexy Spyros P. Skouras as "one of the great showman of the 20th century, who has been instrumental in bringing the motion picture industry some of its greatest advances in film technology as well as producing and distributing some of the finest entertainment ever presented on the screen."

Final business meeting approved a resolution calling on all members to adopt as a project the promotion of attendance of parents and children at pix rated as "family" entertainment. The 1963 meeting will be in Philadelphia April 17-18.

Maintaining Theatre Standards

Radio City Music Hall, Prestige Personified, Means Constant Vigilance—Russell V. Downing Expatiates on His Personal Credo

By ABEL GREEN

Russell V. Downing, president and managing director of Radio City Music Hall, in one of those side-by-each dais chats in the course of the Allied States Assn. of Motion Picture Exhibitors and the Theatre Owners of America's jointly-sponsored fete honoring Spyros P. Skouras, dwelt on exhibition's responsibilities to the production-distribution phases of the picture business.

It ranged from point-of-sale on the local level to "maintaining standard." His accent was on the latter. He likened it to a restaurant "where even if they serve you the best cut of sirloin the customer will stay away if the floor is dirty, the waiters sloppy and the cashier doesn't say 'thank you.' It's no different with running a theatre.

"When I tell circuit owners like we have concentrated here from all over the country tonight at the Waldorf that we change our screen at the Music Hall every six or seven months because we know how a new screen gives brilliance and brightness and sparkle to the projection of our feature films they're flabbergasted. The average theatreowner tells me he doesn't change his screen every five or six years and claims he doesn't think the people notice that it's dull, or smudgy, or flyspecked.

Young Men Shun Biz?

"I just heard one of the most knowledgable circuit operators tells us that friends and acquaintances used to bother him weekly to give their boys a job as ushers so that they too 'can get into the business' and he bemoans that he hasn't had such a request for at least three years. He is realistic of course on the present state of manpower and shortage of personnel, but we have no such problem at the Hall.

"If theatres retained their community stature as before any exhibitor would have no such problem attracting ushers and usherettes, but if the general standard deteriorates so does the appeal to the staff, which quickly recognizes the stagnation of the operation.

"But it shouldn't be so. The Hall will be 30 years old in December. Historians have recorded what a flop it was with its original concept of a music hall, with straight vaudeville acts. But it is easily the No. 1 landmark in the New York scene. There is no question that along with the United Nations, the Latin Quarter, the Empire State and Radio City-Rockefeller Center complex in general, the Hall is virtually a "must" for most tourists. And also locals, when it has become a Christmas and Easter tradition.

"Booking suitable films is ever a problem. The Music Hall's imprimatur, of course, is top-standard to the trade and almost any enterprising producer-distributor will rush us rough cuts with an eye to a Hall booking. I go to the Coast frequently for the same purpose. We even read scripts of potential Music Hall properties. We have even made cut suggestions and, it is pleasing to note, that company presidents with broad vision have recognized the wisdom of what perhaps the filmmaker himself might have resented. For example, playdating 'Breakfast at Tiffany's' in itself might have been, in another period, a 'daring' booking for the Hall. Anyway, there was a strip scene which (1) we didn't want and (2) felt didn't even belong to make the film palatable. Barney Balaban not only acquiesced but ordered the cut permanently for the entire market—it added little or nothing to the picture.

"Standards do change and, as you've noticed, we've been trying new things. Just opening the doors and expecting the customer rush of former years is no more. This brings me to the sharp falloff of the night business. Where has it gone? Seems fewer and fewer people are out. A city like New York has two highlight nite clubs in the true tradition, the Latin Quarter and the Copacabana. We used to have a late Sunday night show and had to drop it—not enough business.

Guest Stagers

"On stage shows, we're bringing in occasional guest producers for the 'outside,' i.e. separate and apart from our veteran Leon Leonidoff, Russell Markert et al. Currently we did an entire Walt Disney 'package,' both stage-and-screen, and while business is good somehow it is not as big as we hoped. Maybe the picture is too 'light' for the Hall.

"They're talking about some fabulous line of 150 dancing girls in a Tokyo spot as a stunt for the Hall but (1) under existing union regulations it would be economically unfeasable; (2) only some State Dept. Cultural Exchange idea could make it work; but (3) no matter whom we bring in, our Rockettes still dance circles around any line of girls. We know. We brought in some other guest chorus groups and the Rockettes just topped them with almost too shocking contrast."

Nearby Joseph E. Levine, whose ambition is to "make the Music Hall with one of my pictures"—an ambition of virtually any producer and distributor—attested to the widespread comment he hears all over Europe about the Music Hall—accent on the Rockettes. Levine also thinks "Boccacio 70" would be "ideal" for the Hall but Downing has a policy against dubbed or subtitled pictures.

Doorman Dies of Knife Wound; Rebuked Man Throwing Peanut Shucks

Denver, April 17.

Six hours after he was stabbed in the stomach by a theatre patron he had asked not to throw peanut shells in the aisle, Clayton E. Sheehan, a doorman at the Colorado Theatre here, died in Denver General Hospital.

According to Charles Emmons, coowner of the Curtis Street Theatre, Sheehan had been employed there for over a year and was well liked. Sheehan suffered a deep wound in the abdomen which, police said, was apparently inflicted by a long thin bladed knife. The doorman told police his assailant, a man about 30, with pock-marked face was standing in an exit door throwing peanut shells in the aisle. When asked to stop, he took a nearby seat and as Sheehan began to sweep up the mess the man attacked him and fled.

From the description furnished police and a coat found near the scene, they are attempting to apprehend a certain ex-convict thought to have been in the vicinity at the time, it is understood.

Three Tokyo Dailies To Give Pix a 'Break'

Tokyo, April 17.

As result of pressure from film interests, three Tokyo dailies, the Hochi Shimbun, Sports Nippon and Tokyo Chunichi, have agreed to run unpaid daily picture schedules as they do for tele and radio lineups.

The three larger papers, Asahi, Mainichi and Yomiuri, have yet to come into line. Similar steps are expected to be taken by Motion Picture Producers Assn. in other parts of Japan.

Easter Holidays Lift L.A.; 'Traitor' Smash $19,000; 'Story' Soars To Sock 28G in 18th, 'Judgment' Lofty 13G

Los Angeles, April 17.

Firstruns here are feeling the effect of several plus factors this stanza. Easter Week school holiday is being bolstered by a rash of potent Academy-Award rebookings and some new product. Best new pic is "Counterfeit Traitor" which is heading for a smash $19,000 or close at the Warner Hollywood.

"Magic Sword," other new entry, is likely to get a fair $12,000 playing two theatres. "West Side Story," which copped 10 Oscars, looks to land a great $28,000 in 18th session at the Chinese where it's playing matinees daily. This is far ahead of last week's take.

Another pic figuring in the Oscars, "Judgment at Nuremberg" looks happy $13,000 for 17th round at Pantages. "Two Women," brought back because of best femme player award, is heading for fine $24,000 or over in four houses.

"Breakfast at Tiffany's" paired with "The Hustler" should hit a nice $18,000 in four sites. "State Fair" is heading for an okay $12,000 in second Fox Wilshire round. "Sweet Bird of Youth" looks fancy in fourth at the Egyptian.

Estimates for This Week

Los Angeles, Hawaii (Metropolitan-G&S) (2,017; 1,106; 90-$1.50)—"Magic Sword" (UA) and "Mighty Ursus" (Indie). Fair $12,000 or near. Last week, Los Angeles with Pix, "Gidget" (Col), "Gidget Goes Hawaiian" (Col) (reissues), $6,500. Hawaii with Orpheum, "The Mark" (20th), "Sons and Lovers" (20th) (reissues), $6,700.

Warner Hollywood (State) (2,170; $2-$2.40) — "Counterfeit Traitor" (Par). Smash $19,000 or close. Last week, with Baldwin, El Rey, "Flower Drum Song" (U) (16th wk, Warholly; 3d wk, Bald; 1st wk, El Rey), "Roman Spring" (WB) (Baldwin), "Bachelor in Paradise" (MGM) (reissue) (El Rey), $11,100.

State, Hollywood (UATC; FWC) (2,404; 856; 90-$1.50)—"Splendor in Grass" (WB) and "Fanny" (WB) (reissue). Dull $6,700. Last week, State, "Premature Burial" (AI) (2d wk), "Pit and Pendulum" (AI) (reissue), $3,300. Hollywood with Hillstreet, Wiltern, Loyola, "Day Earth

(Continued on page 18)

Key City Grosses

Estimated Total Gross

This Week $2,557,600
(*Based on 23 cities and 271 theatres, chiefly first runs, including N.Y.*)

Last Year $2,315,200
(*Based on 23 cities and 252 theatres*).

'Walk' Nice 14G, Hub; 'Story' 21G

Boston, April 17.

Holy Week is knocking the box-office out of line this week. Some new product is being passed up until Easter. "Walk on Wild Side" is hotsy at Orpheum. "Don't Knock the Twist" is rated good at Pilgrim.

Academy awards is boosting "West Side Story" in 24th week at Gary to a fat take. "Judgment at Nuremberg" in ninth round at Saxon shapes bigger. "Doctor in Love" looms big in third at Kenmore.

Estimates for This Week

Astor (B&Q) (1,170; $1.80-$2.70)—"El Cid" (AA) (17th wk). Good $13,000. Last week, $10,000.

Beacon Hill (Sack) (900; $1-$1.50)—"Les Liaisons" (Astor) (3d wk). Big $10,000. Last week, $11,000.

Boston (Cinerama, Inc.) (1,354; $1.75-$2.65) — "South Seas Adventure" (Cinerama) (reissue) (15th wk). Oke $6,000. Last week, ditto.

Capri (Sack) (900; $1-$1.50) — "Light in Piazza" (MGM) (4th wk). Good $6,500. Last week, same.

Exeter (Indie) (1,376; 90-$1.49)—"Murder, She Said" (MGM) (7th wk). Good $6,000. Last week, $7,000. "Last Year at Marienbad" (Astor) opens Saturday (21).

Fenway (Indie) (1,300; $1.50) — "Through Glass Darkly" (Indie). Oke $4,000. Last week, "Angry Silence" (Indie) (2d wk), $3,000.

Gary (Sack) (1,277; $1.50-$3) — "West Side Story" (UA) (24th wk). Academy awards helping to fat $21,000. Last week, $15,000.

Kenmore (Indie) (700; $1.50)—"Doctor In Love" (Gov) (3d wk). Big $9,000. Last week, $11,000.

Metropolitan (NET) (4,357; 90-$1.25)—"State Fair" (20th). Opens tonight (Tues.). Last week, Met Opera.

Memorial (RKO) (3,000; 90-$1.49) — "Outsider" (U) and "Nearly Nasty Accident" (U) (3d

(Continued on page 18)

'Story' Smash $12,000, Omaha; 'Fair' Fat 13G, 'Pilot' Whopping 8½G

Omaha, April 17.

With three particularly strong openers being helped by excellent weather, downtown firstruns currently are enjoying a wham week. "West Side Story" looks boffo on opening round at the Admiral. "State Fair" is trim at Orpheum while "Moon Pilot" is rated lusty at the State. Other newie, "Three Stooges Meet Hercules," is barely okay at the Omaha. Harditicket entry "Seven Wonders of World" at Cooper is okay in 21st round.

Estimates for This Week

Admiral (Blank) (1,239; $1.55-$2.20)—"West Side Story" (UA). Sock $12,000. Last week, "Sergeants 3" (UA) and "Saintly Sinners" (UA) (2d wk), $3,000 at 75-$1 scale.

Chief, Skyview (Blank) (1,000; 1,200; 75-$1)—"Twist All Night" (AI) and "Dead to World" (UA). Good $8,500, thanks to week-long personals by June Wilkinson. Last week, "Saintly Sinners" (UA) (2d wk), $5,500.

Cooper (Cooper) (687; $1.55-$2.20)—"Seven Wonders of World" (Cinerama) (21st wk). Okay $3,500. Last week, $3,600.

Dundee (Cooper) (500; $1.25-$1.75) — "Oklahoma" (Todd-AO) (2d wk). Hep $3,000. Last week, $3,500.

Omaha (Tristates) (2,066; $1-$1.25)—"Three Stooges Meet Hercules" (Col) and "Underwater City" (Col). Just passable at $5,000. Last week, "Outsider" (U), $7,000.

Orpheum (Tristates) (2,877; $1-$1.25)—"State Fair" (20th). Trim $13,000. Last week, "Walk on Wild Side" (Col) (3d wk), $4,500.

State (Cooper) (743; $1)—"Moon Pilot" (BV). Wham $8,500. Last week, "World in Pocket" (M-G), $3,000.

'Pilot' Brisk $12,000, Seattle; 'Valance' 8G

Seattle, April 17.

Some new screen fare launched here this round but not all of it is strong. "Moon Pilot" is rated great at Music Hall but "Man Who Shot Liberty Valance" looms modest at Paramount. "Magic Sword" is only fair at Coliseum and "State Fair" shapes mild at Fifth Avenue, both being newies.

Estimates for This Week

Blue Mouse (Hamrick) (739; $1.50-$1.75) "Nuremberg" (UA) (4th wk). Good $6,700. Last week, $6,600.

Coliseum (Fox-Evergreen) (1,870; $1.25-$1.50)—"Magic Sword" (UA) and "Mighty Ursus" (Indie). Mild $5,500. Last week, "All Fall Down" (MGM) and "Behind Great Wall" (Indie), $6,200.

Fifth Avenue (Fox-Evergreen) (2,500; $1.25-$1.50) — "State Fair" (20th). Moderate $9,000 or close. Last week, "Walk on Wild Side" (Col). and "Belle Sommers" (Col), $5,300 in 9 days.

Music Box (Hamrick) (738; $1.50-$3)—"West Side Story" (U), (8th wk). Sock $9,000. Last week, $7,300.

Music Hall (Hamrick) (2,200; $1.25)—"Moon Pilot" (BV). Great $12,000 or near. Last week, "Lover Come Back" (U) (6th wk), $5,200.

Paramount (Fox-Evergreen) (3,000; $1.25-$1.50) — "Man Who Shot Liberty Valance" (Par) and "Brushfire" (Par). NSH $8,000. Last week, "Sergeants 3" (UA) (8th wk), $4,800.

'Story' Wow 10G Tops Light Prov.

Providence, April 17.

With Academy Awards backing to boost it, "West Side Story" is giving Elmwood a sock session this week as other stands wait for the Easter week. Slow is the State's "Four Horsemen of the Apocalypse." RKO Albee's "The Far Country" looms modest for these oldies.

Estimates for This Week

Albee (RKO) (2,200; 65-90)—"Far Country" (U) and "Saskatchewan" (U) (reissues). Moderate $5,000. Last week, "Outsider" (U) and "Nearly Nasty Accident" (U) (2d wk), $4,000.

Elmwood (Snyder) (724; $2-$2.50) —"West Side Story" (UA). Awards magic working to give this sock $10,000 or near. Last week, "Walk On Wild Side" (Col) (4th wk), $4,000.

Majestic (SW) (2,200; 65-90) — "Splendor In Grass" (WB) and "Fanny" (WB) (reissues). Fair $6,000. Last week, "Premature Burial" (AI) and "Siege Hell Street" (Indie), $5,000.

State (Loew) (3,200; 65-90) — "Four Horsemen" (MGM). Slow $7,000 expected. Last week, "King of Kings" (MGM) (4th wk), $6,500.

Strand (National Realty) (2,200; 65-90)—"Rose Tattoo" (Indie) and "Proud and Profane" (Indie) (reissues). Slow $3,500 for five-days. Last week, "Guns of Navarone" (Col) and "Hustler" (20th) (reissues), $6,000.

'Pilot' Potent 17G, Pitt; 'View' $4,500, 'Walk' Fast 10G, 2d; 'Story' 14G, 10

Pittsburgh, April 17.

Oscars, Easter vacations and generally good product is giving Pitt firstrun houses another excellent round currently. Awards last Monday (10) was felt immediately by "West Side Story" in 10th week at Nixon and with four extra matinees scheduled this week a hefty round is expected. "Judgment at Nuremberg" in ninth session at Warner, is also fancy because of Oscar awards.

Newcomer "All Fall Down" at Penn looms fairish. Other new entries, !Moon Pilot" at Stanley and "View from Bridge" at Squirrel Hill shape socko. "Walk on Wild Side" hefty in second round at Gateway. "El Cid," with two extra matinees looks great in seventh at Fulton. "Murder, She Said" shapes stout in fourth at arty Shadyside.

Estimates for This Week

Fulton (Associated) (1,530; $1.75-$2.75)—"El Cid" (AA) (7th wk). Wow $13,000. Last week, $12,600.

Gateway (Associated) (1,900; $1-$1.50)—"Walk on Wild Side" (Col) (2d wk). Loud $10,000. Last week, $11,500.

Nixon (Rubin) (1,760; $1.50-$2.75) — "West Side Story" (UA) (10th wk). Brilliant $14,000 or near. Last week, $9,500.

Penn (UATC) (3,300; $1-$1.50)—"All Fall Down" (MGM). Fairish $9,000 or near, with help of "Horizontal Lieutenant" (MGM) on Saturday night. Last week, "Sweet Bird of Youth" (MGM) (2d wk), $11,000.

Shadyside (MOTC) (750; $1-$1.50) — "Murder, She Said" (MGM) (4th wk). Hep $2,500. Last week, $3,000.

Squirrel Hill (SW) (834; $1-$1.50) —"View from Bridge" (Cont). Big $4,500. Last week, "Les Liaisons" (Astor) (5th wk), $2,000.

Stanley (SW) (3,700; $1-$1.50)—"Moon Pilot" (BV). With schools out, fancy $17,000 or better looms. Last week, "Splendor in Grass" (WB) and "Fanny" (WB) (reissues), $7,800.

Warner (SW) (1,516; $1-$2)—"Judgment at Nuremberg" (UA) (9th wk). Big $8,000. Last week, $7,000.

Paper Strike, Snow Fail to Slow Up Mpls.; 'Fair' Wow $20,000, 'Valance' Big 11G, 'Rome' 8G, 'Pilot' Hep 14G

Minneapolis, April 17.

What with so many highly rated fresh entries joining a sizable array of top holdovers, this week's Friday the 13th was anything but unlucky for biz. Session looms great despite the start (13) of a strike against the two local daily newspapers. Another adverse b.o. development was winter's return with a heavy snowfall and low temperatures.

Main reason for so many strong pix being launched undoubtedly is to take advantage of Easter week school holiday which started last Friday. "Man Who Shot Liberty Valance" shapes big at Lyric. "Rome Adventure" is rated solid also in first at the Gopher. "Moon Pilot" looks stout at Orpheum, also a newcomer. "State Fair" is huge at State. "Four Horsemen of Apocalypse" at Century is fast. "Sweet Bird of Youth" shapes great in second at Park. "West Side Story" is rated terrific in ninth at the Mann.

Estimates for This Week

Academy (Mann) (1,000; $1.55-$2.65)—"El Cid" (AA) (8th wk). Nice $6,500. Last week, $7,000.

Avalon (Frank) (800; $1)—"Surfside 77" (Indie) and "School for Scoundrels" (Cont) (reissue) (2d wk). Okay $2,500. Last week, $2,800.

Century (Par) (1,300; $1.25-$1.50) —"Four Horsemen" (MGM). Brisk $9,000. Last week, dark.

Gopher (Berger) (1,000; $1-$1.25) —"Rome Adventure" (WB). Solid $8,000 or over. Last week, "The Outsider" (U) (2d wk), $5,000.

Lyric (Par) (1,000; $1.25-$1.50)—"Man Who Shot Liberty Valance" (Par). Big $11,000 or near. Last week, "Walk on Wild Side" (Col) (5th wk), $7,000.

Mann (Mann) (1,000; $1.50-$2.75) —"West Side Story" (UA) (9th wk). Terrific $14,000. Last week, $12,000.

Orpheum (Mann) (2,800; $1-$1.25) — "Moon Pilot" (BV). Fine $14,000 or better. Last week, "The Head" (T-L), $8,000.

Park (Field) (1,000; $1.50)—"Sweet Bird of Youth" (MGM) (2d wk). Great 9,000. Last week, $11,000.

State (Par) (2,200; $1.25-$1.50)—"State Fair" (U). Giant 20,000. Last week, "Day Earth Caught Fire" (U), $10,000 at $1-$1.25.

Suburban World (Mann) (900; $1.25)—"Through a Glass Darkly" (Janus). Nice $5,000. Last week, "Hustler" (20th) (reissue), $3,000.

Uptown (Field) (1,000; $1.25-$1.50)—"Sergeants 3" (UA) (8th wk). Corking $5,000. Last week, $7,000.

World (Mann) (400; $1-$1.50)—"All Fall Down" (MGM) (3d wk). Trim $4,500. Last week, $5,000.

Broadway Grosses

Estimated Total Gross

This Week $585,500
(*Based on 29 theatres*)

Last Year $556,800
(*Based on 29 theatres*)

'Story' Great 15G, D.C.; 'Burial' 9½G

Washington, April 17.

"West Side Story" shapes hep here on strength of its Oscar awards. "Judgment at Nuremberg" also was helped by the awards. Mainstem otherwise is offish a little. Middling business is the rule with only a few exceptions such as "Lover Come Back," the biggest of the longrunners.

"Murder, She Said" is perky in seventh MacArthur lap. "Premature Burial" doesn't seem to be measuring up as big as calculated but is still okay in second at Palace.

Estimates for This Week

Ambassador - Metropolitan (SW) (1,480; 1,000; $1-$1.49)—"Fanny (WB) and "Splendor in Grass" (WB) (raeissues). Oke $8,000. Last week, "Day Earth Caught Fire" (U) (2d wk), $7,500.

Apex (K-B) (940; $1.25-$1.40)—"La Belle Americaine" (Cont) (8th wk). Good $4,800. Last week, $5,100.

Capitol (Loew) (3,420; $1-$1.65)—"Sweet Bird" (MGM) (4th wk). Okay $9,800. Last week, $11,600.

Dupont (Mann-KB) (400; $1-$1.65)—"Ballad of Soldier" (Union) (2d wk). Nice $5,000 after $6,000 opener.

Keith's (RKO) (1,839; $1-$1.65)—"Children's Hour" (UA) (5th wk). Good $8,000. Last week, $8,500.

MacArthur (K-B) (900; $1.25-$1.40)—"Murder, She Said" (MGM) (7th wk). Sturdy $5,000. Last week, $5,200.

Ontario (K-B) (1,240; $1-$1.49)—"Summer of 17th Doll" (UA) (2d wk). Slow $3,500 after $5,800 opener.

Palace (Loew) (2,360; $1-$1.49)—"Premature Burial" (AA) (2d wk). Okay $9,500 after $11,400 opener.

Playhouse (T-L) (459; $1.49-$1.80)—"Wild Strawberries" and "Magician" (Janus) (reissues). Fair $3,200. Last week, "Odd Obsession" (Indie) (2d wk), $3,200.

Plaza (T-L) (278; $1.49-$1.80)—"Male and Female" (Indie) (4th wk). Lusty $4,000. Last week, $4,500.

Town (King) (800; $1.25-$1.80)—"Lover Come Back" (U) (8th wk). Hot $10,000. Last week, $10,300.

Trans-Lux (T-L) (600; $1.49-$1.80)—"Walk on Wild Side" (Col) (8th wk). Good $3,000 for final five days. Last week, $4,700.

Uptown (SW) (1,300; $1.49-$2)—"West Side Story" (UA) (22d wk). Great $15,000. Last week, $11,500.

Warner (SW) (1,240; $1.25-$1.60) —"Judgment at Nuremberg" (UA) (23d wk). Big $13,000. Last week, $11,000.

'BREAKFAST'-'HUSTLER' STURDY 10G, L'VILLE

Louisville, April 17.

"The Hustler" and "Breakfast at Tiffany's," oldie combo at the United Artists, is proving so strong it will pace the town this round. "Too Late Blues" and "Siege of Syracuse" at the Ohio loom light. "Lover Come Back" at the Kentucky is okay in 10th round. "Four Horsemen" at the Mary Anderson, in 4th week is only modest.

Estimates for This Wek

Brown (Fourth Avenue) (900; $1.25-$2)—"El Cid" (AA) (7th wk). Bright $7,500 after sixth week's $6,000.

Kentucky (Switow) (900; 75-$1.25)—"Lover Come Back" (U) (10th wk). Okay $5,500 after ninth week's $6,500.

Mary Anderson (People's) (1,100; 75-$1.25) — "Four Horsemen"

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'Pilot' Whopping $12,000, Cincy; 'Bird' Okay 7½G, 'Fall' 7G, 'Story' 13G

Cincinnati, April 17.

Academy Awarders and lone newcomer "Moon Pilot," looming smash at Keith's, brighten the Cincy film front in this traditional egg-laying session. "West Side Story" holds boffo in fourth week. "Splendor In Grass" and "Fanny" bid for a big take on reissue at the Grand. "Breakfast at Tiffany's" looks great in third round of subrun at artie Hyde Park. "Judgment at Nuremberg" shapes for a nipup in closing ninth frame at Capitol. "Sweet Bird of Youth" at the Albee is okay in third week. Palace is good in second.

Estimates for This Week

Albee (RKO) (3,100; $1-$1.50)—"Sweet Bird of Youth" (MGM) (3d wk). Okay $7,500. Last week, $8,500.

Capitol (SW-Cinerama) (1,400; $1.50-$2)—"Judgment at Nuremberg (UA) (9th wk). Fair $6,000 for final session ending today (Tues.) on Oscar stepup against $5,000 in eighth. House reverts to pop policy April 18 with "Oklahoma" (Magna) (reissue), while restoration changes for Cinerama continue.

Esquire Art (Cin-T-Co) (500; $1.25)—"La Belle Americaine" (Cont). Tall $1,500. Last week, "Victim" (Indie) (2d wk), $1,000.

Grand (RKO) (1,300; $1-$1.25)—

(Continued on page 18)

New Fare Perking Chi; 'Bird' Lusty $28,000, 'Fair' Mighty 40G, 'Pilot' Hotsy 22G; 'Story' Wham 24G, 7th

Chicago, April 17.

Windy City deluxer biz has a rosy hue this round as a batch of strong newcomers are stoutly resisting the usual Holy Week b.o. decline. "Sweet Bird of Youth" is debuting to a nice $28,000 at the Chicago. "State Fair" shapes a wow $40,000 in Oriental bow while first round of "Moon Pilot" is shooting for a hotsy $22,000 at the Roosevelt.

Carnegie pair of Oscar-winner reissues, "The Hustler" and "Two Women," is slick in first session. Subrun of "View From Bridge" looks fair in initial week.

Second rounders are notching good tallies, with Loop duo of "Marizinia" and "Hanza" solid, "Black Tights" sizzling at the World and "Purple Noon" notching a hefty take at the Surf. "All Fall Down" is only mild in third United Artists week while "Forever My Love" is trim in Esquire third.

"Four Horsemen" has slowed to a walk in its State-Lake fourth. "Children's Hour" continues brisk in seventh Woods' stanza.

Of the hardticketers, "West Side Story" zoomed to near-capacity following its big Oscarings in seventh Todd session, and "El Cid" continues light in Cinestage 17th frame.

Estimates for This Week

Carnegie (Telem't) (495; $1.25-$1.80)—"Two Women" (Embassy) and "The Hustler" (20th) (reissues). Dandy $6,100. Last week, "Julius Caesar" (MGM) and "Lust For Life" (MGM) (reissues), $3,700.

Chicago (B&K) (3,900; 90-$1.80) —"Sweet Bird of Youth" (MGM). Nice $28,000 or close. Last week, "Lover Come Back" (U) (8th wk), $18,000.

Cinestage (Todd) (1,038; $1.75-

(Continued on page 18)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Valance' Big 20G; Philly; 'Fair' 15G

Philadelphia, April 17.

"State Fair" is proving to be a blockbuster at the 500-seat Trans-Lux where it will set a new mark for the last five years. "Man Who Shot Liberty Valance" shapes sockeroo in first at the Fox. "Moon Pilot" still is lofty in second round at Stanton while "Sweet Bird of Youth" is neat in fourth at Stanley. "West Side Story" is soaring via its many Oscars.

Estimates for This Week

Arcadia (S&S) (622; 95-$1.80)—"Lover Come Back" (U) (10th wk). Sturdy $9,000. Last week, same.

Boyd (SW) (1,536; $2-$2.75) — "Judgment at Nuremberg" (UA) (8th wk). Oscars pushing it big $14,000. Last week, $11,500.

Fox (Milgram) (2,200; 95-$1.80) —"Man Who Shot Liberty Valance" (Par). Boffo $20,000. Last week, "Four Horsemen" (MGM) (4th wk), $8,000.

Goldman (Goldman) (1,000; $2-$2.75)—"El Cid" (AA) (17th wk). Good $7,000. Last week, $7,500.

Midtown (Goldman) (1,200; $2-$2.75)—"West Side Story" (UA) (23d wk). Hypoed by many awards to sock $15,000. Last week, $11,000.

Randolph (Goldman) (2,200; 95-$1.80) — "Children's Hour" (UA) (4th wk). Okay $8,000. Last week, $10,000.

Stanley (SW) (2,500; 95-$1.80)—"Sweet Bird of Youth" (MGM) (4th wk). Neat $9,500. Last week, $12,000.

Stanton (SW) (1,483; 95-$1.80)—"Moon Pilot" (BV) (2d wk). Slick $12,000. Last week, $15,000.

Studio (Goldberg) (383; 95-$1.80) —"Entertainer" (Indie) and "Saturday Night, Sunday Morning" (Indie) (reissues). So-so $2,500 in 5 days. Last week, "Never on Sunday" (Lope) and "Cold Wind August" (UA) (reissues), $3,500.

Trans-Lux (T-L) (500; 95-$1.80) —"State Fair" (20th). Whopping $15,000. Last week, "Light in Piazza" (MGM) (5th wk), $4,000.

Viking (Sley) (1,000; 95-$1.80)—"Walk on Wild Side" (Col) (3d wk). Fast $10,000. Last week, $14,000.

World (R&B-Pathe) (499; 95-$1.80) — "Viridiana" (Indie) (3d wk). Fair $2,600 in 5 days. Last week, $3,200.

'Story' Hotsy $9,500 In Port.; 'Women' Loud 6½G

Portland, April 17.

City is loaded with Academy Award pix and holdovers, with overall tone healthy. Best to benefit from winning Oscars is "West Side Story," which is rated torrid in fifth week at Music Box. "Sweet Bird of Youth" looms fast in second at Guild while "Two Women," paired with "The Hustler," is snappy at Orpheum. "Children's Hour" looks lusty in second at Irvington.

Estimates for This Week

Broadway (Parker) (1,890; $1-$1.50) — "Lover Come Back" (U) (9th wk). Brisk $3,500. Last week, $5,100.

Cinema 21 (Foster) (650; $1.50) —"Mark" (Cont) (3d wk). Slim $2,000. Last week, $2,400.

Fine Arts (Foster) (426; $1-$1.50) —"Murder, She Said" (MGM) and "Millionairess" (MGM) (reissue) (2d wk). Sad $1,000. Last week, $1,400.

Fox (Evergreen) (1,600; $1-$1.49) —"Guns of Navarone" (Col) and

(Continued on page 18)

'Pilot' Big at $20,000, Det.; 'Sword' Sharp 8G, 'Bird' Boffo 10G, 4th

Detroit, April 17.

Overall biz at downtown houses is taking on a brighter glow this week, with "Moon Pilot" rated leader with a big take at the Michigan. "Magic Sword" looks good at Grand Circus. "Tunnel of Love" looks fair in revival at the Adams.

"Walk on Wild Side" stays socko in third at the Palms. "West Side Story" shapes big in ninth session at the Madison. "Judgment at Nuremberg" stays hotsy in eighth round at the United Artists. "Black Tights" is big in second at Trans-Lux Krim.

Estimates for This Week

Fox (Woodmont Corp.) (5,041; $1.25-$1.49) —"Outsider" (U) and "Desert Patrol" (U) (3d wk). Down to okay $7,500. Last week, $10,000.

Michigan (United Detroit) (4,036; $1.49-$1.80) — "Moon Pilot" (BV) and "Flight of Lost Balloon" (BV). Big $20,000. Last week, "Pinocchio" (BV) and "Bear Country" (BV) (reissues) (3d wk), $15,000.

Palms (UD) (2,995; $1.25-$1.49) —"Walk on Wild Side" (Col) and "Happy Thieves" (UA) (3d wk). Great $12,000. Last week, $13,000.

Madison (UD) (1,408; $1.50-$2.65)—"West Side Story" (UA) (9th wk). Big $13,000. Last week, $12,800.

Grand Circus (UD) (1,400; $1.25-$1.49)—"Magic Sword" (UA). Oke $8,000. Last week, "Children's Hour" (UA) (4th wk), $10,000.

Adams (Balaban) (1,700; $1.25-$1.50)—"Tunnel of Love" (MGM) and "Raintree County" (MGM) (reissues). Fair $6,500. Last week, "All Fall Down" (MGM) (2d wk), $6,000.

United Artists (UA) (1,667; $1.25-$2) — "Judgment at Nuremberg" (UA) (8th wk). Hot $7,500. Last week, $7,700.

Music Hall (Cinerama, Inc.) (1,208; $1.20-$3) — "El Cid" (AA) (17th wk). Big $9,000. Last week, $9,500.

Mercury (UM) (1,465; $1-$1.50)—"Sweet Bird of Youth" (MGM) (4th wk). Socko $10,000. Last week, $10,700.

Trans-Lux Krim (Trans-Lux) (980; $1.49-$1.65)—"Black Tights" (Indie). (2d wk). Slick $7,000. Last week, $10,000.

'Fair' Lively $10,000, Indpls.; 'Pilot' $9,000

Indianapolis, April 17.

Biz is reasonably good here for week before Easter, being helped by the fact that spring vacation in city and county schools are staggered and some kids are out already. Both "State Fair" at Keith's and "Moon Pilot" at Circle are benefiting, and will hold. "Fair" is rated boffo. "El Cid" is up to a torrid total in seventh week.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; $1-$1.25)—"Moon Pilot" (BV). Good $9,000 or over. Last week, "Hey, Let's Twist" (Par) and "Too Late Blues" (Par), $5,000.

Indiana (C-D) (1,100; $1.25-$2.50) — "South Sea Adventure" (Cinerama) (16th wk). Good $6,000. Last week, $6,500.

Keith's (C-D) (1,300; $1-$1.25) — "State Fair" (20th). Socko $10,000. Last week, "Summer and Smoke" (Par), $6,500.

Loew's (Loew) (2,427; 75-$1.25)—"Sweet Bird of Youth" (M-G) (2d wk). Mild $5,000. Last week, $5,500.

Lyric (Cockrill-Dolle) (850; $1.25-$2.50)—"El Cid" (AA) (7th wk). Hep $7,500. Last week, $7,000.

'Rome' Slick 11G, Denver; 'Fair' 15G

Denver, April 17.

Several newcomers this session will help lift the overall take at firstruns. "Rome Adventure" is getting a nice take in opener at Paramount. "State Fair" is rated smart on initialer at the Denver. "Moon Pilot" shapes sockeroo in first at the Towne.

Some of longruns are showing signs of weakness currently. "Sweet Bird of Youth" is fairish in third at Centre. "El Cid" is rated mild in 10th at Denham.

Estimates for This Week

Aladdin (Fox) (900; $1.25-$1.45) —"Judgment at Nuremberg" (UA) (2d wk). Stout $9,000 or near. Last week, $11,000.

Capri Art (Art Theatre Guild) (238; $1.25)—"Paradisio" (Indie). Tall $2,600. Last week, "Never Take Candy From Stranger" (Indie), $900.

Centre (Fox) (1,270; $1.25-$1.45) —"Sweet Bird of Youth" (MGM) (3d wk). Fair $6,000. Last week, $11,500.

Cooper (Cooper) (814; $1.25-$2.65)—"Seven Wonders of World" (Cinerama) (28th wk). Big $15,000 or over. Last week, $13,000.

Crest (Wolfberg) (750; $1.25)—"Fanny" (WB) and "Splendor in Grass" (WB) (reissues) (2d wk). Okay $3,000 after $3,500 opener.

Denham (Indie (800; $1.25-$2.50) "El Cid" (AA) (10th wk). Mild $6,500. Last week, $8,500.

Denver (Fox) (2,432; $1.25)—"State Fair" (20th). Smart $15,000

(Continued on page 18)

B'way Better; 'Terror' Loud $37,000, 'Fair' Fine 45G, 'Fall' Okay $30,500, 'Pilot'-Easter Show Socko 175G, 2d

This is Holy Week, traditionally an offish stanza at the boxoffice, and Broadway firstrun exhibitors aren't being made any happier by some rainy days in the current session. The brighter side is provided by some new screen fare which would seem to forecast better trade what with the launching of new bills in eight theatres starting today (Wed.).

"Experiment in Terror," one of newcomers, is heading for a big $37,000 on initial week at the Criterion. "State Fair" hit a hep $45,000 in first round at the Paramount. "All Fall Down" landed an okay $30,500 opening week daydating the State and Murray Hill.

Of course, the big money champ is the Music Hall's Easter show. "Moon Pilot," with the annual Easter stageshow headed by Disneyland, U.S.A., is headed for a great $175,000 in second stanza at the Hall, way ahead of first week. "Sweet Bird of Youth" held with a socko $39,000 in third session, daydating the Capitol and Sutton.

"Satan in High Heels" looks okay $8,000 in five days of fourth-final week at the Forum, which opens "Five Finger Exercise" tomorrow (Thurs.). It will daydate with Plaza. "Counterfeit Traitor" opens today (Wed.) at the DeMille after a benefit preem for the Overseas Press Club last night (Tues.).

"Cape Fear" opens today (Wed.) at the Victoria and Trans-Lux 85th St. "Jessica" preems tomorrow (Thurs.) daydating the Astor and Trans-Lux 52d Street. "Children's Hour" was only fairish in fifth round at the Astor and okay in same period at the latter.

The many Oscars for "West Side Story" produced a fancy spurt in biz at the Rivoli with a wow $41,000 likely for current (26th) stanza. "Judgment at Nuremberg" still is mighty with $37,000 in 18th round at the Palace, very close to capacity. "El Cid" continues sturdy with $16,500 likely for present (18th) round at the Warner.

Estimates for This Week

Astor (City Inv.) (1,094; 75-$2)—"Children's Hour" (UA) (5th wk-8 days). Fairish $13,000 or close after $14,000 for fourth week and a nice run here. "Jessica" (UA) opens tomorrow (Thurs.), daydating with Trans-Lux 52d St.

Capitol (Loew) (4,820; $1-$2.50) —"Sweet Bird of Youth" (MGM) (4th wk). Third stanza completed yesterday (Tues.) was solid $26,000 or over after $39,000 for second.

Criterion (Moss) (1,520; $1.25-$2.50)—"Experiment in Terror" (Col). Initial session winding up tomorrow (Thurs.) looks like big $37,000. Holding. In ahead, "Walk on Wild Side" (Col) (8th wk-9 days), $22,000.

DeMille (Reade) (1,463; 90-$2.75) "Counterfeit Traitor" (Par). Opened last night (Tues.) with benefit for Overseas Press Club, with regular run starting today (Wed.). In ahead, "View From Bridge" (Cont) (12th wk-4 days), mild $6,000 but to wind a successful longrun here.

Embassy (Guild Enterprises) (500; $1.50-$2.50)—"La Dolce Vita" (Astor) (19th wk). The 18th round finished yesterday (Tues.) was big $11,000 or close after $9,200 for 17th week. Oscaring for pic and staff credited with upbeat.

Palace (RKO) (1,642; $1.50-$3.50) —"Judgment at Nuremberg" (UA) (18th wk). The 17th session ended last night (Tues.) was wham $37,000 or near after $37,500 for 16th week. The 17th session included two extra morning matinees.

Forum (Moss) (813; 90-$1.80)—"Satan in High Heels" (Indie) (4th-final wk). Only in for five days, with fair $8,000 likely after $9,200 for third full week. "Five Finger Exercise" (Col) opens tomorrow (Thurs.), daydating with Plaza.

Paramount (AB-PT) (3,665; $1-$2) —"State Fair" (20th) (2d wk). Initial session finished last night (Tues.) hit fine $45,000 or close. Opened the night of April 10, with benefit preem. First week pace indicates a run here.

Radio City Music Hall (Rockefellers; 95-$2.75) — "Moon Pilot" (BV) with Easter stageshow featuring Disneyland, U.S.A. (2d wk). Current stanza winding today (Wed.) looks to ush to great $175,000 after $148,000, not quite up to hopes, for opener. Stays, natch! Reserved seats for Easter Week have been sold out for weeks.

Rivoli (UAT) (1,545; $1.50-$3.50) —"West Side Story" (UA) (26th wk). Current round winding today

(Continued on page 18)

K.C. Leaded With H.O.s; 'Story' Smasheroo 11G; 'El Cid' 10G, 'Hour' 6G

Kansas City, April 17.

Town is riding with holdovers, only new bill being a dualer at Paramount for fairish play. Acad Award announcements helped biz for "West Side Story" at Plaza and "Judgment at Nuremberg" at the Brookside. Holdover of "Sweet Bird of Youth" at Roxy is fair. "Lover Come Back" still is solid in sixth round at Uptown.

Estimates for This Week

Brookside (Fox Midwest-Nat. Theatres) (800; $1.25-$1.50)—"Judgment at Nuremberg" (UA) (2d wk). Stays at opening week level with Oscar awards helping. Big $7,000. Last week, ditto.

Capri (Durwood) (1,260; 90-$2.50) —"El Cid" (AA) (8th wk). Strong $10,000. Last week, $11,000.

Empire (Durwood) (1,200; 90-$2). —"South Seas Adventure" (Cinerama) (reissue) (5th wk). Nice $5,000. Last week, $5,500.

Kimo (Dickinson) (504; $1-$1.50) —"Purple Noon" (Times) (4th wk). Helped by recent price boost. Stout $1,200. Last week, $1,400.

Plaza (FMW-NT) (1,630; $1.50-$2.50) — "West Side Story" (UA) (4th wk). Sock $11,000, being held up by Academy awards. Last week, same.

Paramount (Blank-UP) (1,900; $1-$1.25) — "Malaga" (WB) and "The Couch" (WB). Modest $5,000. Last week, "The Outsider" (U) (2d wk), $5,500.

Roxy (Durwood) (850; 75-$1.50) —"Sweet Bird of Youth" (MGM) (4th wk). Fair $3,500. Last week, $4,000.

Saxon (Durwood) (1,600; 75-$1.50) — "Children's Hour" (UA) (2d wk). Mild $6,000; holds on. Last week, $7,500.

Studio (Durwood) (150; $1.25-$1.50) — "Murder, She Said" (MGM) (4th wk). Okay $1,000; may hold. Last week, $1,100.

Uptown (FMW-NT) (2,043; $1-$1.50)—"Lover Come Back" (U) (6th wk). Great run for this; nifty $5,500. Last week, $6,500.

'Pilot' Pleasing $7,000, Balto; 'Fair' Fine 11G, 'Hour' Big 7G; 'Story' 8G

Baltimore, April 17.

Big changeover in firstruns and favorable weekend weather lifted biz out of doldrums. "Moon Pilot" looks pleasing in first round at the New. "State Fair" is rated fine in same at Stanton. "Children's Hour" looms big in opener at the Charles.

Leading the holdovers is "West Side Story" which picked up via its many Oscar awards. "Sweet Bird of Youth" is fair in third at the Hipp. "El Cid" is warm in sixth week at the Town. "Gone With The Wind" is okay in first at the Aurora.

Estimates for This Week

Avalon (Hyatt) (860; $1.50)—"Temptation" (Indie) (5th wk). Oke $1,500. Last week, $1,800.

Aurora (Rappaport) (367; 90-$1.50)—"Gone With Wind" (MGM) (reissue). Okay $2,000. Last week, "Guns of Navarone" (Col) (reissue), $1,500.

Charles (Fruchtman) (500; 90-$1.80) — "Children's Hour" (UA). Big $7,000. Last week, "Satan Never Sleeps" (20th) (4th wk), $2,500.

Cinema (Schwaber) (460; 90-$1.50)—"Five-Day Lover" (Kings) (4th wk). Oke $1,200. Last week, $1,300.

Hippodrome (Rappaport) (2,200; 90-$1.50)—"Sweet Bird of Youth" (MGM) (3d wk). Down to fair $5,000. Last week, $7,000.

Five West (Schwaber) (435; 90-$1.50) — "Summer and Smoke" (Par) (7th wk). Slow $1,100. Last week, same.

Little (Rappaport) (300; 90-$1.50) —"Light in Piazza" (MGM) (4th wk). Fair $1,500. Last week, $2,000.

Mayfair (Fruchtman) (700; $1.75-$2.50)—"West Side Story" (UA) (9th wk). Upped to fast $8,000. Last week, $5,800.

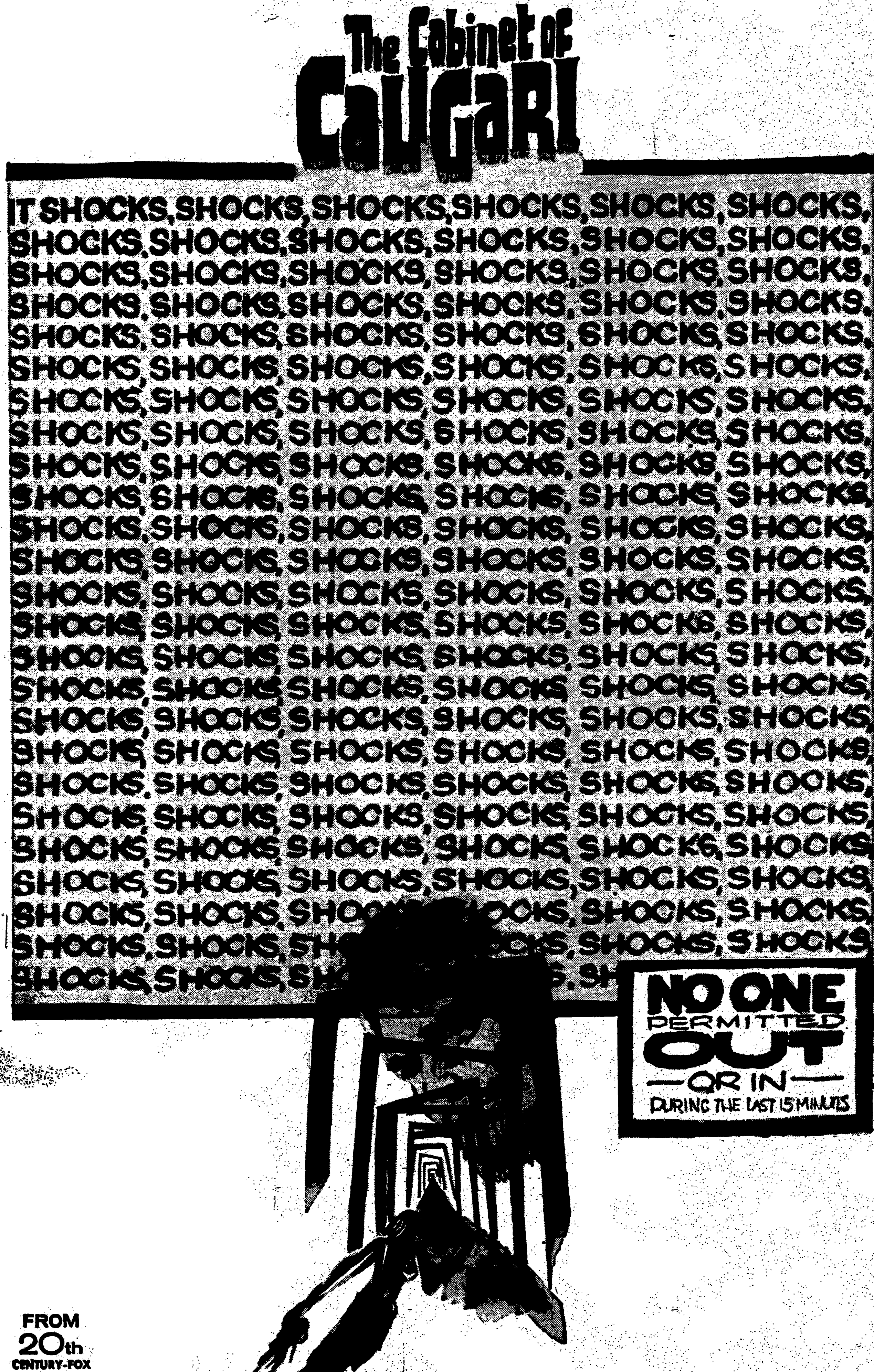
New (Fruchtman) (1,600; 90-$1.50)—"Moon Pilot" (BV). Pleasing $7,000. Last week, "Splendor in Grass" (WB) and "Fanny" (WB) (reissues), $3,000.

Playhouse (Schwaber) (355; 90-$1.50)—"View from Bridge" (Cont) (3d wk). Good $2,000. Last week, $2,300.

Rex (Freedman) (500; $1.50)—"Some Like it Cool" (Janus). Big $4,500. Last week, "Rules of Game" (Indie) (reissue), $2,000.

Stanton (Fruchtman) (2,800; 90-$1.50)—"State Fair" (20th). Nice $11,000. Last week, "Lover Come Back" (U) (7th wk), $4,800.

Town (Rappaport) (1,125; $1.50-$2.50)—"El Cid" (AA) (6th wk). Holding at $6,000. Last week, $6,400.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—OR IN—
DURING THE LAST 15 MINUTES
FROM
20th
CENTURY-FOX

Israeli Reaction To Biblicals

Josef Sryck, film critic on the Tel Aviv Haaretz, sardonically brushes off the Biblical spectacle film, "Esther and the King" (20th-Fox), in a broad manner which, obviously, also gives overall local reactions to most of the Biblical spectaculars, according to the following, which is captioned, "Amusing Purim-spiel":

"This is probably the most pro-Israeli of all pro-Israeli films made in Hollywood. As a matter of fact it seems to have been written by a patriotic clerk of the United Jewish Appeal who suffered from the painful impression that the Bible didn't do justice to the Jews and that especially 'The Book of Esther' was in bad need of a beauty parlor.

"Mordecai (Dennis O'Dean) is a clean-shaven, soft-spoken gentleman, dressed in the wide becoming toga of a Cicero. When in prison he will recite David's psalm, 'The Lord Is My Shepherd,' when in the council chamber; he will state that the Jews are loyal Persian citizens, praying to the only God of Israel. (A nice premature definition of the controversial problem of dual nationality.)

"Esther (Joan Collins) is neither bright nor politically minded as we had all reason to believe to this day. She is a simple, romantic and sentimental as we like them to be. A pure, innocent village maiden she despise the goy Ahasuserus—at least in the beginning— and is in true love with Simon a Jew who behaves like Judas Maccabeus, Ari Ben Kanan ("Exodus") and Tarzan in one person. He saves Ahasuserus' life twice. Once by killing his enemy, once by not killing Ahasuserus.

"Queen Vashti (Daniella Rocca), voluptuous and always dressed in loose nylon, is banned from the court . . . not because she rightly refused to dance for the drunken King as the Bible has it. On the contrary, she is choked to death, because she performs an indecent act of exposure called striptease in a later movie-producing century. (That she slept with Haman, while Ahasuserus was abroad, is a nasty piece of gossip, which will probably come under the new proposed libel law.)

"Haman (Sergio Fantoni) is a sly, smiling Machiavelli. It is hard to say whom he hates more: the Jew Mordecai, whose neck he wants to break, or the King Ahususerus whose head he wants to cut off.

Sniggering Audience

One would expect the audience to be flattered by the wise things said by Mordecai and the brave things done by Simon and Esther. However, the youths who filled the cinema Tel Aviv on Friday afternoon sniggered like a bunch of old cynics, who knew better. And my neighbor always told me what would happen five minutes before it happened.

"If naive, unsophisticated propaganda boomerangs, as they say, and if scriptwriter Michael Elkins and director Raoul Walsh had been sitting on the balcony, they would have been knocked clean under their seats.

"The script doesn't leave any single, timeworn cliche unused. The direction begins with the march of bearded warriors including some white oxen and ends with the march of bearded warriors without oxen.

"Joan Collins as Esther behaves like Miss Universe, while winning the beauty contest of the old Persian Empire in a simple, white, self-made nightgown. Richard Eagan never looked more bored. His—not the Biblical—Ahasuserus neither drinks, nor smokes, nor dances nor seems to be interested in tasty, fat young women, who drag their seventh veil round the floor.

"The Italian actors don't know what to do with their hands, before their feet carry them out of camera range.

"A true purimspiel. Don't miss before and after your purim party."

Idle 6 Weeks For New Mpls. C'rama

Minneapolis, April 17.

Local industry circles feel that what may be considered a "tough break" has occurred for the Cooper Foundation of Lincoln, Neb., which is building a new million dollar Cinerama theatre here.

Construction of the showhouse will be finished by July 3 and the Cooper circuit planned to open it at that time with "How the West Was Won" (MGM).

However, now that that picture's release will not take place until 1963 and "The Wonderful World of the Brothers Grimm" (MGM), scheduled to be the first of the new Cinerama series, will not be ready before August 15, now announced as its release date, it's not so good for the Cooper outfit.

The new theatre's opening date now is given as Aug. 15. This means the Foundation will have on its hands a brand new expensive theatre vacant for about the nearly first six weeks of its existence.

Raoul Levy to Resume Work on 'Marco Polo'

Paris, April 17.

Raoul Levy's recent three week layoff of shooting on his spectacle pic, "Marco Polo," was simply a case of pump priming, it would appear. A spat with his Italo distributor, who did not come through with promised coin during shooting in Venice, made for a decision to wind this sequence in France where a suitable chateau was found.

Film will continue to be made on a lavish, international scale. Levy says that his American partners, Seven Arts and Allied Artists, want the film to keep the big scale feeling. Film is to resume shooting next week outside of Paris and then has dates in Nepal, India and Spain. Levy expects to have this film in the can by September and finished in time for promised Christmas international exhib dates.

Benjamin's Public Side

Robert S. Benjamin, United Artists board chairman, in his capacity as chairman of the United States Committee for the United Nations, yesterday (Tues.), presided at the committee's annual membership meeting.

UN Secretary General U Thant and U. S. Ambassador Adlai Stevenson addressed the meeting at the UN headquarters in New York.

May 8: U-Day For Carl Laemmle

Universal has circled June 8 on the calendar as global "U-Day," to mark the birth date of the company 50 years ago with "Uncle" Carl Laemmle as first president. Object, of course, is to line up as many playdates as possible for U product.

Key effort in the company's golden anni promotions is the current 26-week presidential sales drive. The big guns accounting for those juicy billings so far—and worldwide, at that—are "Lover Come Back," "Flower Drum Song" and the "Spartacus" continuation. "Cape Fear" and "Lonely Are the Brave," both slated for release before the half is up, are expected to make their contributions.

Hot News: Soviet Films Top E. German Cinemas

Berlin, April 17.

DEFA, sole producing outfit in Soviet-ruled Germany, produced 22 films last year, according to local statistics. Most of the foreign pix shown in East Germany last year came from the Soviet Union or 22 in all. The CSSR showed 17 and Hungary seven films while only two pix came from Poland and one from Red China.

Italy, with 10 films, was the leading western import country in East Germany last year. The Federal Republic of (West) Germany contributed seven films, the United Kingdom had seven films running there and three pix came from France.

Seattle Spacearium To Unreel Type I' 70M In 15-Minute Screening

Hollywood, April 17.

Fine Arts Productions, in association with Film Effects of Hollywood and Cinerama, is developing the first "Type I" 70m optical film for use on a 15-minute motion picture to be screened in the Seattle World's Fair Spacearium.

"Journey to the Stars," with Victor Bruno narrating, will introduce the new technique which Fine Arts head John Holmstrom calls "a sophisticated step beyond present day movie processes that could change the entire outlook of the medium."

Picture uses full format 70 millimeter film for first time, 70m secured because picture is shot without a soundtrack that, on the 65m film used in projects in past takes up the extra 5m track. Sound is separate and synchronized on new picture, a combination of animation, stop-motion and optical effects created by Film Effects head Linwood Dunn and Cinerama who developed a new optical printer.

John Wilson, Fine Arts prexy, produced and directed "Journey," which is skedded for completion in April. Musical score is by Gunther Shuller and Gene Borghi is head cameraman.

Project, designed to point up new techniques in film development, will be screened with a single 160-degree super wide angle lens, 13 inches thick situated in the center of a 750-seat theatre inside the Spacearium nose cone. Patrons will stand to see the picture, which will be projected from the center of the room onto the domed screen, where it is to appear surrounding the audience. Holstrom calls it "arena staging in reverse" because viewers are inside it instead of circling it as is done in the popular central staging legit theatre.

New aluminum-domed screen, 360°x160° dome 75 feet in diameter called the world's largest screen, is currently in experimental use at Hal Roach studios. It will cover entire ceiling and walls of the theatre.

B'WAY CRITERION'S 2D STICKUP IN 6 WEEKS

Latest in the rash of midtown picture house holdups clipped the Criterion Sunday (15) night for the second time in six weeks. Two gunmen, using a ruse, got manager Alvin Lerner to open his office door (normally forbidden), then floored him with a crack on the jaw as a warning. Lerner was forced to open the safe, and the two toughs made off with $7,500 in wrapped-for-deposit money.

An earlier heist, good for over $5,000, occurred when two men jabbed a gun in Lerner's back as he was about to make a night deposit at the Chemical New York Bank in the Paramount Building.

The Rivoli on Broadway and the Normandie on 57th St. have also been victimized in recent weeks. B. S. Moss circuit is mulling safety measures for the Criterion, over and above the minimal precautions.

Bryn Mawr Stickup

Philadelphia, April 17.

A lone gunman waited until a quiet moment in the late Saturday evening trade at the suburban Bryn Mawr Theatre, held uo the cashier and escaped with $400.

The cashier, Judith Cullin, 18, said the man flashed a gun and ordered her to hand over all the bills in the cash drawer. She complied and the thief walked off.

THE CULPRIT—CIGARETS

Toronto, April 17.

Cigaret butt smouldering in centre loges caused a $100,000 fire in Uptown (Loew's). Discovered, by passersby about 5 a.m. when smoke poured out of a ventilator, 15 vehicles from fire dept. answered alarm. Fire took four hours to extinguish.

Heat and water damage to loges and balcony will cause theatre to be closed for about a month, according to John Clarke, director for Canadian Loew's Theatres here, who promises three shifts will be immediately engaged.

TV the Villain, Not Town-Owned House

But Fred Wright, the Victim of Squeeze, Says He'll Appeal Decision

Red Wing, Minn., April 17.

Local exhibitor Fred Wright plans to appeal from Federal Judge Dennis Donovan's adverse decision denying him any damages in his $165,000 antitrust suit against the nearby town of Red Wing, Minn., et al, for allegedly conspiring to put his Chief theatre there out of business—something that was accomplished.

Wright had claimed that the alleged conspiracy's purpose was to eliminate first-run opposition for the town's own Auditorium which is operated as a theatre and is the only other Red Wing showhouse.

Plaintiff contended this violates the antitrust laws by creating a monopoly in Red Wing as far as first-run film exhibition is concerned and in restraining interstate commerce free trade.

In deciding in the city's favor, Judge Donovan ruled "the evidence does not reveal any substantial basis from which to infer the existence at any time of a fraudulent or illegal agreement or conspiracy among any of the defendants or any intent on their part to exercise monopoly power to the plaintiff's detriment."

In fact, the judge pointed out, "the inference to be drawn from the evidence presented during the trial was, in my opinion, that the decline of the plaintiff's business at the Chief was part of an overall nationwide decline in the motion picture industry which came with television's advent."

The judge's conclusion, therefore, was that although "the plaintiff inferentially cast suspicion upon the defendants' acts, the court is not convinced that the required burden of substantial evidence is present to such an extent in that instant case to warrant a finding that said anti-trust laws have been violated."

While thusly making clear that he could not find in the Sherman antitrust laws any legal basis for the $165,000 damages sought by Wright, Judge Donovan expressed some sympathy for Wright's problem at the Chief and did administer a slight rebuke to Red Wing and other defendants. His opinion was that the defendants took "undue advantage" of Wright and did not entirely "respect" his rights.

Among other things, Wright introduced testimony during the trial to the effect that there had been a product splitting arrangement between the Auditorium and the Chief, but that the town's theatre demand that the pictures be awarded on a competitive bidding basis—a demand to which some of the film companies accede.

Then, according to Wright's testimony, the Auditorium bid so outlandishly high that it garnered all of the top boxoffice pictures, so that the Chief wasn't left with enough of the sort of product necessary to keep it alive.

The town of Red Wing had been operating the Auditorium itself as a theatre, but as a result of a law passed by the last legislature and Wright's damage suits has leased it to its employe, James Fraser, who had been managing it for the town.

Fraser was one of the victorious defendants in the Wright damage suit. In addition to him and the town of Red Wing, others originally included the only Red Wing daily newspaper's owner and editor, the city council president, Auditorium board members and the Minneapolis 20th-Fox United Artists and Paramount film exchanges. During the trial, however, the three film companies, the two board members and the council president had the suit against them dropped, the plaintiff's counsel agreeing to their elimination. It was a trial which consumed many months.

There is still pending in the county in which Red Wing is located another Wright $200,000 county district court suit against present Auditorium members and a former member. This suit, filed in 1959, alleges that the defendants injured the Chief theatre. No request has been made yet to have it placed on the calendar for trial.

Art Slumps, Go Nudie

Baltimore, April 17.

Sex, not art, is what pays at the boxoffice. That's what exhibs of local art houses say, some to their regret.

Latest to make the switchover is the Avalon, which opened a few months ago with "The Green Mare" and did smash biz. Next four films including "The Bridge" and "Man in the Moon" died and house switched to "Temptation" with noticeable upswing in take.

First of the newer artles to land on sex was the Rex which opened a year ago. House did nicely enough, did great biz with revival of "Blue Angel" then went into slump until management switched to out and out nudies.

On occasion, it reverts to art policy but dies each time. It's future looks bare. Third of the small theatres to put emphasis on flesh is Center Follies, a wee house that is forever changing policy. Currently they're on a nature kick and looks as though they'll be there for a while.

Older established artles are unwavering in policy. No epidermis epics for them.

20th to Release 15 Pix April-Sept.

Twentieth-Fox will release 15 pictures in the six-month, April to September period, general sales manager Glenn Norris disclosed last Wednesday (11) at the kick-off of the company's two-day sales meeting of branch managers at the homeoffice in New York. At the same time, Norris announced plans for a three-month "Challenge Drive," to succeed the just-completed Spyros P. Skouras 20th anniversary sales drive which occupied the first quarter of the year.

Both prexy Skouras and production veep Peter Levathes addressed the sales conclave. Latter emphasized that in his position as studio exec he was "not going to meet release dates by compromising the product."

Following is a rundown of the six-month sked: April, "State Fair," "Broken Land"; May, "I Like Money" (formerly "Topaze"), "The Cabinet of Dr. Caligari," "Hand of Death"; June, "Lisa (formerly "The Inspector"), "20,000 Eyes," "The Silent Call," "It Happened in Athens"; July, "Mr. Hobbs Takes A Vacation," "Air Patrol"; August, "Adventures of A Young Man," "Five Weeks in A Balloon," "The Firebrand"; September, "Lion of Sparta."

Hoyts' Chief Asks End Of Tax to Save Cinemas

Sydney, April 17.

Ernest Turnbull, chief of the Hoyts' pic loop, said in Melbourne that unless the government wiped out its crippling Entertainment Tax immediately, Hoyts would be compelled to shutter more suburban cinemas.

Turnbull pointed out to governmental tax experts that his circuit had been forced to close 20 pix houses because of the crippling burden, Turnbull said for the first half of the financial year his company had paid $250,000 in taxes, and that this high figure would be the cause of more cinemas swinging into the red.

Clegg Sells 300-Seater

Dayton, O., April 17.

Ohio Theatre, 300-seater dating from 1927, has been sold to Harry Einhorn by William Clegg.

The theatre, built by Clegg's father, was operated by other interests until 1931 when he took it over. Clegg said Lloyd Hildebrand, who has been associated with him in the operation of the Rialto Theatre since 1946, will continue to operate that house.

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LONELY ARE THE BRAVE ★ THE DAY THE EARTH CAUGHT FIRE ★ THE SPIRAL ROAD

Reduced Total Of Seals for U.S. Pix Made O'Seas

Hollywood, April 17.

Indicating a sharp drop in feature films recently made abroad by American interests, the Code Administration of the Assn. of Motion Picture Producers granted Seals to 11 fewer pix in the first quarter this year as against the same 1961 period. Total Seals handed out to foreign-made product for 1962 first three months was 21, of which nine were leased by U.S. sources. In 1961, same period, 37 foreign-made pix were granted Code sanction, 20 with American know-how and finances.

C.A. for the current quarter reviewed 46 pix compared to 72 in parallel 1961 period. This includes members and non-members.

The figures reveal a drop of 16 foreign pix brought in for Code review in 1962 as stacked up against first three months of 1961.

It is admitted in official quarters that a number of British and other foreign pix are released in the U.S. without seeking Seals. The number, it appears, is insignificant in the final analysis.

However, in several instances, where such pix look for playing time beyond the "art" or "specialized" theatres, distribs submit films for Seals and with little variation find immediate approval for what is termed "the family circuit."

C.A. aid in helping producers here and abroad obtain "free wheeling' on dissemination is nothing new. Latest instance concerned "Phaedra," produced and directed by Jules Dassin in Paris for United Artists.

Pic was submitted recently and changes requested. Only one episode is involved in the Tony Perkins-Melina Mercouri-Raf Vallone starrer. Request could be manifested by reediting, according to UA.

"It is nothing fatal. It's just a question of how the change could be handled."

Producer-director is understood awaiting reaction of Legion of Decency so that he can "mesh" suggestions of both CA and LD into one operation. Modern version of classic Greek tragedy is slated for summer release.

In 1960, 142 Code Seals were given domestic-produced pix. This matches 120 year before. For same period, 112 foreign-made pix got Seals against 91 for 1961 and 1960 respectively. Totals were 254 Seals in 1961, 211 in 1960.

DENVER GROUP WILL COMBAT TOLLVISION

Denver, April 17.

A committee was formed here last week, composed of all Denver theatre owners to fight the installation of pay television in Denver, according to Tom Smiley, prexy of Wolfberg Theatres, who was elected chairman.

Mrs. Vera Cockrill, owner of the Denham is secretary-treasurer of the newly formed organization to be known as The Denver Committee Opposed to Pay TV, and at its first meeting the committee voted to retain Marcus Cohn of Washington as legal counsel.

The action came following announcement that Gotham Broadcasting Corp., as owner of KTVR (Channel 2) here and the McFadden-Bartell Corp. of New York had filed application with the Federal Communications Commission for permission to conduct a three-year test of pay television on an over-the-air basis via KTVR using the Teleglobe system.

Razed for Freeway

Philadelphia, April 17.

Stanley Warner is closing its Ritz Theatre, Wilmington, Del., a victim of new interstate freeway.

The 41-year-old theatre was opened as the Parkway by a company headed by the late U.S. Senator Millard E. Tydings of Maryland. It was acquired by Loew's a decade later, which in turn leased it to Stanley Warner.

Getting Back From Mar Del Plata; Or, Horrors Of Latin Air Travel

By VINCENT CANBY

If getting there (to South America) is half the fun, and the other half (of the fun) is being there, not much is left for the trip back. The following excerpts from one man's travel log are offered with the suggestion that greatest deterrent to the development of Latin America today may not be Castroism nor inflation, but a sort of spiritual paralysis induced in both natives and visitors when faced with the complexities of the airplane travel. The log:

A Day Wasted

Tuesday, April 3, Buenos Aires. Leave Alvear Palace Hotel at 8 a.m. to catch 11 a.m. Aerolineas Argentinas flight to Rio. Check in at 9:15. Boarding announcement made one hour late, at noon. Standing at gate when airline official notes lack of Brazilian visa. Argue for almost an hour, but not allowed to board plane. Return to B.A., get identity photos and at 2:30 p.m. go to Brazilian consulate for visa. Desk man says, "What visa?" All you need is travel card—always issued by airline. Go back to Aerolineas and get travel card. ("This cerd (sic) should be filied (sic) out in the nypwriter (sic) by the carrier and the two copies (sic) should be original.") But there are no Aerolineas flights to Rio for two days. Rush to Panair office before 5:30 p.m. closing, only space available is flight next afternoon at 4:30. Return Alvear Palace at 7 p.m.

Airport Wait

Wednesday, April 4, Buenos Aires. Receive phone call at 12 noon from airport with news that 4:30 p.m. Panair flight delayed 12 hours, but passage obtained on 1 p.m. Alitalia flight. Can we make it? Hop into waiting auto, careen through B.A. lunch traffic, arrive at airport just in time to see Alitalia flight take off. No matter though. There's a 6:30 p.m. Varig flight to Rio with space available. Not enough time to return to city. Too much time to sit in empty bar. Buy copy of Latin American edition of Time which falls open to financial section and picture of Milton S. Gould. He's stirring things up at Curtis Publishing. (Somewhere life is normal.) After five hours in waiting room and numerous cups of coffee, glasses of orange juice, Varig flight takes off only 45 minutes late. Arrive Rio 10:30 p.m., with memories of B.A. airport—if not the coffee and orange juice—quickly receding.

A Ticket For Yesterday

Thursday, April 5, Rio. American friend, a resident of Rio, offers to book my passage to Sao Paulo for Saturday night to connect with Sunday morning flight to N. Y. He takes off with my passport and ticket. Will return both next morning.

Friday, April 6, Rio. Ticket and passport returned at 10 p.m. Scrutiny reveals passage on flight that departed two hours before ticket returned. This isn't land of *manana*, rather its land of *ayer* (yesterday).

Saturday, April 7, Rio. Magnificent day. Spend afternoon at Panair office, getting Sao Paulo reservation switched to Real do Brazil flight. Take off from Rio for Sao Paulo at 8 p.m. in company of French director Francois Truffaut and wife Madelaine. More coffee and orange juice. Arrive Sao Paulo (coffee capital of the world) at 9:30 p.m.

Won't Accept Travel Checks

Sunday, April 8, Sao Paulo. Awakened at 5:30 a.m. to catch bus at 6:30 to get to jet airport in time for 11 a.m. Aerolineas flight to N. Y. (airport is two-hour drive from city). Truffauts have some difficulty in checking out of hotel. Management won't accept Credit Lyonnaise travellers checks. Fine print on checks says they will be cashed by "authorized representatives" everywhere. Problem is there are only two authorized representatives in South America, or so it seems. Get to airport at 9:30 a.m. Fine clear day, clean waiting room. Stimulating conversation with Trauffaut re Hitchcock, "Jules et Jim," his future plans, with Mme. Trauffaut doing the translating, over coffee and orange juice. Take off three hours later at 12:30 for Trinidad and points north.

Horror In Trinidad

Arrive Trinidad at 7:30 p.m. for 30-minute stopover. Hot and steamy. N. Y. clothes not exactly suitable. Have a cup of coffee (U.S. instant) and then sit in waiting room ("No Singing Allowed in This Room") for two hours until word comes that "weather" in N. Y. will delay flight until 7 the next morning. Put up at airport (Bel-Air) hotel, which won't cash the Credit Lyonnaise travellers checks. M. Truffaut is resigned. Mme. isn't. Big night at Bel-Air with steel band, limbo dancers and a combo built around that famous Caribbean instrument, the electric guitar. Music prevents sleep before 2:30 a.m.

No Water In Hotel

Monday, April 9, Trinidad. Awakened at 5:30 to catch 7 a.m. plane 10 yards distant. No water in hotel. Shaving impossible, but brush teeth in ice water from jug by bed, the effect not unlike that of novacaine. Arrive in waiting room (where singing is still prohibited) at 6:30 following breakfast of coffee, orange juice. Teeth still numb. No sign of plane. One hour after plane's scheduled departure word spreads that plane had cracked its axel on landing the night before. Official announcement confirms only that "mechanical difficulty" will delay departure to N. Y. until "some time tomorrow." Mme. Truffaut too tired to translate. Conversation with Francoise reduced "Freres Jacques" level: "What is it that has arrived?" "The airplane does not march. We cannot mount into the airplane." "Perhaps one can find another airplane in which one can mount to New York."

Detour To Barbados

At 9 a.m., mount into British West Indian airplane going to Barbados, eventually to San Juan. Spend half-hour in Barbados. Sample conversation: "This is the true Caribbean. How do you like the true Caribbean?" Truffaut is non-committal. Explains Mme. Truffaut: "Francois does not care for the picturesque."

Arrive San Juan 12:30 p.m. Wait-listed on 1:45 p.m. Pan Am flight to N. Y., but at last minute, all passengers show up. "How about some coffee or orange juice?" Francois attempts to cheer group by speaking all the English he knows, consisting exclusively of film titles: "Woomen Own Zee Bitch" (Woman on The Beach). No Credit Lyonnaise reps here either. Mme. Truffaut plans to write a few letters re Credit Lyonnaise when once again she is in Paris.

Admire airport for another two hours, more elaborate but not essentially different from airports in Buenos Aires, Rio, Sao Paulo or Trinidad—or Omaha. Obtain last-minute space on late afternoon Pan Am flight to New York. Latest ETA: 23 hours late.

Says the bright, fresh-faced Pan Am stewardess. "How nice it is to find people who speak French!" I will practice French en route to New York. Voulez-vous something to drink?"

Two Boothmen Sign On Own, IATSE Continues Pickets; No Expulsion

Duluth, April 17.

A booth operators' strike at the Minnesota Amusement's (United Paramount circuit) Norshore theatre here, which started last Dec. 15, ended in an unusual fashion. Disregarding International Alliance of Theartical Stage Employes' orders, the theatre's two regular-long-time projectionists, who had walked out, signed two-year contracts on the terms which circuit had been offering and returned to their booths.

But the union continues to picket the theatre, as it has been doing since the strike's start. There has been no news of expulsion of the two operator members for getting back on their jobs despite the fact IATSE demands weren't met and what amounted to a theatre victory occurred.

Charles Winchell, circuit president, disclosed the settlement terms agreed upon by the two operators. New contract calls for a 70-hour split time week at $4.44½ an hour pay which is 10c more an hour than the men formerly received. It is what the theatre has been offering right along.

The union demand has been for an 84 hours spilit week at $4.34½ per hour. This would have been more expensive for the showhouse than what has eventuated.

In addition to picketing, the union has run large newspaper ads urging the public to boycott the Norshore and, if necessary for its screen entertainment desires, go to an adjoining Superior, Wis, theatre.

Using two non-union projectionists, the Norshore theatre operated as usual throughout the entire strike. Winchell doesn't think its business was hurt.

There now are only two Duluth downtown theatres, the other being a non-MAC house. At one time MAC operated five theatres here and there also were two others, all of them in the loop. Duluth has a population of more than 100,000 and is the state's third largest city.

Cincy's Film Producer

Add to the list of shoestring indie filmmakers name of Duane, monomonickered Cincinnati hair stylist, prepping an original psychodrama, "Break All the Windows," which he'll roll in Cincy in June on a $35,000 budget. Two other projects are also in the hopper.

His pop is James A. Conn, onetime midwest vaude producer, now district manager (in Cincy) for National Theatre Supply Co.

Atlanta Censor's Stunned Silence

Atlanta, April 17.

Her authority clipped by the Georgia Supreme Court ruling that declared the City of Atlanta's charter provision and ordinance providing for municipal censorship were unconstitutional, Mrs. Christine Smith Gilliam has had nothing to say either about the ruling or what her future plans are.

There still remains the possibility that the city will ask for a rehearing before the Georgia high court or appeal to the United States Court of Appeals. Assistant City Attorney Edwin Sterne has not decided.

Supreme Court's ruling had the effect of taking away powers of Mrs. Gilliam and Board of Censors to screen features and to prevent the showing of any of them without their prior approval.

Mrs. Gilliam, wife of Alderman Ed Gilliam, chairman of the Police Committee, when asked what course the city could pursue, pointed out that other cities have adopted other means for regulating the showing of films. "What we'll do locally I have no idea at the moment," was the only comment she would make.

Aubrey Milan, who has served on the Censorship Board for 24 years—longer than any other member—said "a moderate degree of censorship is needed," especially for younger people.

Echoes of Mar Del Plata Festival

Argentinians Regret Jury Passing Up 'Hustler'—Grateful for U.S. Influx—Press Gripe About Cables

Buenos Aires, April 17.

There was a good deal of post-festival (Mar Del Plata) agitation among Argentine film industry people re the possibility that the Yanks might take exception to the fact "The Hustler" did not win either the best picture or directing award, though star Paul Newman did get the acting prize. The Argentines were perhaps even more disappointed than the Yanks, since they felt that the Yanks this year, for the first time in the fest's four-year history, had sent a really top star (Newman), a classy picture, accompanied by a man for whom they have respect, director Robert Rossen.

Fest veep Fernando Ayalla was particularly pleased with the U.S. participation this year. Unstated was his fear that the Yank loseout to the Italo "Numbered Days" (best pic) and French "Jules et Jim" (best director) would increase general U.S. disaffection for all festivals. Young Argentine producer Leo Kanaf also went on the record as believing the U.S. had done an extremely good public relations job via its small but firstrate delegation, which lost Janet Leigh at last moment. In reference to the fact the Yanks had no femmes officially participating, Knaf commented to the efefct that "you don't need fan magazine space."

The way the awards were so evenly distributed between major participating nations (best picture, Italy, director, France; actor, U.S.; actress, Russia, etc.) seems to indicate the jury felt compelled to come up with something for everybody. Nobody has suggested there was any kind of pressure on the jury from outside, only that when the balloting gets down to close votes, the ensuing compromises result in an unusually wide distribution of awards.

Though he was "naturally disappointed" when the awards were announced, Rossen later declared himself to have been delighted to attend, also convinced that U.S. participation in such fests is a *y.c.* must. "I guess I'm just not very lucky at festivals, though," he said wryly, referring to his loseout with "All The Kings Men" at a Venice fest some years back.

There was the usual post-fest grumbling among all participants about the screening schedules which at Mar Del Plata (as at almost every fest) had an early evening showing followed by another at 10:30 p.m. With the usual round of cocktail parties, dinners and whatnot coming between the two showings, it takes a strong picture to keep many of the delegates awake, especially towards a fest's end. People are kaput. And at Mar Del Plata the situation was aggravated by the fact that each succeeding evening's last showing got later and later.

Most frustrating to foreign visitors, however, was the difficulty, if not total inability much of the time, to communicate with the outside world. The coup in B.A., of course, complicated matters to some extent, but vets of previous fests at Mar Del Plata said this year's transmission-of-news problems were not much different from those or earlier years. Only the most foolhardy would trust the porter at the Hotel Provincial to deliver their messages to the cable office. They would probably lie in a pigeon hole behind the desk for several hours before being sent off. Cables sent on Monday might return Wednesday, accompanied by request for additional information. Having a press card for sending cables also was no guarantee that is would be honored, per experience of Peter Baker, critic for the British mag, Films and Filming, who wound up by having to pay cash to get his 600-word dispatch to London.

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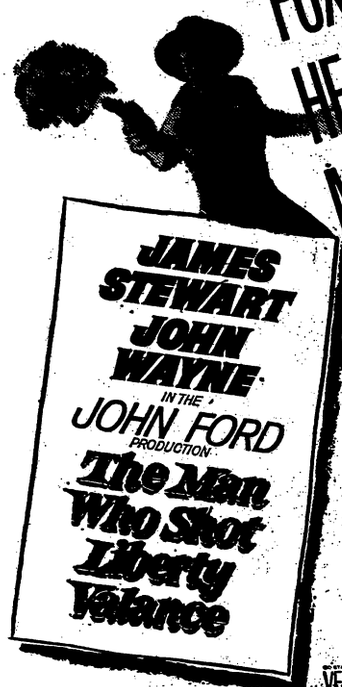

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Loew's Theatres Earnings Rise; Bettered Outlook on $20,205,000 Gross

Both income and profits of Loew's Theatre Inc. for its first fiscal half made substantial gains over the corresponding period a year ago. For the 26-week period ended last Feb. 28, gross revenues came to $20,205,000. After income taxes and depreciation, net amounted to $1,168,600, equal to 44c per share of common stock.

A year ago, the like period reported gross revenues of $17,553,000, and a net of $953,700, or 36c a share. Net income for the second quarter was $640,200, or 24c a share, versus $549,900, or 21c per share a year ago.

Chairman Laurence A. Tisch also reported to holders a net of $7,630,000 on the recent sale of WMGM radio, N.Y., to Storer Broadcasting. Sale price was $10,950,000.

USIA, Cannes & Coin

Continued from page 4

ber companies have been concerned, and they are just as happy to slip it to someone else.

The majors, apparently, would also like the USIA to play an active role in organization of industry personalities to attend fests. One exec reasoned further that the agency should also, if necessary, incur whatever expenses are involved in this connection—a suggestion which may give the USIA, which is always short of funds, second thoughts on its new role.

The same exec and others contacted also think that the U.S. should be repped by top-ranking government officials — including men of ambassadorial or cabinet rank—at the fests. They argue that such interest by the Government, which has been quick to complain about American participation at some fests in the past, is long overdue.

Meanwhile, the new selection plan is understood to have been met with mixed feelings abroad. Robert Favre LeBret, director of the Cannes fest, is reportedly pleased since it was as a result of his request that the USIA took over after the MPAA had declined to pick an official Cannes entry.

It's expected that both the Edinburgh and Berlin festival authorities will seek USIA help in selecting Yank entries this year.

The Berlin fest, in fact, may be absolutely dependent on USIA aid. According to one major company exec, Berlin has always been more of a political than commercial affair, designed as a showcase for the pictures of western nations on the edge of the Iron Curtain, largely for the benefit of persons who would cross the border to see them. Now that the Soviets have walled off East Berlin, the exec questions whether there is much purpose for the fest.

If the USIA declines to carry through on its new festival role, fest authorities will simply have to deal directly with individual U.S. companies and producers. Word around MPAA headquarters is that the industry org has absolutely no intention of reassuming its old and unpopular responsibilities in this area.

Other Nominations

Hollywood, April 17.

There's a good chance that three American pictures will be running in competition at the Cannes Film Festival next month, although only one will be official U.S. entry. Odd situation, which might not be altogether without some political overtones, was created by the festival committee itself in requesting (1) that Otto Preminger enter his "Advise and Consent" in competition and (2) that it officially open the screening marathon.

Preminger has not yet consented but it is expected that he will honor the request. Showing, by the way, would mark the world premiere of the adaptation of Allen Drury's dissection of D.C. senatorial socializing and maneuvering.

In addition to "Long Day's Journey Into Night," four Hollywood talent guilds nominated MGM's "All Fall Down," produced by John Houseman to be unreeled in the competition.

90-Day Boothman Truce To Explore a Settlement

Milwaukee, April 17.

The motion picture projectionists that were picketing the Tower Theatre since last Friday (16) are back in the booth under a 90-day truce, per Al Camillo, Tower manager. Camillo thinks that the point at issue (whether the Tower will pay the boothmen first run scale when second run films are exhibited) should be decided by then.

Both the motion picture projectionists, members of Local No. 164 of the Motion Picture Projectionists Union and stagehands, members of Local No. 18, of the Theatrical Stage Employees, were active in the strike.

Local 728 Including Chambers of Commerce In Fight on 'Runaways'

Hollywood, April 17.

Sound Electrical Technicians, Local 728, IATSE, has sent a letter to all IA locals and Central Labor Councils in the U.S. and Chambers of Commerce in Los Angeles area appealing to members to write their Senators and Congressmen to put a stop to "general runaway of American capital to foreign countries."

This runaway trend, the letter continues, "has dried up our domestic employment and unless something is done now we will all have to begin, again, where we started in 1937.

Biz rep A. T. Dennison of Local 728 enclosed a chart with the letter purporting to show the increase of American interest in features made in foreign countries between 1943 and 1961. Also limned is the reported drop in electricians annual hours of work on features in southern California.

According to the chart there were 19 pix made abroad in 1949 with American interest. This figure increased to 22 in 1950, dropped to 20 in 1951, jumped to 28 for 1952 and 1953 years, hiked to 42 in 1954, then upped to 53 in 1955, tapered to 47 in 1956, curved upward to 55 in 1957, skittered to 46 in 1958, tumbled to 41 in 1959, increased to 49 in 1960 and skyrocketed to 71 in 1961.

Employed hours for electricians in 1945 was 5,000,000 annually; in 1961 figure tobagganed to 1,000,000 hours, according to the union's chart.

In contracting senators and congressmen, Dennison's letter reminds recipients to "call attention to 'runaway' film production and point out the effect to Americans as evidenced by the enclosed chart."

The missive concludes: "Remember this important point: Cost studies and individual survey prove that is NOT cheaper to make pictures abroad."

MCA-Decca

Continued from page 3

Decca board, which recommended stockholder approval. Holders will have their say once the plan has been registered with the Securities & Exchange Commission.

The offer is subject to okay by at least 80% of Decca's outstanding stock (1,537,401 shares), plus a majority of MCA holders. Deal, of course, must also meet the customary requirements of the SEC.

On the MCA side, top officers own almost 70% of the company. At Decca, prexy Milton R. Rackoff owns or controls close to 90,000 shares. Plus holdings of other officers and friends, he's figured to command perhaps 125,000 shares. Subsid Universal Pictures owns 241,000 shares, and the balance is public.

There are 316,800 shares in the company treasury.

Though it has never been spelled out, the marriage terms would make Decca and Universal separate divisions under MCA as parent company.

Film Reviews

Continued from page 6

A Soldier's Prayer

much, only to end by losing everything. Sick and weary, Kagi gives himself up to the Russians, under the impression that the conquerors will surely dispense a more humane rule than the Imperial Japanese. But once again his illusions are shattered. The Russians, like the Japanese, also rape the women, are also brutalized by war. In the prison camp he finds himself under the heel of the Japanese officers who act just as they did before they lost the war. Surrounded on all sides by death and darkness, brutality and filth, Kagi is plunged into despair.

In his breaking mind he continues to cling to the belief that somewhere, goodness must exist in man. He believes that if only he could speak to his captors they would join hands with him in establishing a better society. But while men may live under different political labels, their primary patterns of behavior remain the same, and those most frequently encountered by Kagi are opportunists—made so by their systems in order to survive. It is a bleak picture, and one sure to provoke discussion and dissent.

Kagi, forced to kill once more to avenge the death of a friend, breaks out of the camp, and with failing strength attempts to continue his journey to his wife. In his hand he clutches a dumpling as a gift. He struggles on through a mounting snow storm, falling and rising, finally to fall for the last time. The snow flakes cover his dead body, alone in a wilderness of nature.

This complicated and many-sided examination of the human condition is a great triumph for Kobayashi. His control of this 9 hours and 44 minute epic of self-examination and repentence, of military evil and the power of resistance, of the crime and the punishments, of the individual against the state, is one of the finest achievements in film making.

His control of his material, his exposition of the theme, his manipulation of the cast, all reconcile the diverse elements and points of view to give clarity to the mission of Kagi, who sets out from the clear tranquility of a simple life to make a frightening descent into Hell. If there is any weakness in the writing or playing of the part of Kagi it is that he seems to lack spiritual motivation, which was so strong in his opposite number in "The Harp of Burma."

Filmed in Grandscope, all technical aspects are satisfactory. The sub-titles are frank enough to upset squeamish censors. Unlike the current crop of fashionable foreign films which require audiences to wonder what is being said, this humanitarian study will leave most audiences pondering deeply and painfully over what has been said about the state of mankind. For specialized exhibition, this latest trilogy should become as celebrated as the Pagnol, Gorki, Apu and "Quiet Flows the Don" three-part works. *Prat.*

Chi Clips Copy

Continued from page 5

call a host of legitimate films with the words in their title.

Despite the Daily News and Sun-Times ban, "El Paradisio," a 3-D nudie, has been racking up near-record grosses at the Capri Theatre. House reported a first week's gross of over $17,000 in the 430-seat theatre and an estimated $13,000 in the second week. However, tradesters note that "Paradisio" recently was the subject of a four-page spread in Playboy magazine, which more than likely compensated for the lack of exposure in the two daily papers.

The Capri has been the target of on-again-off-again ad censorship for several years by the Daily News and Sun-Times. The general pattern seems to permit the earlier nudist colony pictures to advertise, but to ban the new rash of nudies with a semblance of plot.

Unaccountably, the new Chi censorship setup has had no effect on the showings of the nudies. As before, they're still tagged "adults only," but both "Paradisio" and the upcoming "Lucky Pierre" were passed without cuts for their Capri outings.

Hints Re Eidophor a Tradey Angle At Spyros Skouras' Waldorf Nite; Groucho Marx Makes With Barbs

By VINCENT CANBY

Is 20th-Fox at long last planning to announce some concrete developments re Eidophor, that Swiss-originated, theatre screen-sized color television system? The speculation is prompted by remarks made by prexy Spyros P. Skouras at last Thursday's (12) testimonial dinner in New York on the occasion of his 20th anniversary as head of 20th-Fox.

In his address to the almost 1,000 industryites in attendance at the Waldorf-Astoria ballroom, Skouras called for the U.S. film industry to keep pace with the scientific progress of the day and to seek for those innovations which will continue the existence of the "backbone of our industry"—the theatres themselves. The prexy then said that he hoped to be able to announce soon "a development of importance" to many theatres, a development on which work has been going on for some time.

When Skouras failed to elaborate, it was assumed by many of his listeners that he probably was referring to Eidophor, on which the company had been doing extensive research at the time Skouras gave the massive "Go" on the CinemaScope program in 1953. Subsequently, there has been little news of Eidophor, though it's known that the Ciba pharmaceutical company has been using a small, modified version of the system, being developed with the aid of the General Electric Co.

Skouras promised that his "new development" would help revitalize business for all theatres, though perhaps it would be adaptable for only a portion of the total number of theatres.

For Will Rogers Hosp

The prexy's speech climaxed the $25-a-plate dinner, jointly sponsored by the Theatre Owners of America and Allied States Assn. When all the bills are finally paid, it's expected that the profit on the dinner will be between $3,000 and $5,000, which is to be turned over to the Will Rogers Memorial Hospital.

Skouras, obviously touched by the affection shown during the evening, also was obviously aware of the ironic timing of the event. He thanked attendees for the "fraternal spirit shown "*at a time when I need it most.*" It's a "temperamental business," he said, and noted that in the last few years he has been "sorely tried by the reverses in our company." For these, he continued, "I must assume full responsibility."

One of the highpoints of the dinner was a special "This Is Your Life" type of film short, narrated by Henry Fonda and picturing the prexy's long career from busboy to industry mogul, and including his now-famous verbal duel with Khrushchev.

Another highpoint was provided by the remarks of Groucho Marx, who observed that "it's heartwarming to see so many exhibitors here while back home their theatre managers are stealing them blind." Marx praised Skouras' good taste ("*he's never made a horror film intentionally*") and said that 20th is a company that "combines good picture making with peculiar bookkeeping."

A couple of Groucho's barbs re 20th's fiscal affairs came perilously close to embarrassing Skouras, but the latter maintained a smile, even as Groucho suggested that Skouras faced the future with courage, determination and terror."

Other talent who performed included Alan King, Juanita Hall, the Londonaires, with a wide-ranging group of dais celebs just taking bows—Julie Newman, Sal Mineo, Ina Balin, Pamela Tiffin, Thelma Ritter, Rita Gam, Tina Louis, Susan Strassberg and Laurie Peters. In addition to industry bigwigs, dais also included Cardinal Spellman and Archbishop Iakovos, Greek Orthodox Church archbishop for North and South America.

Speakers included Senator Jacob Javits (R., N.Y.) and exhib leaders Si Fabian, Mitchell Wolfson, Irving Dollinger, Harry Brandt and Ben Marcus. TOA prexy John Stembler and Allied prexy Marshall Fine jointly emceed.

Astors For Market

Astor Pictures has set release dates on four pix starting in May. First out will be Francois Truffaut's "Shoot The Pianist," based on a novel by Yank author David Goodis. This is to be followed by Michelangelo Antonioni's "El Grido," starring Steve Cochran and Alida Valli, in June; Vittorio De Sica's "The Last Judgment," with an all-star cast, in July; and Federico Fellini's "The Swindler," starring Broderick Crawford and Giulietta Masina, in August.

Cormeray Returning To Paris; Early Accord On Franco-U.S. Pact Seen

The entente between the French and U.S. film industries, which has become increasingly cordial in the course of the current film agreement, might well be expanded to include cooperative efforts by the two countries to iron out common problems in various world markets, according to Michel Fourre-Cormeray, director general of the Centre National du Cinema.

Fourre-Cormeray, who has been in New York the past week discussing renewal of the Franco-American film pact with Motion Picture Export Assn. execs, suggested Monday (16) that cooperation between the French and U.S. film industries could be most helpful indeed, for example, in seeking ways to open up the Indian and Pakistani markets to imported pix. In view of the huge populations in those two countries, European and American film distribs have yet hardly scratchd the surface as far as film receipts are concerned. Like the Americans, the French now depend on overseas markets for approximately 50% of their revenues, he pointed out.

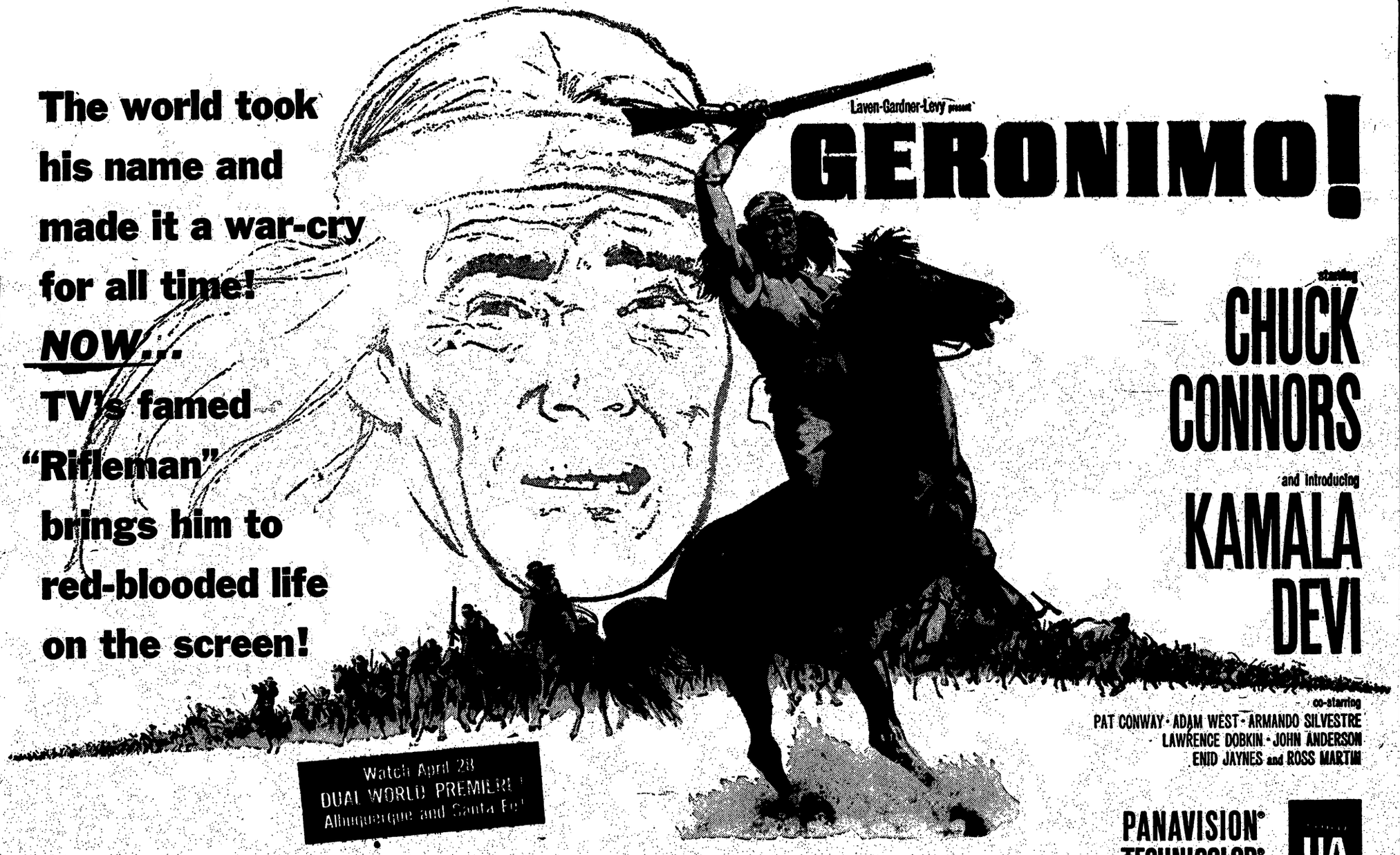
The exec aknowledged that not all markets present problems common to both the Franch and U.S. industries. The French, for example, are not completely satisfied with their film arrangement with Mexico, while the Americans are in a comparatively satisfactory situation there. In Argentina too the French would like to see their import quota increased from 35 to about 50 licenses a year, while the Americans are quite content with their 200. Fourre-Cormeray commented that reports to the effect that the French were miffed at the Americans for using up French licenses in Argentina (when the American distribs handle French pix) were somewhat exaggerated.

"He, of course, would like to have more licenses in Argentina," he said, "but the important thing is who distributes them."

Cooperation between the French and Americans should also extend to more coproductions, the CNC head said. Apparently, he added, American producers do not know that they can enjoy the same government-level production advantages in France as have enticed so many Hollywood producers to Italy. To facilitate the increased employment of American stars in French pix, the Centre National is now studying a plan to free the present requirement the American stars be employed in French pix only when the role calls for an American.

Fourre-Cormeray hopes that the extension of the present Franco-U.S. film agreement, which expires at the end of this calendar year, can be signed sometime before the end of October, so that there shall be no break in the planning for the new film season. This officially starts in October. Agreement provides the Yanks with 150 import licenses, deemed adequate by the American distribs.

Fourre-Cormeray returns to Paris today (Wed.).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UA
Screenplay by PAT FIELDER Story by PAT FIELDER and ARNOLD LAVEN Executive Producers JULES LEVY and ARTHUR GARDNER Produced and Directed by ARNOLD LAVEN

New York Sound Track

The Czech Embassy in Buenos Aires recently threw a post-Mar Del Plata reception for visiting filmites and locals. Only one Yank showed—a VARIETY reporter . . . Argentina's sexpot **Isabel Sarli** knows only two words of English: "Gin Moscovitch." She means **Gene Moskowitz**, VARIETY's Man in Paris.

In 1961, day after the Oscar awards for that occasion, with "The Apartment" in a mopup, producer **Harold Mirisch** received wired congrats from pal **Maurice (Ram) Goldstein** of Allied Artists, who queried "What do you do for an encore?". Mirisch' fast telly retort: "WESTSIDE STORY REGARDS." Let a prophet not go without honor.

Joe Levine presented the Oscar statuette to Sophia at a Saturday night (14) fete in Rome that brought out a bluechip representation of Italian officialdom. The star, of course, is a great ad for the country, so the quasi-official salute is understandable . . . Embassy Pictures thought it might go for a mammoth vox pop promotion to select the cast for "Carpetbaggers." But the scope has narrowed, with 1,000 simulated ballot boxes going out to key exhibs and amusement scribes soliciting their votes for the film's leads . . . **James Garner** joins **Doris Day** in "Thrill of It All" for Universal . . . **James Pratt** back with U as exec production manager, same slot he resigned four years ago . . . With a coin grant (amount unspecified) from the Ingram Merrill Foundation, **Gregory J. Markopoulos** has commenced filming in Gotham of "Twice a Man," his first feature. He's heretofore identified with avant garde short subject credits, including "Psyche" (via Cinema 16) and "Serenity" . . . Theatrical publicist **Tom Trenkle**, previously with **Bill Doll's** blurbery, has joined the **Blank-Rand** p.r. shop . . . New listings in the latest edition of "Who's Who in America" include **Albert M. Pickus**, TOA's board chairman . . . Monthly bulletin of Screen Cartoonists Local 841 reprints a recent VARIETY story wherein commercial consultant **Harry Wayne McMahan** frowned, "The average family sees about 500 commercials a week and the tv viewer is getting blase about them."

Harold Hecht's cable address is "Trapeze,"—presumably from the film click (under the old Hecht- Lancaster Productions banner) of the same name

Allied Artists has set nine S.A. dates for "El Cid," first two on May 16 in Buenos Aires and Montevideo.

The reception for director **Francois Truffaut** at the French Film Office Thursday (12) drew a large press crowd and a number of celebs, including **Josh Logan, Walter Slezak, Viveca Lindfors, Morris Engel** and wife **Ruth Orkin**, among others . . . Romance in the UA homeoffice: **Carol Scafiddi**, secretary to **Gabe Sumner**, and **Eugene Cella**, a member of the exploitation department, have announced their engagement.

Mr. and Mrs. **John Gavin** were at the Copacabana Palace in Rio de Janeiro for three days following Mar Del Plata, catching up on the sun (conspicuously absent in Argentan) and doing some personals for Universal. Next stop: Lima . . . Also making the Rio stopover: **Dr. Alfred Bauer**, head of the Berlin fest; **Peter Baker**, Films & Filming, and **Geoffrey Martin**, Rank publicity exec. Adding excitement to the French Film week in Rio were **Francois Truffaut, Jean Paul Belmondo, Pascale Petit, Marie Laforet**. Unifrance was (excuse the expression) killing two birds with one stone by holding over its Mar Del Plata personalities to attract attention to the film week. Fourteen films were shown in seven days . . . Brazilian actor **Jose Lewgoy**, vet of a number of French and Italian films, says he is doing a documentary tv series, as well as feature film, on the late Brazilian president-dictator Vargas.

Mrs. Delmar (Mary Lou) Daves, weary from seeing close to 20 films during the 10-day Mar Del Plata festival; gave her idea of a "perfect" film festival: two weeks at some chic beach resort, complete with stars, cocktail parties, receptions, etc., but with only one motion picture. Suspense would be built on the secrecy surrounding the selection of the film to be shown. It has definite possibilities.

Francois Truffaut, whose "Jules et Jim" won him the prize as best director at Mar Del Plata, and **Paul** ("The Hustler") **Newman**, best actor, huddled on the train-up to B.A. re a possible collaboration . . . Cannes aide (and novelist) **Christiane Rochefort** and Cahiers du Cinema critic **Louis Marcorelles** cancelled their scheduled Mexico City visit . . . Cannes, incidentally, this year will add a special category devoted to first feature pix by new directors . . . Guarantee Pictures of Buenos Aires has reportedly picked up "Boccacio 70" for Argentina, Chile and Uruguay.

New president of the Graduate Faculties Alumni of Columbia is **Leonard Spinrad**, vet in film promotion and now exec editor of public information for CBS-TV.

Mike de Lisle appointed publicity coordinator for Millar-Turman's "The Lonely Stage." **Judy Garland** starrer which shoots in London shortly . . . **Burt Lancaster** hosts a special screening of his "Birdman of Alcatraz" at the Museum of Modern Art Monday (23) . . . **Jean Lenauer**, prexy of Instant Sync, off to Rome, Paris and London, to survey market potential abroad for the new post-synchronization and dubbing system.

The MPAA poster saluting National Library Week pictures "few of the books from which new movies are being made." Included are such famous novels as "Judgment at Nuremberg" and "Lover Come Back," both of which were based on screenplays . . . **George Roth**, head of Atlantic Pictures, and **Hayes Geeks** have formed Wilshire International Pictures to acquire foreign pix for release here through Atlantic. Pair is now scouting product in Europe.

England's official Cannes entry, "Taste of Honey," being handled this side by Continental Distributing, opens April 30 at the Paris . . . **Jerry Balsam** and **Carl Force**, recently appointed N.Y. reps for Herts-Lion International, will handle release of the Oscar-winning short, "Ersatz," in this vicinity.

Argentine producer **Hector Olivera** reports all post-photography work on "No Exit" has been completed here and print is now being screened for local distribs. Film was shot in English in Buenos Aires last year with **Fernando Ayalla** sharing producer chores with Olivera . . . **Alfred H. Morton** and **Joe Besch** of Astor Pictures back in New York after attending the Oscar ceremonies on the Coast.

UA domestic sales veep **Jim Velde** reports that advance ticket orders for "West Side Story" have jumped from between 100% and 300% following pic's capturing of 10 Oscars. "Story" is currently playing 46 domestic dates.

"The Reverend Goes to Hollywood" is the saga of actor **Charles Evans** who lost his job as a Pennsylvania minister because he was stagestruck. Upcoming Crowell-Collier book (division of Macmillan) takes him from the pulpit to the Pasadena Playhouse to Hollywood films, including a DeMille biblical!

Dr. Howard A. Rusk, in the N.Y. Sunday Times coverage of "Fighting Blindness—Part II," dwells on "One recent development and another pending one underline the growing importance of ophthalmologic research. The recent one was the announcement last month of the establishment of the **Jules Stein** Eye Institute at the Medical Center of the University of California at Los Angeles. The new institute will be one of the largest unified research centers in the world to study blinding eye diseases. Mr. Stein, a major contributor for whom the institute is named, is the founder and board chairman of the Music Corp. of America. A former practicing ophthalmologist, he is also board chairman of the Research to Prevent Blindness Inc. This is the nation's fourth major national voluntary agency concerned with the prevention of blindness . . ."

Walter Wood inked financing-distribution deal with Metro for "Tunnel 28," to roll in West Berlin April 30 for **Don Murray** . . . **Robert Wagner** with **Sophia Loren** and **Maximilian Schell** in **Carlo Ponti's** "The Prisoners of Altona," which **Vittorio De Sica** will direct in Germany for 20th-Fox release . . . **Tony Curtis** cast **Suzanne Pleshette** for his femme lead in "40 Pounds of Trouble," produced under his own banner for U release by **Stan Margulies** . . . **Aaron Rosenberg** is at signing stage for acquisition of **Harry Brown's** novel, "The Stars in Their Courses," as indie, so far sans release . . . **Mary McCarty** into Paramount's "My Six Loves" . . . **Shirley Jones** with **Glenn Ford** in **Joe Pasternak's** "The Courtship of Eddie's Father" at Metro.

Fred Sweet, managing director of Detroit's Telenews, a subsidiary of Michigan Newsreel Co., has been elected first veepee of the Mayor's Committee to Keep Detroit Beautiful . . . **James Denton**, executive assistant to producer **Harold Hecht** and unit publicity man during the filming of "Taras Bulba" (UA) in Argentina, in Texas on promotional tour in behalf of the film.

In Italy, Cappelli (Bologna) has brought out the 22d book of its now firmly established film series, this one on the making of "Boccaccio '70" (Ponti-Cervi). Tome follows usual pattern, with notes concerning directors (four in this case: **Federico Fellini, Luchino Visconti, Mario Monicelli**, and **Vittorio DeSica**), scripts, a preface showing how **Cesare Zavatini** conceived idea of episoder, all illustrated (105 stills) and elegantly produced. Sells for 2,400 lire.

"I would rather read what a lady like **Jackie Kennedy** had for breakfast than who **Liz Taylor** is in love with this week," wrote an Albany woman in a letter which The Knickerbocker News printed under the caption, "Enough, Enough on Liz's Love Life."

Walt Disney set **Jeanne Moore** with **Fred MacMurray** and **Nancy Olson** in "Son of Flubber" . . . **Dick Van Dyke**, currently in Columbia Pictures' "Bye Bye Birdie," inked five-pix deal with studio, including "Birdie," for next seven years . . . American International changed tab of "Survival" to "End of the World" . . . **Patricia Neal** with **Paul Newman** in Paramount's "Wildest of the Thousand" . . . **Robert Walker Jr.**, son of late actor, signed to five-pix Metro deal . . . **Brian Aherne** as King Arthur in U release, "Lancelot and Guinevere" . . . **Jerry Wald** dickering with **Sandra Church** for role of Mrs. **Robert Kennedy** in "The Enemy Within," picturization of Attorney General's tome in which Paul Newman portrays Brother Kennedy.

Famous Players Canadian Nets $1.40; Ducks Toll Losses, Into New Lines

Toronto, April 17.

For the fiscal year ending Dec. 30, '61, net earnings of Famous Players Canadian Corp. were $1.40 a share as compared with $1.07 per share the previous year, per 42nd annual report.

Reasons given for the dividend rise included elimination of unprofitable houses, diversification to airline motels, restaurants and bowling alleys, plus fact that Famous Players ducked any cash losses on the operation of Trans-Canada Telemeter hereabouts during 1961.

Net earnings were $2,423,919, as compared with $1,857,251 for the previous 12-month period.

Theatre attendance was adversely affected last year as a result of the opening of new trans-Canada tv stations but this was offset by the establishment of Sunday movies in Ontario, with 55 cities and towns voting "Yes" on the local referendums.

(FP Can currently operates 287 hardtops and 44 drive-ins across Canada, with 21 regular theatres closed last year.)

Profits before income taxes were $3,504,820, as compared with $2,838,269 the previous year, with provision for income taxes $1,080,901 in '61 as against $981,018 for the previous 12-month period.

Consolidated

Consolidated statement of retained earnings shows a balance at Dec. 30, 1961, of $18,653,799, as compared with $18,835,488 for previous year. Assets for '61 total $31,983,594 versus $32,198,050 for previous 12 months, with working capital, as of Dec. 30, '61, totalling $8,122,578 as compared with $8,546,524 for previous year.

(As presented by J. J. Fitzgibbons, prexy and managing director of FPC, the annual report on the operations and financial position of the company pointed out that, since the number of trans-Canada tv licenses that can be granted has now been almost entirely allocated, the Canadian film industry (exhibitors) need not anticipate additional competition from these sources.

At year's end, shareholders' equity totalled $29,418,689, this equivalent to $16.94 for each share of capital stock outstanding.

During the year, Fitzgibbons said, FPC continued to dispose of unprofitable theatre properties and surplus real estate. The operation of six theatres was relinquished where the leases had expired; seven others were sold. One drive-in was purchased, plus two indoor theatres, a 50% interest was acquired in two other houses by operating agreement.

Affiliated companies did not renew leases on five theatres; two were sold and one demolished. Within the same period, FPC affiliates acquired one drive-in and three indoor houses by purchase.

On amusement taxes, the industry had recently seen an Ontario reduction of all admission prices up to 56c and a reduction of tariffs from 57c-92c but Fitzgibbons still deplored that "more than 7% of the total gross taken in our theatres" and is continuing efforts to secure further reductions in amusement taxes.

Diversification of investment interests sees Toronto Bowlerama Ltd. (in which FPC has a 50% interest) opening a 32-lane bowling establishment at the Thorncliff, Ontario, shopping centre, plus five other bowling establishments, which have not been profitable because of high write-offs.

Western Theatres Ltd., an affiliated company, has opened a new airliner motor hotel and restaurant which has the cooperation of various airline companies operating out of Winnipeg.

In addition, General Sound and Theatre Equipment Ltd. has operated on a profitable basis and has installed sound systems in hospital buildings, schools and industries. These include the supplying of equipment in new airports in Montreal, Calgary, Saskatoon and Regina; the Queen Elizabeth Theatre, Vancouver; Maple Leaf Gardens, Toronto; the Winnipeg General Hospital; and the new city hall in Hamilton, Ontario.

Theatre Confections Ltd., a subsidiary owned wholly by FPC, has continued to operate successfully and has expanded its activities in supplying confection and food service outside theatre lobby biz, particularly in sports arenas, bowling centres, golf club houses, amusement parks and sports car race tracks.

FINE HITCHCOCK $400

Sacramento, April 17.

Too many birds cost Alfred Hitchcock $400 Friday (30).

Leo Yates, wildlife consultant for Alfred Hitchcock Productions, pleaded guilty to capturing and killing too many birds for "The Birds," Hitchcock film being made at Bodega Bay north of Frisco.

U.S. Commissioner Adelia McCabe levied the fine and Yates paid, for Hitchcock, without protest.

Hitchcock had obtained permit from U.S. Fish and Wildlife Service to use seagulls—dead and alive—in film sequences, but in mid-March Marshall C. Dillon, game management agent for the service, found 44 dead gulls and 54 live ones on location, while permit entitled only 20 dead ones, 30 live ones. In addition, Dillon found about 60 songbirds—towhees, sparrows and juncos—in cages at Bodega Bay, none of which was covered by permit.

New Fox City

Continued from page 3

When wells dry up Alco has option to buy property at same price.

Studio also has hidden asset in 99-year lease on 75 acres amidst Century city for continued operation.

Herrscher estimates in seven years the lease will be worth $60,000,000. By that time Alcoa's $500,000,000 city will be in full swing, thereby creating bonanza values for land and new building in area.

Despite its future potential, feeling now is to shun all offers.

Among other hidden assets are land and property in foreign countries, such as in Rome, India, Paris, England, So. Africa roughly estimated at $20,000,000.

An idea of value increase in California is sized up by Washington realty expert Homer Hoyt of 20th's 260 Westwood acres in 1957. He cited $18,000,000 as value. Four years later, Skouras got $43,000,000.

Herrscher, with 20th for past five years, is director of Property Development. His other interests are more extensive. He's chairman of Mayfair Food Stores operating 172 markets in Calif., Ariz., Ore., Wash., Utah and Idaho. He's also wrapped up in numerous other real estate projects, banks and industrial firms.

At moment, this is how new Fox City looms: $25,000,000 for studio (number of sound stages not decided), $20,000,000 for "sight preparation" (includes water system sewers, paths, roads and other improvements), $100,000,000 for 2,000 homes stepped on hills facing Pacific Ocean, and $500,000 for artificial lake. Total $145,500,000 investment for which Herrscher feels is a drop in the bucket at the rate sunny California is growing.

Cincy Tosses Dinner For Vet Amus. Editor

Cincinnati, April 17.

Variety Club Tent 3 will toss a testimonial dinner for E. B. Radcliffe, vet amusement editor of the Cincy Enquirer on April 23. It's a stag and unfolds in the tent's Metropole Hotel quarters. Bill Garner and Noah Schechter are cochairmen.

Radcliffe took over the film and legit slot in the late '30s.

Fiscal Follies

Continued from page 7

tensively and wound up with fiscal burdens because of politics and weather, respectively.

MGM of course was out after color and authenticity of actual locale and this was understandable, even to the crafts.

Joseph R. Vogel, president of MGM, acknowledges that "Horsemen" is a loser.

This picture, he states, encountered "extensive difficulties during production overseas. Shooting locations and other facilities which we had counted upon in our decision to photograph the picture abroad became unavailable to us as a consequence of changed circumstances, particularly the complications precipitated by the Algerian crisis. For that reason the major portion of the picture had to be completed at our California studios at substantially increased costs over the original budget.

There's no telling yet as to the specific loss to be incurred by "Horsemen" but there can be no doubt that there is a loss and it's attributable to the need to recreate locales at the studio which had been originally designed as actual French situations in the Algerian land of unrest.

"Mutiny," which is the Marlon Brando epic due for premiere in the fall, reportedly has been photographically finished at a negative cost of almost $20,000,000, and the Tahiti weather, among other things, is to blame, according to Vogel. He acknowledges an "unusual number of delays and disruptions."

The south seas climatic changes obviously were a factor. Then, too, as cited by insiders, were the Brando demands for his interpretations of perfection and the genuinely significant fact that many males from the American company found diversification among the Tahitian females. This latter angle proved seriously serious.

Picture Grosses

'JUDGMENT' TALL 15G, TORONTO; 'LOVER' 20G

Toronto, April 17.

Academy awards are helping to increase b.o. receipts currently. "Judgment at Nuremberg," in ninth stanza at the University, is showing a strong upsurge. "El Cid" in 17th frame looms good. "Two Women," in three-house combo, is doing big trade; "Lover Come Back," in fourth frame, is still leading the city, with a boffo take at Loew's. "The Innocents" looms loud in first at Hollywood.

Estimates for This Week

Carlton, Danforth, Humber (Rank) (2,318; 1,328; 1,203; $1-$1.50)—"Two Women" (IFD). Big $23,000. Last week, "La Notte Brava" (Col), $9,000.

Eglinton (FP) (919; $1.50-$2.50)—"Holiday in Spain" (Indie) (17th wk). Oke $6,000. Last week, same.

Hollywood (FP) (1,080; $1-$1.50)—"Innocents" (20th). Lusty $14,000. Last week, "Breakfast at Tiffany's" (Par) (17th wk), $6,000.

Hyland (Rank) (1,357; $1-$1.50)—"Only Two Can Play" (Col). Hefty $9,000. Last week, "Victim" (20th) (3d wk), $4,500.

Imperial (FP) (3,206; $1-$1.50)—"Madison Avenue" (20th). Slow $8,000. Last week, "Satan Never Sleeps" (20th) (2d wk), $9,000.

Loew's (Loew) (1,641; $1-$1.50)—"Lover Come Back" (U) (4th wk). Leading the city at sock $20,000. Last week, $21,500.

Tivoli (FP) (935; $1.50-$2.50)—"El Cid" (AA) (17th wk). Upsurge to $8,000. Last week, $7,000.

University (FP) (1,383; $1.25-$2)—"Judgment at Nuremberg" (UA) (9th wk). Mighty $15,000, being upped by Academy Awards. Last week, $9,500.

Uptown (Loew) (2,543; $1-$1.50)—"Ivanhoe" (MGM) and "Knights of Round Table" (MGM) (reissue). Very good $8,000. Last week, "Outsider" (U) (2d wk), $4,500.

BOSTON

(Continued from page 8)

wk). Okay $10,000. Last week, $13,000.

Orpheum (Loew) (2,900; 90-$1.49)—"Walk on Wild Side" (Col). Hotsy $14,000. Last week, "Four Horsemen" (MGM) (4th wk), $9,000.

Paramount (NET) (2,357; 70-$1.25)—"Fanny" (WB) and "Splendor in Grass" (WB) (reissues). Fast $12,000. Last week, "Premature Burial" (AI) and "Seige of Hell Street" (Indie), $14,000.

Pilgrim (ATC) (1,909; 75-$1.25)—"Don't Knock Twist" (Col) and "Belle Sommers" (Col). Good $9,000 or close. Last week, "Guns of Navarone" (Col) and "Man in Havana" (Indie) (reissues), $6,000.

Saxon (Sack) (1,100; $1.50-$3)—"Judgment at Nuremberg" (UA) (9th wk). Oscars pushing this to big $17,000. Last week, $14,000.

State (Trans-Lux) (730; 75-$1.25)—"Fire Under Her Skin" (Indie) and "Five Dav Lover" (Indie). Hep $6,000. Last week, "Maiden" (Indie) and "Untouchables" (Indie) (2d wk), $4,500.

LOUISVILLE

(Continued from Page 8)

(MGM) (4th wk). Medium $5,000 after third week's $6,500.

Ohio (Settos) (900; 75-$1.25)—"Too Late Blues" (Par) and "Siege of Syracuse" (Indie). Light $5,000. Last week, "Hey, Let's Twist" (Par) and "Twist Around Clock" (Col) (2d wk), $7,000.

Rialto (Fourth Avenue) (1,100; $1.25-$2.50)—"South Seas Adventure" (Cinerama) (13th wk). Likely big $7,500. Last week, $6,000.

United Artists (Fourth Avenue) (3,000; 75-$1.25)—"Hustler" (20th) and "Breakfast at Tiffany's" (Par) (reissues). Swell $10,000 or better. Last week, "Ivanhoe" (MGM) and "Knights of Round Table" (MGM) (reissues), $8,000.

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center • CI 6-4600
WALT DISNEY'S
"MOON PILOT"
TOM TRYON • BRIAN KEITH • EDMOND O'BRIEN
and introducing DANY SAVAL
The Music Hall's Great Easter Stage Show
"DISNEYLAND, U.S.A." and "Glory of Easter"

'Pilot' Great $20,000, Cleve.; 'Fair' Hot 16G

Cleveland, April 17.

"Moon Pilot" looms outstanding here currently, with a great take in opener at the Hipp. "State Fair," another newcomer, shapes excellent at Allen. "Judgment at Nuremberg" looks extra good in eighth session at Palace but is skedded to wind its run April 30. "West Side Story," helped by its Academy awards, is pushing to a smart take in current (8th) week at the Ohio.

Estimates for This Week

Allen (Stanley-Warner) (2,866; $1-$1.50) — "State Fair" (20th). Excellent $16,000. Last week, "Outsider" (U), $11,000.

Colony Art (Stanley-Warner) 1,354; $1.50)—"Black Tights" (Magna) (2d wk). Big $8,000. Last week, "The Night" (Indie) (2d wk), $1,800.

Continental Art (Art Theatre Guild) (900; $1-$1.25)—"Two Women" (Embassy) (reissue). Fine $4,000. Last week, "Tomorrow Is My Turn" (Indie), $1,500.

Heights Art (Art Theatre Guild) (925; $1-$1.50)—"Through a Glass Darkly" (Indie) (2d wk). Brisk $3,600. Last week, $3,800.

Hippodrome (Eastern Hipp) (3,700; $1-$1.50)—"Moon Pilot" (BV). Wow $20,000. Last week, "Day Earth Caught Fire" (U) (2d wk), $8,500.

Ohio (Loew) (2,739; $2.50-$2.75) — "West Side Story" (UA) (8th wk). Smart $12,500. Last week, $11,000.

Palace (Silk & Helpern) (2,739; $1.50-$2) — "Judgment at Nuremberg" (UA) (8th wk). Extra good $9,000. Last week, $8,300.

State (Loew) (3,700; $1-$1.50)—"Sweet Bird of Youth" (MGM) (3d wk). Fair $6,500 in 5 days. Last week, big $12,000.

Stillman (Loew) (2,700; $1.50)—"The Head" (Indie). Oke $8,000. Last week, "World in My Pocket" (MGM) (2d wk), $4,000.

Westwood Art (Art Theatre Guild) (955; $1.25 - $1.50) — "Through Glass Darkly" (Indie) (2d wk). Okay $2,000. Last week, $2,500.

BROADWAY

(Continued from page 9)

(Wed.) is heading for giant $41,000 or near, with nice boost from pic's numerous Academy awards. Continues, of course. The 25th week, $35,000, much below estimate.

State (Loew) (1,900; $1.50-$2.50)—"All Fall Down" (MGM) (2d wk). First week ended yesterday (Tues.) was fair $20,000 or near.

Victoria (City Inv.) (1,003; 50c-$2)—"Cape Fear" (U). Opens today (Wed.), daydating with Trans-Lux 85th St. In ahead, "Day Earth Caught Fire" (U) (5th wk-6 days), slipped to fair $9,000 after $13,000 for fourth full week.

Warner (SW) (1,813; $1.50-$3.50)—"El Cid" (AA) (18th wk). This session ending today (Wed.) looks like sturdy $16,500 or near after $17,400 last week. Stays on.

First-Run Arties

Fine Arts (Davis) (468; $1.80-$2)—"Only Two Can Play" (Col) (5th wk). Fourth week concluded yesterday (Tues.) was an amazing $14,000 or near after $18,000 for third round; big, but below expectancy.

Beekman (Rugoff Th.) (590; $1.50-$2) — "Through a Glass Darkly" (Janus) (6th wk). Fifth stanza completed Monday (16) was big $11,500 after $11,000 in fourth.

Carnegie Hall Cinema (F&A) (300; $1.50-$2) — "Last Year at Marienbad" (Astor) (6th wk). This session winding today (Wed.) is heading for wow $11,000 or close after $12,000 in fifth. Continues.

Fifth Ave. Cinema (Rugoff Th.) (250; $1.25-$2) — "Testament of Orpheus" (Films Around World) (2d wk). Initial stanza finished Sunday (15) was good $4,000. "Black Tights" (Magna) opens tomorrow (Thurs.) on moveover from the Plaza.

Normandie (T-L) (592; $1.25-$2)—"Les Liaisons" (Astor) (10th wk). Ninth week ended Monday (16) was nice $5,900 after $6,500 for eighth week. "Doctor In Love" (Gov) opens April 26.

Little Carnegie (L. Carnegie) (520; $1.25-$2)—"The Night" (Lope) (9th wk). Eighth round finished Sunday (15) was nice $7,000 after $8,000 in seventh week. "Whistle Down Wind" (Pathe) opens Saturday (21).

Guild (Guild) (450; $1-$1.75) — "Belle Antonio" (Embassy) (3d wk). Second session ended Sunday (15) was modest $6,500 after $10,000 for opening week. "Jules and Jim" (Janus) opens Monday (23).

Murray Hill (Rugoff Th.) (565; $1.50-$2)—"All Fall Down" (MGM) (2d wk). Initial frame finished yesterday (Tues.) was good $10,000 or near. Daydating with State.

Paris (Pathe Cinema) (568; $1.50-$2)—"Viridiana" (Indie) (5th wk). Fourth week ended Sunday (15) was okay $7,500 after $8,200 for third.

Plaza (Lopert) (525; $1.50-$2)—"Black Tights" (Magna) (9th wk). Eighth frame ended Monday (16) was okay $7,000 after $8,000 for seventh week. "Five Finger Exercise" opens tomorrow (Thurs.) daydating with Forum.

69th St. Playhouse (Leo Brecher) (370; $1.50-$2)—"Murder, She Said" (MGM) (m.o.) (6th wk). Fifth stanza ended Sunday (15) was solid $6,800 after $7,200 for fourth. Continues indef at this gait.

Sutton (Rugoff Th.) (561; $1.50-$2)—"Sweet Bird of Youth" (MGM) (4th wk). Third session completed yesterday (Tues.) was big $13,000 after $17,000 for second.

72d St. Playhouse (Baker) (440; $1.50-$2) — "Forever, My Love" (Par) (4th wk). Third round ended Monday (16) was fine $9,000 or close after $11,000 for second.

Trans-Lux 52d St. (T-L) (540; $1.25-$2)—"Children's Hour" (UA) (6th wk). Fifth stanza winding today (Wed.) looks like good $7,000 after $8,000 for fourth week. "Jessica" (UA) opens tomorrow (Thurs.), daydating with Astor.

Trans-Lux 85th St. (T-L) (550; $1.25-$2)—"Cape Fear" (U). Opens today (Wed.) daydating with Victoria. In ahead, "Day Earth Caught Fire" (U) (5th wk-6 days), fair $3,800 after $5,300 for fourth full week.

World (Perfecto) (390; 90-$1.50)—"Many Ways To Sin" (Mishkin) (2d wk). This session ending tomorrow (Thurs.) looks like sockeroo $17,000 or close after $18,200 for opener.

LOS ANGELES

(Continued from Page 8)

Caught Fire" (U), "Desert Patrol" (Indie), $14,000.

Warren's, Iris, El Rey, Loyola (Metropolitan - FWC) (1,757; 825; 861; 1,298; 90-$1.50) — "Two Women" (Embassy) and "Hustler" (20th) (reissues). Fine $24,000 or over. Last week, "Warren's, Iris with Village, "Light in Piazza" (MGM) (1st general release), "The Risk" (Indie) (Warren's), "One, Two, Three" (UA) (Iris) (m.o.) "Roman Spring" (WB) (Village) (m.o.), $13,900.

Orpheum, Pix, Wiltern, Baldwin (Metropolitan-Prin-SW-State) (2,213; 756; 2,344; 1,800; 90-$1.50) — "Breakfast at Tiffany's" (Par) and "Guns of Navarone" (Col) (reissues). Nice $18,800.

Beverly (State) (1,150; 90-$1.50)—"Breakfast at Tiffany's" (Par) and "Summer and Smoke" (Par) (reissues). Fair $4,000.

Crest (State) (750; 90-$1.50) — "Flower Drum Song" (U) and "One, Two, Three" (UA) (m.o.). Stout $3,000. Last week, "Satan Never Sleeps" (20th), "Tender Is Night" (20th) (m.o.), $1,200.

Fox Wilshire (FWC) (1,990; $1.49-$2)—"State Fair" (20th) (2d wk). Okay $12,000. Last week, $9,500.

Hollywood Paramount (State) (1,468; 1-$1.80)—"All Fall Down" (MGM) (2d wk). Soft $6,500. Last week, $8,800.

Fine Arts (FWC) (631; $1.49-$2.40)—"Jessica" (UA) (3d wk). Busy $3,500. Last week, $3,800.

Four Star (State) (868; $1.80-3.50) — "Black Tights" (Magna) (4th wk). Lusty $9,500. Last week, $11,800.

Hillstreet (Metropolitan) (2,752; 90-$1.50) — "Day Earth Caught Fire" (U) (2d wk) and "This Island Earth" (U) (reissue). Dim $2,200.

Egyptian (UATC) (1,392; $2-$2.40) — "Sweet Bird of Youth" (MGM) (4th wk). Fancy $8,000. Last week, $9,700.

Warner Beverly (SW) (1,316; 90-$2)—"Walk on Wild Side" (Col) (6th wk). Good $7,000. Last week, $7,500.

Music Hall (Ros) (720; $2-$2.40) "Les Liaisons" (Astor) (8th wk). Pale $3,000. Last week, $2,800.

Vogue (FWC) (810; 90-$1.50)—"Moon Pilot" (BV) (10th wk). Pallid $2,800 in 4 days. Last week, $3,100.

Carthay (FWC) (1,138; $1.80-$3.50)—"El Cid" (AA) (17th wk). Hep $10,000. Last week, $8,300.

Fantages (RKO) (1,152; $1.65-$3.50)—"Judgment at Nuremberg" (UA) (17th wk). Happy $13,000. Last week, $13,100.

Chinese (FWC) (1,408; $1.25-$3.50) — "West Side Story" (UA) (18th wk). Socko $28,000. Last week, $21,500.

CHICAGO

(Continued from page 9)

$3.50)—"El Cid" (AA) (17th wk). Fair $8,000. Last week, $8,500.

Cinema (Stern) (500; $1.50)—"La Belle Americaine" (Cont) (8th wk). Nifty $3,500. Last week, $3,700.

Esquire (H&E Balaban) (1,350; $1.25-$1.80)—"Forever, My Love" (Par) (3d wk). Nice $6,800. Last week, $8,000.

Monroe (Jovan) (1,000; 65-90)—"Girl With Suitcase" (Indie) and "Man In Moon" (Indie). Oke $4,000. Last week, "Five Sinners" (Indie) and "Most Wanted Man" (Indie), $3,800.

Oriental (Indie) (3,400; 90-$1.80)—"State Fair" (20th). Boffo $40,000. Last week, "World In My Pocket" (MGM) (2d wk), $13,000.

Roosevelt (B&K) (1,400; 90-$1.80)—"Moon Pilot" (BV). Sock $22,000. Last week, "Walk On Wild Side" (Col) (7th wk), $15,000.

State-Lake (B&K) (2,400; 90-$1.80)—"Four Horsemen" (MGM) (4th wk). Slow $8,000 in 5 days. Last week, $14,000.

Surf (H&E Balaban) (685; $1.50-$1.80)—"Purple Noon" (Times) (2d wk). Great $7,200. Last week, $7,500.

Todd (Todd) (1,089; $2.20-$3.50)—"West Side Story" (UA) (7th wk). Powerful at near-capacity $24,000. Last week, $23,000.

Town (Teitel) (640; $1.25-$1.80)—"View From Bridge" (Cont) (subrun). NSH $2,500. Last week, "Mary Had A Little" (UA) (3d wk), $2,500.

United Artists (B&K) (1,700; 90-$1.80)—"All Fall Down" (MGM) (3d wk). Mild $8,500. Last week, $14,000.

Woods (Essaness) (1,200; 90-$1.80) — "Children's Hour" (UA) (7th wk). Fine $11,000 or near. Last week, $13,000.

World (Teitel) (606; 90-$1.25)—"Black Tights" (Magna) (2d wk). Slick $5,500. Last week, $9,500.

CINCINNATI

(Continued from page 8)

"Splendor In Grass" (WB) and "Fanny" (WB) (reissues). Big $7,500. Last week, "Big Country" (UA) and "Thunder Road" (US) (reissues), $7,000.

Guild (Vance) (300; $1.25)—"Les Liaisons" (Astor) (4th wk). Good $1,200 after $1,300 for third round.

Hyde Park Art (Cin-T-Co) (506; $1.25) — "Breakfast at Tiffany's" (Par) (subrun) (3d wk). Great $1,600. Last week, $1,700.

Keith's (Cin-T-Co) (1,500; 90-$1.25)—"Moon Pilot" (BV). Great $12,000. Last week, "Walk On Wild Side" (Col) (2d wk), $6,500.

Palace (RKO) (2,600; $1-$1.25)—"All Fall Down" (MGM) (2d wk). Okay $7,000 or near after $9,000 opener.

Twin Drive-In (Cin-T-Co) (800 cars, 90c.) — West side only: "Karate" (Indie) and "Beast of Yucca Flats" (Indie). No complaint at $4,500. Last week, "Guns of Navarone" (Col) and "Breakfast at Tiffany's" (Par) (subruns), $5,500.

Valley (Cin-T-Co) (1,275; $1.50-$2.50)—"West Side Story" (UA) (4th wk). Holding to boff $13,000 level of first three weeks.

DENVER

(Continued from page 9)

or near. Last week, "Outsider" (U) and "Six Black Horses" (U), $14,000.

Esquire (Fox) (600; $1.25)—"Lover Come Back" (U) (m.o.) (3d wk). Good $2,700. Last week, $3,000.

Orpheum (RKO) (2,600; $1.25-$1.45)—"Thunder Road" (Indie) and "Big Country" (Indie) (reissues). Fair $8,000. Last week, "Walk on Wild Side" (Col) and "Cash on Demand" (Col), $6,000.

Paramount (Wolfberg) (2,100; 90-$1.25)—"Rome Adventure" (WB). Nice $11,000. Last week, "All Fall Down" (MGM), $11,500.

Towne (Indie) (600; $1.25-$1.45)—"Moon Pilot" (BV). Sock $9,500. Last week, "Children's Hour" (UA) (5th wk), $2,000.

'Terror' Robust $20,000 In Frisco; 'Valance' Big 18G, 'Rome' Brisk 12G

San Francisco, April 17.

Firstrun biz here currently is very strong. "Experiment in Terror" is rated boffo at Paramount while "Man Who Shot Liberty Valance" shapes slick at Golden Gate. "Moon Pilot" looms good at vast Fox. "Rome Adventure" is big in first at St. Francis.

"West Side Story" is soaring in 18th session at United Artists as a result of many Academy awards. "Judgment at Nuremberg" also is running ahead of last week in seventh at the Coronet because of Oscaring.

Estimates for This Week

Golden Gate (RKO) (2,859; $1.25-$1.50)—"Man Who Shot Liberty Valance" (Par) and "Brushfire" (Par). Slick $18,000. Last week, "Day Earth Caught Fire" (U) and "Six Black Horses" (U) (2d wk), $10,000.

Fox (FWC) (4,651; $1.25-$1.50)—"Moon Pilot" (BV): Good $15,000. Last week, "King of Kings" (MGM) (3d wk), $7,500.

Warfield (Loew) (2,656; $1.25-$1.50)—"All Fall Down" (MGM) (3d wk). Dull $4,500. Last week, $6,000.

Paramount (Par) (2,646; $1.25-$1.50) — "Experiment in Terror" (Col). Sock $20,000. Last week, "Guns of Navarone" (Col) and "Breakfast at Tiffany's" (Par) (reissues), $10,000.

St. Francis (Par) (1,400; $1-$1.75)—"Rome Adventure" (WB). Big $12,000. Last week, "Fanny" (WB) and "Splendor in Grass" (WB) (reissues), $8,000.

United Artists (No. Coast) (1,151; $1.50-$3)—"West Side Story" (UA) (18th wk). Great $19,000. Last week, $15,500.

Vogue (S. F. Theatres) (364; $1.50)—"Bridge" (Indie) (5th wk). Oke $3,000. Last week, $3,500.

Stagedoor (A-R) (440; $1.50) — "Sweet Bird of Youth" (MGM) (3d wk). Sock $10,000. Last week, $11,200.

Larkin (A-R) (400; $1.25-$1.49)—"Les Liaisons" (Astor) (9th wk). Good $1,900. Last week, $1,600.

Clay (A-R) (400; $1.25-$1.49)—"Forever, My Love" (Par). Fair $1,700. Last week, "La Belle Americaine" (Cont) (3d wk), $1,500.

Presidio (Art Theatre Guild) (774; $1.25)—"View from Bridge" (Cont) (8th wk) and "Lavendar Hill Mob" (Rank) (reissue). Okay $1,200. Last week, $1,900.

Alexandria (United California) (1,610; $1.49-$3) — "El Cid" (AA) (17th wk). Okay $9,500. Last week, $9,000.

Metro (United California) (1,000; $1.50-$1.80)—"Two Women" (Janus) (16th wk). Soaring to big $4,800. Last week, $2,200.

Esquire (No. Coast) (846; 90c-$1.25)—"Magic Sword" (UA) and "Mighty Ursus" (UA). Lively $7,000. Last week, "Children's Hour" (UA) (4th wk) and "Love Possessed" (Indie) (2d wk), $5,500.

Coronet (United California) (1,250; $2.20-$2.75) — "Judgment at Nuremberg" (UA) (7th wk). Perking to good $14,000. Last week, $12,500.

PORTLAND, ORE.

(Continued from page 9)

"Devil at 4 O'Clock" (Col) (reissues). Modest $4,500. Last week, "Walk on Wild Side" (Col) and "Weekend With Lulu" (Col) (2d wk), $6,100.

Guild (Rosener) (400; $1.50) — "Sweet Bird of Youth" (MGM) (2d wk). Fast $4,000. Last week, $4,200.

Hollywood (Evergreen) (1,180; $1.49-$2)—"Seven Wonders of the World" (Cinerama). Nifty $6,500. Last week, "This Is Cinerama" (Cinerama) (20th wk), $9,600.

Irvington (Smith) (600; $1.25)—"Children's Hour" (UA) and "Roman Spring" (WB) (reissue) (2d wk). Lusty $5,000. Last week, $6,600.

Music Box (Hamrick) (640; $1.50-$3)—"West Side Story" (UA) (6th wk). Hotsy $9,500. Last week, $8,500.

Orpheum (Evergreen) (1,536; $1-$1.49)—"Hustler" (20th) and "Two Women" (Embassy) (reissues). Snappy $6,500. Last week, "Journey to Seventh Planet" (AI) and "Beware of Children" (AI), $5,300.

Paramount (Port-Par) (3,006; $1-$1.50)—"Splendor in Grass" (WB) and "Fanny" (WB) (reissues). Drab $3,500. Last week, "Outsider" (U) and "Blast of Silence" (U), $4,200.

UP ARGENTINE RENTALS IN U.S.

U.S. Films Pace Dubbed Pix in 1st Qt. in France; 'Breakfast' Near Top

Paris, April 17.

A report on the first film quarter this year shows that the number of film releases was about the same as last year or 92. Also that 20 pix drew more than 70,000 patrons in their firstruns during this period. Of the 92 releases, 27 were French, five French minority coproductions, 52 dubbed foreign pix and eight foreign subtitled entries.

The U.S. had 27 of the dubbed pix with four British, six West German, eight Italian, three panish and four were from smaller countries. The 10 toppers in paid admissions were the French spec costumer, "La Fayette"; the Brigitte Bardot starrer, "A Very Private Affair"; "Breakfast at Tiffany's" (Par); French "Jules Et Jim," "Seven Deadly Sins," French version of Arthur Miller's "View From the Bridge"; "Les Parisiennes"; French swashbuckler, "Cartouche"; French gangster opus, "Horace 62" and "My Geisha" (Par).

Runnerup pix were "Absent-Minded Professor" (BV), "The Hustler" (20th), "King of Kings" (MGM) and "Last Sunset" (U).

A good sign is that the overall take was 5% ahead of last year, which is a rarity in recent years. However, only a few big films carried the brunt of this total gross while most of them did scant biz. The good showing of pix by new French filmmakers heartened locals.

Upped Scale Demands Of Union Delays Mex City Preem of 'Spartacus'

Mexico City, April 17.

The "Spartacus" preem at the new Diana Theatre has been put off again, now probably to the end of the month. Union stubbornness in theatre personnel pay scales is holding up inauguration of the 2,000-seater, which had to move back formal opening in early March because of tardiness in getting the house completed.

Now, Maximino Molina, who heads the Union of Film Industry Workers, is adamant in demands that the personnel merits higher, unspecified pay scales because the theatre is equipped for 70m projection, and also has a peak boxoffice admission here of 64c.

(In Acapulco, "Spartacus" is playing at the Playa Hornos Theatre at $1.60.)

Quirino Ordaz Rocha and Molina are huddling to try to make a settlement. But in any case, with advertising and publicity programs still to be set, and hope that several principals in film will plane down to Mexico for the preem, actual opening date of the Diana has not been announced.

In the past, the National Theatre Operating Company, federal entity controlling Mexico's major circuit, had no union troubles, with pay scales generally higher than in indie theatres. But Molina is in a determined stand to win higher wages. While he has refused to say so, his present "uncooperative" attitude may stem from the fact that the union is getting set for a general pay boost for theatre personnel should authorities grant cinema admission hikes.

Irish Censor Okays Pic But Institute Sez No

Dublin, April 10.

Although the Irish film censor has okayed Louis Malle's "Les Amants" (The Lovers) for screening here, it has drawn an "objectionable" rating from the National Film Institute's reviewing panel.

It was the only one to get this "O" tag from the Catholic group during March. But 10 others were rated for adults only by the panel, four for adults and adolescents. Eight other pix were approved for audiences in all age groups.

'Max,' 'Breakfast' Pace W. German March B.O.

Berlin, April 10.

The German Heinz Ruehmann starrer, "Max the Pickpocket," a Bavaria release, proved most screened pic in 14 West German key cities in March. Paramount's "Breakfast at Tiffany's" landed second place and Austria's "Fledermaus" got third spot. "Matrimonial Agency Aurora," a German film, "One, Two, Three" (UA), "Lover Come Back" (U), Italo-French coproduction "I Love, Love You . . ." Germany's "Mysterious Red Orched," "Come September" (U) and France's "Candide" followed in that order.

As to nationalities, the U. S., with 38%, captured the most playdates, followed by German films (23.2%), France (14.8%) and Italy (10.5%).

Showfolk Part Of 'Sunny South' (Spain) Boom

Barcelona, April 10.

Real estate speculation in Europe's "sunny south" seems to have reached its peak on Malaga's "Costa del Sol" (Spain) where prices are as yet not at the skyrocketed heights like around the Italian and Swiss lakes (Como, Lugano, etc.), the Riviera and those Mediterranean islands like Sardinia on which Ingrid Bergman's husband, Lars Schmidt, is building a luxury hotel and the Aga Khan has bought thousands of acres for "development."

The notables of show business and allied arts who have settled down on the coastal strip which runs from Malaga to Gibraltar (free port and a paradise for shoppers with prices at a fraction of what is paid everywhere else, there being no excise taxes, duties or other levies), include such as converted and rented houses are Antonio (of the Spanish dancing team, Rosario & Antonio), Jaimes Prades (v.p. of Sam Bronston productions), Guy Murchie and Harold Robbins, writers, Mischa Auer (actor). Melvyn Douglas also has been discussing with real estate agents. Francesca Lodge, married to a Spanish diplomat, daughter of former Ambassador to Spain John Lodge and Francesca Bragiotti, is building a large house with guest cottages and all Hollywood trimmings. But not only artists are attracted by the mild climate which always averages between 60-80 degrees and has the lowest rate of rainy days throughout the year of all Europe.

Large West-German newspapers in their realestate sections offer: "Dream-houses on Spain's sunny coast starting at $3,000, acres from $800."

NEW TOKYO CINEMA HELPS FOREIGN PIX

Toyko, April 10.

An additional theatre for foreign film roadshows will be made available in downtown Toyko when Toho takes over the 810-seat Miyuki-za from Daiei for "A Very Private Affair" (M-G), set to bow April 20. In a switch move, Daiei will take over the 424-seat Sukiyabashi Toho, which programmed imports in second runs, as its first-run in the Marunouchi district.

Toho exhib director Misao Kaneko explained that the decision was made because of pressure on existing foreign film roadshow houses by longrun films, creating a backlog of new releases.

BUSTY ISABEL LEADS THE WAY

Buenos Aires, April 17.

Argentine producers, still fighting an uphill battle in the Mexican-dominated Spanish language market in the U. S., have hopes of following their own Joan of Arc to victory. In this case, Joan is no simple milkmaid, but busty Isabel Sarli whose "Thunder in the Leaves" is expected to earn a U. S. rental of between $100,000 and $150,000.

Those are the figures of Orestes Trucco, head of Argentine Film Enterprises, which is attempting to crack the Spanish language theatres in the U. S. Trucco, who has headquarters in N. Y. and attended the Mar Del Plata fest, came on to B. A. afterwards to lookseo new product. He has since returned to New York.

According to Trucco, the first Sarli release in the U. S. has already earned $34,000 in rentals in just 19 dates. And he has hopes it will eventually play about 300 dates, which is approximately half of all the Spanish language houses in the States. The major problem with selling the Argentine films up to now has been that their stars are almost unknown to the largely Puerto Rican and Filipino (in the east) and Mexican (in the west) Spanish-speaking audiences in the U. S. Sarli, however, appears to be catching on.

Of the 14 Argentine features which Trucco has released in the States so far, only "Thunder" is doing appreciable business. Because of this, Trucco is making plans with the star and her discoverer-producer-director-writer Armando Bo for the couple to come to the States in a couple of months for some Yank-style promotion. This will be in connection with the release of her latest epic, "Donkey Girl," filmed in color and CinemaScope. Trucco also is trying to line up a U. S. indie distrib to take on this pic for the (English language) exploitation market in the U. S.

Self-Help Plan Suggested For German Films

Berlin, April 10.

A new "self-help" project to finance a healthy West German film industry has just been proposed by the newly-chosen president of the top organization in the industry. Rolf Thelle, owner of a chain of theatres and president of the Central Assn. of German Film Theatres (recently named head of SPIO), has just come up with a scheme which he suggests as the last chance for preventing ruin in the crisis-ridden film biz.

Speaking at the yearly convention of the Industry Assn. of Film Theatres of Baden Wuerttemberg, Thelle has proposed that 3% of the ticket price at all cinemas in West Germany be put into a common fund from which the West German film producers could draw for credit to finance new films.

Low rate, long-term credit would be provided from this revolving fund. Administration of it would be handled 50% by reps of the theatres who would be permitted suggestions as to what kind of films the public would like, but would not actually be permitted to influence the scripts. Distributors, producers, film technicians and bank experts would also be represented.

The 3% would be taken from the net boxoffice income, which means actually 1.3% of it would be taken from the theatre owners profits. The other 1.7% would be from money that would go to the producers and distributors.

The self-help plan would be based on an average film rental

(Continued on page 20)

Hardticket B.O. Hits Creating New Problem in London West End—Lack Of Suitable First-Run Theatres

London, April 17.

The emergence in recent years of the hardticket, longrunning blockbuster has created a new problem in London: an acute shortage of suitable theatres in the heart of the West End, the city's theatrical district. It has now reached the point where some companies even would contemplate building new theatres but are stymied by lack of vacant sites in right locations.

One major victim of the scarcity is Samuel Goldwyn, who has been patiently standing in line for more than two years, waiting to launch his "Porgy and Bess" at the Dominion, Tottenham Court Road. He has been kept out by the phenomenal success of "South Pacific," which starts its fifth year next Saturday (21). Goldwyn had confidently set a royal preem for "Porgy" at the Dominion in November, 1959, but was saved from an embarrassing situation when the Queen announced she was expecting a child and cancelled all her engagements. On its present performance, "Pacific" is confidently predicted to run through the end of this year at least, which will call for even more patience on the part of Goldwyn.

20th-Fox, which releases "Pacific," will have two more major productions to handle in the near future. Both "Cleopatra" and Darryl Zanuck's "The Longest Day" will require the hardticket sell, but finding suitable homes for them may prove a major headache.

Cinerama Also Hard Hit

Also acutely affected will be the Cinerama company, which will shortly have two new feature pix available in "How The West Was Won" and "The Brothers Grimm." But it has only one available outlet at the moment. One of the two obviously will play the London Casino, but to put the other into cold storage until the first had completed its engagement would

(Continued on page 20)

'Divorce' Italo Film Entry at Cannes Fest

Rome, April 17.

"Divorce, Italian Style" (Divorzio all'Italiana), directed by Pietro Germi for Lux-Vides-Galatea, will officially rep Italy at the Cannes Film Fest, together with two shorts, "Rome, Moments of Jazz," and "Certosa di Pavia." Designation was made by ANICA, the Italo industry association. Understood that Italy also will be repped at the Riviera event by "Eclipse" (Hakim), this pic to be invited by the Fest.

There will be one or more other Italo pix at Cannes, also on an invitational basis. Names currently making the rounds are: "Salvatore Guiliano" (Lux-Vides-Galatea) and "Mondo Cane" (Cinerlz), with "I Nuovi Angeli" (Arco) a possible outsider to be invited in semi-official capacity by the French Film Critics Assn.

British Exhibs Fear Sales Tax In New Budget

London, April 17.

Apart from a 15% sales tax on confectionery, icecream and soft drinks, which may hurt ancilliary sales at picture theatres, show biz emerged unscathed from the budget introduced in the House of Commons last week by Chancellor of the Exchequer. Exhibitors, however, are concerned at this new tax, particularly as some of the icecream manufacturers have threatened to slap on a 50% price increase to take care of the new duty and rising production costs.

In many marginal situations, the icecream and soft drinks turnover has enabled some cinemas to keep going. This additional revenue also has played a vital role in the economics of the more substantial theatres. So it looks as if the industry will be waging another tax campaign.

To everyone's relief, the threatened capital gains tax has been restricted to short-term speculative deals, and would not affect a sell-out of a long-term holding. Capital payments for such deals would still not be subjected to tax.

In a general readjustment of sales tax rates. LP disks will now be about 25c cheaper. There's also a handy cut in the taxes of radio and tv receivers. The 10% tax on commercial tv advertising introduced last year, and increased by 1% in the summer emergency budget, has been consolidated at 11%.

MEX PIX PRODUCTION TO HALT UNTIL MAY

Mexico City, April 17.

Mexican picture production has come to a halt for three weeks, and will not resume until May because of the Easter holidays. Producers decided on this measure to avoid paying double time to workers during Easter Week.

There is also hope that the government will tip its hand about the long-awaited reorganization of the film industry. Some quarters hold this will be nationalization, and others that a more liberal financing policy will be initiated. In any case, Mexican producers are not showing any great desire to turn out pictures since advance credits from Film Bank go to a top of 50% which means that they have to pony up rest of the coin.

Latin Am. Actor Unions To Huddle in Mex City On Latino Federation

Mexico City, April 10.

Latin American actors' unions are set to convene here in May with this conclave prelim to setting up the Latin American Federation of Actors. The National Assn. of Actors and the Mexican National Assn. of Performers are behind the consolidation move to link up all major South American entertainment industry unions.

Rodolfo Landa, ANDA head, who made a successful swing trough major Latin American republics said that union idea has been enthusiastically received in all the republics he visited. Expected turnout for meeting will total around 70 reps of unions in Chile, Argentina, Colombia, Venezuela, Ecuador, Peru, Guatemala, Puerto Rico and Cuba. Invites also go out to the U. S. and Canada. With these two, ANDA has had solidarity, friendship and mutual aid pacts for some years.

Object of new Federation will be to insure coordinated protection for performers touring the Continent. An exchange of talent for "better understanding and closer cooperation" is also on the agenda. Other unions within the general field of the entertainment industry later may be invited to join.

ANDA will underwrite the total costs of organiation of the first Latin American Actors Congress, Landa said. However, a government source intimated that part of the money may be supplied by the federal treasury since President Adolfo Lopez Mateo's is "a good friend" of the entertainment industry.

Vet Mexico Producer Annoyed With Routine Methods of Pix Industry

Mexico City, April 10.

Impatient with the wailing-wall attitude of producers and the Mexican industry as a whole, producer Pedro Galindo lashed out at the lack of nerve to do something concrete in improving conditions. He labeled as the main industry fault the fact that it is still making pictures in same manner as two decades ago.

And to win the battle the Mexican industry needs money. Only way this can come about is via the internationalization route, the production of big pictures which can gross strongly within and without Mexico.

The Film Bank should give heavy advances and lower interest rates for "without official aid we don't have the wherewithal to pull the industry out of its financial problems," Galindo said. He also urged that unions collaborate in the reduction of pay scales and possibly acceptance of nominal participation in profits.

If this is not done, Galindo warned, then "we will continue having to cook up quickies for the internal market, with budgets for these never exceeding $80,000."

Mexican pictures must recoup 80% of costs within the republic, Galindo added, so that producers and the official bank can have a steady flow of cash for new production.

Sez Unions Must Cooperate

As for internationalization, and here too unions must adjust their backward thinking, Galindo recommended the use of international (including Hollywood) names, from actors to directors and cameramen via percentage of profits deals. These can help to amplify Mexico's markets abroad and give new life to an industry that has been "marking time for years."

Galindo said he has suspended action on three of his own pictures, including an ambitious epic on Zapata "Land and Liberty"; "The Glass House" and "The Blond Rodriguez." All three of these had international potentialities, according to Galindo, but an uncertain condition in the Spanish language market, the so-so distribution in foreign markets and the lack of cooperation on part of authorities have caused him to abandon plans for the moment.

The need for strong official aid, a lowering of interest rates by the Film Bank, higher recuperation of production costs within Mexico and a boosting of exhibition time for national product were all foreseen by Galindo more than a year ago. At that time he said that if nothing definite was done, the Mexican industry would continue to slide downward steadily.

Greek Exhibs, Distribs Unite in Fight to End 10% Cinema Ducat Tax

Athens, April 10.

Greek exhibitors and distributors are fighting again to eliminate the government's special tax. Panhellenic Union of Greek Iimporters and Distributors has decided to start a national campaign to get rid of a special Queen's Fund tax. This tax (10% of the ticket's value) has been levied for 12 years. It was started as a temporary contribution of the trade to the Queen's Fund as a benefit for the Northern Provinces of the country. Although the cause for which it was started does not exist any longer, the tax remains on.

Greek exhibs and distribs, suffering from the very high admission tax which goes to 48%, long ago asked the government for relief. But their fight this year has entered a crucial stage because they are determined to get rid of this special Queens' tax.

Maitland Quits Metro

London, April 17.

Cecil Maitland, Metro's company secretary, has quit effecting from Friday (13). Maitland joined the company in 1940 as an accountant and rose to chief accountant before being elevated to secretary.

As yet no successor has been named. Maitland's future plans are undisclosed.

ISRAELI PRODUCERS TO BOYCOTT CITY TAXES

Tel Aviv, April 10.

Israeli pix producers are threatening to boycott any city which doesn't give them exemption from municipal taxes. The film division of the Ministry of Commerce and Industry also is putting pressure on the municipalities in order to help the development of the local pix industry. "Sinaia," latest Israeli picture, has not yet been shown in Tel Aviv, because tax exemption so far has not been granted. Picture is running in Jerusalem.

Producers argue that in a small country like Israel, with 2,200,000 people, no profitable picture can be made unless freed from the so-called "entertainment duty" imposed by many municipalities. Israeli pix can't figure foreign markets as a source of income, and hence are completely dependent on whatever money they make at home. Those who object to the tax exemption say that the Israeli filmmakers should make better pictures and then sell them abroad. Local producers answer that they will never be able to produce first-rate pix until they are better off financially.

Govt. Plans Crackdown On High Japan Hotel Rates; Some Up 20%

Tokyo, April 10.

In response to numerous complaints by tourists, the Transportation Ministry will ask the Diet to enact legislation to curb the booming rates of hotels serving visitors from abroad. Some hostelries recently hiked room and food rates by as much as 20%. At present, these are not subject to government regulation.

Under the revised International Tourist Hotel Establishments Law, hotels and Japanese inns catering to foreigners will be obliged to report their rates to the Transportation Ministry, and also make them wellknown to the public. If they are found to be unreasonably high, they will be ordered reduced under the threat of loss of registration or fine.

A survey conducted by the Japan Travel Bureau showed present rates steeper than in Europe. JTB findings showed double rooms at top hotels to range from $10.18 to $31.94 and from $8.11 to $17.36 even at second-class hotels.

Government control for the benefit of the foreign tourist was earlier control proposed by the ruling Liberal-Democratic Party to help further develop the tourist industry. The party also proposed exception of dining and drinking taxes for visitors from overseas.

There are now 431 hotels and inns registered with the government as serving foreign tourists. They are entitled to special privileges, such as exemptions from property taxes and government assistance when expanding facilities. The Ministry may also ask hotel operators to adopt a no-tipping policy. At present, a 10% service charge is added to the bill.

'Self Help'

Continued from page 19

of no more than 43% of the income. The producers would benefit, of course, if their films were more successful and thus contributed more to the common fund.

Theile stressed that all cinemas must participate in the plan in order for it to succeed. He also emphasized that in order for the film industry to survive, it must be freed from the highly unfair entertainment taxes levied on it, which took a toll of about $20,500,000 last year. And the competitive German tele industry, he added, showed 120 films during 1961, without paying a single cent for entertainment or turnover tax or income tax. And it received around $187,500,000 in assistance from the government.

'Not Kill' Finally Gets Okay From Italo Censor

Rome, April 17.

Columbia's "Thou Shalt Not Kill" (Moris Ergas) finally has been given the greenlight by the Italian censor after a lengthy battle. Pic won an award at the 1961 Venice Film Fest. Since it has continued to make headlines thanks to various government nixes ascribed to treatment of film's conscientious-objector theme.

Producer Ergas said he was more than pleased with the decision, arrived at after some minor cuts had been made with the director's permission. Ergas likewise thanked Minister for Entertainment Alberto Folchi for his support as well as the entire Italian press, which has loudly campaigned to have "Thou Shalt Not Kill" see the light of day.

Industrial Films In British Upbeat

London, April 10.

Such has been the increase in demand for industrial films, tv commercials and documentary feature pix over the last few years, that one of the leading production companies in the field, World Wide Pictures, has set up a $140,000 studio and offices in the heart of London. World Wide topper, Jimmie Carr, estimates that whereas just after World War II some 90% of Britain's technicians (including directors) worked in the "entertainment field," today more than half of them work on either video commercials, industrial films or other sponsored fare.

Carr says the new centre-of-London location for such an outfit as his is symptomatic of the change which has come over the industry. Out-of-town locations, traditional for film studios a generation ago, are not now suitable for this type of work. New World Wide home is convenient for leading industrial and commercial concerns.

New studio, converted from an old printing works, is described as the largest and best equipped of its kind in the country. Main sound stage, which splits into dubbing theatre, viewing theatre, dressing rooms, etc. when necessary, is 85 feet by 45 feet. It is surrounded by such facilities as comprehensive sound dept., commentary recording theatre, viewing theatre, cutting rooms, make-up rooms, etc.

World Wide's project was supported by the Industrial and Commercial Finance Corp.

'Hardticket B.O.'

Continued from page 19

involve tying down a $10,000,000 film for too long.

Best placed among the major American companies to cope with the situation is Metro, which already has three West End showcases. And it will have a fourth in operation by the end of the year. "Ben-Hur" (M-G), which opened at the Empire in December, 1959, and moved to the Royalty when the former house shuttered last year, is expected to stay until next October. It will probably be followed by "Lolita," though the latter is not likely to be a hardticket production.

Metro's next hardticket release is to be "Mutiny on the Bounty." Though final plans have yet to be formulated, it is possible that it may reopen the rebuilt and more compact Empire (1,300 seats against 2,778) for a one-night stand, and then move over to the Coliseum for its extended run. Both the Royalty and Coliseum, originally legiters, were leased by Metro last year.

Other theatres blocked by hardticket pix are the Astoria, where "West Side Story" (UA), on the basis of its present performance, is expected to see the year through comfortably; and the Metropole, where "El Cid" (AA) is the current and very solid vehicle. The new Odeon Theatre in the Haymarket, on the site of the old Gaumont, is due to open within the next two or three months, and "Barabbas," produced by Dino de Laurentiis for world release through Columbia, has been set as the initial film.

International Sound Track

London

John Schlesinger, who had just completed his first feature, "A Kind of Loving," for Anglo-Amalgamated is being signed to direct the same company's upcoming production of "Billy Liar." **Tom Courtenay**, who followed **Albert Finney** in the title role of the legit version, is likely to be the star, and **Stanley Mann** will do the screenplay . . . **Daniel Angel's** Dial Film Production of "We Joined the Navy," starring **Lloyd Nolan** and **Kenneth More**, is going on location to Villefrance, in the South of France, at the end of the month, and studio interiors will follow at the Associated British lot at Elstree. Pic, which is based on the **John Winton** novel of the same name, is to be directed by **Wendy Toye**, with **Vivian Cox** as associate producer. Cruisers of the American Sixth Fleet will form an integral part of the location . . . **Kenneth Rive**, managing director of Gala Films, has made a deal with Paramount, whereby the latter company will handle the entire film dispatch of Gala product . . . Gala, by the way, has acquired UK distribution rights to **Francois Truffault's** "Jules et Jim," which is skedded as the next attraction at the Cameo-Poly . . . News from Almeria, Spain, where **Sam Spiegel's** "Lawrence of Arabia" is now locationing: tv cameraman **Pierre Stroit**, has returned to New York after more than a year with the unit, and is now faced with the chore of editing about 50,000 ft. of color film, which is to be released both theatrically and to video outlets . . . Another Gala item: the distrib will be handling Columbia's British production, "Reach for Glory," which has been directed by **Philip Leacock** with **Michael Anderson Jr.** and **Oliver Grim** . . . **Leo McKern** inked by **Walt Disney** for a starring role in "The Horse Without a Head," which starts filming in Paris at the end of the month before moving in to Pinewood studios. **Don Chaffey** is to direct this Technicolor feature, and **Hugh Attwool** has been named associate producer . . . **Nancy Kwan** and **Pat Boone** off to Innsbruck, for location filming in Seven Arts' "The Main Attraction." They'll be joined by **Yvonne Mitchell** and **Kieron Moore**, and the contingent will include scripter-producer **John Patrick**, director **Daniel Petrie**, and exec producer **Abe Steinberg** . . . After filming battle sequences in Yugoslavia, the "Lancelot and Guinevere" unit will move into Pinewood studios at the beginning of May. **Cornel Wilde**, who stars, is also director and, with **Bernard Luber**, coproducer. **Jean Wallace** has the femme lead, and **Brian Aherne** plays King Arthur. Pic is for Universal-International, with Rank releasing in the UK . . . **Alexander (Sandy) Mackendrick** to director Bryanston Seven Arts' "Sammy Going South," which is to be filmed almost entirely on location in Africa, with **Edward G. Robinson** . . . **Charles H. Schneer** has appointed **Bill Hutchinson** as art director of Ameran Films.

Paris

Francois Truffaut had to pay $2,000 to **Roger Vadim** for maligning him in an article in which he referred to him as untrustworthy. This came about when Vadim replaced a new young director, **Jean Aurel**, on a **Brigitte Bardot** pic when both Miss Bardot and the producer were unsatisfied with early scenes and called him in. Truffaut wrote an article in a local weekly denouncing Vadim for this act and maintaining he had forced out the new director and maybe ruined his career. Court thought differently when Vadim sued . . . French papers picked up **Jane Fonda's** New York remarks that she would like to do a film with young French directors **Francois Truffaut**, **Philippe De Broca** or **Claude Chabrol** or the Italian director of "The Night" **Michelangelo Antonioni** . . . Plastic bombings by the Secret Army Terrorist group, trying to block the cease fire in Algeria, started up again in Paris and one exploded at the Kinopanorama, housing the Soviet Cinerama setup, just after a show. Nobody was hurt, with damages only slight, and the show went on the next day.

On the strength of her performances in "West Side Story" (UA) and "Splendor in the Grass" (WB), and the reviews, articles, and the many local producers "announcing" plans for making pix with her, **Natalie Wood** looms a full fledged personage here and probably on the Continent . . . **Pier Paolo Pasolini**, the Italo writer, was in for the opening of his pic "Accatone" which is his first directorial stint though he has written several scripts. Tale of the sub-proletariat Roman group of drifters, pimps and delinquents got fine reviews and may be in for a good art house run but does not look to repeat the sock Italian receipts and fights that greeted its home country career.

Cannes Film Fest, May 7-23, will have 33 features in competition with three each from the U.S., France and Italy, and two each from Britain and Russia . . . **Carl Foreman** reportedly has all the women he will use in his next war epic, "The Victors" (Col), to be shot all over Europe in following two Yank soldiers from Rome to Paris thru Brussels and Berlin. They meet a woman in each place with **Sophia Loren** for Rome, **Simone Signoret** in Paris, **Romy Schneider** in Brussels and probably **Jeanne Moreau** as a Dutch girl met in Berlin.

Darryl Zanuck's "The Longest Day" (20th) published a full page ad in France-Soir on conclusion with French players listed first . . . **Jean Gabin** to cut a record with 26 songs. He began his career as a chorus boy and singer at the Folies-Bergere . . . **Henri Colpi**, who made the Cannes Fest prize-winning pic "Such a Long Absence," now prepping a French-Rumanian coproduction "Codine" about a little boy's life in pre-war Rumania . . . University economics prof.film critic and buff **Jean Domarchi** makes his first pic in June, "The Eternal Feminine." About how a lazy novelist seduces a rich, conservative woman by telling her how he seduced a liberal leftist girl. **Christian Marquand** plays the writer, **Danielle Darrieux** the rightest and **Stephane Audran** the girl from left field. Domarchi has also asked some director friends to take small roles and also has an okay for a brief bit appearance from **Elia Kazan** . . . Critics lauding **John Cassavetes'** directorial skills but downbeating the story and characters of "Too Late Blues" (Par). So-so biz in store . . . Yank Paris-based literary agent **Alain Bernheim** broke his leg in a ski accident at Kosters, Switzerland. He is now next to pal **Mike Mindlin** who broke his week before.

Rome

Michelangelo Antonioni's latest pic "Eclipse" (Hakim) opens in Milan this week and then goes to Cannes Fest after a follow-up preem in Rome later this month . . . Italo pic poster war has been extended: distribs have agreed to post no ads until at least July 31 in Rome, Naples, Florence, Turin, and Bari . . . Atlantica follows up its current "Alone Against Rome" with "Scipio Africanus," now slated for a July 15 start . . . Partnerships with Yank companies being discussed on both pix.

Rosanna Schiaffino moves from recent role in "Two Weeks in Another Town" to "The Story of San Michele" which Cine Italian co-produces with Gloria and CCC of Berlin . . . **Georg Marishka** directs on Italo and German locations . . . **Robert Wagner** set for "Altona" (Titanus-Ponti), where he'll be partnered with **Sophia Loren**, **Fredric March**, and **Maximilian Shell** under **Vittorio DeSica's** direction . . . DeLaurentiis publicity department polling Italo public opinion on its knowledge of the Bible, part of preparatory work on producer's upcoming "The Bible" pic.

Maxima Films' "Captive City" set to start this week in Rome's DePaolis Studios, with **Ben Gazarra** & **Martin Balsam** latest cast members added to roster which already comprises **David Niven**, **Michael Craig**, **Lea Massari**, and **Percy Herbert** under direction of **Joseph Anthony** . . . **Maxima** also makes "The Trial at Verona" and "The Mafia and the War" later this season.

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Pastore Presents 'The Big Deadlock' Starring Goldenson, Sarnoff, Stanton

Washington, April 17.

Senate Communications Chairman John Pastore (D-R.I.) in an acid test of his ability as a mediator succeeded in getting parties to the intra-mural row over prescreening of tv shows by the National Assn. of Broadcasters to sit down together and talk it over. But all it established is that the networks are in a deadlock, each clinging to its own approach. Objective is some procedure for NAB to have a gander at tv segments of a controversial nature.

Parties in the power contest are the three networks, NAB prexy LeRoy Collins and Pastore whose anger was kindled by the Fabian "Bus Stop" caper and ABC-TV's refusal to let NAB prescreen it. Whole business, Pastore averred in a cyanide-laden speech to the State Broadcasters prexies here some weeks ago, appeared to cast doubt on the efficacy of the industry to maintain self-discipline.

Carrying out his promise made in the same speech ("You'll hear more from me"), Pastore has talked things over separately with all three network toppers. NBC's Robert Sarnoff, CBS' Frank Stanton and Leonard Goldenson of ABC-Paramount. With this prepping and sounding out, the Senator had them all in at once last week with Collins, NAB Code Director Robert Swezey and Nick Zapple, Staff Director of the Pastore Subcommittee. Federal Communications chairman Newton Minow wasn't there.

Where they go from here is anybody's guess. Obviously new attempts will be made.

Here, in a nutshell, are the positions of the three networks on the controversial question of allowing the NAB Code Authority to pre-screen network programs:

CBS—Will not permit it under any circumstances. However, will permit affiliates to pre-screen.

NBC—Okay, on occasions when requested by the Code Authority but the final decision must rest with the network.

ABC—Inclined to go along with CBS on rejecting NAB intervention, but somewhat more flexible in its thinking than CBS. If, for example, an affiliate should express a desire for an NAB "look-see," ABC would probably comply.

Issue has ramifications leading up many alleys—Collins' rule of the roost and NAB's disciplinary hand generally, the networks' say-so in the outfit, and as Pastore warns, the question of regulation by self or government.

How far NAB wants to go down the road toward an ultimate video Hayes Office (withholding or stamping the seal on every web offering) is part of the question. It might want the right but not the responsibility to pick and choose shows for prescreening but not to be charged with looking at

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There Goes My Lunch

Tom Moore, chief of the ABC-TV network, has opened a new era of staffer participation in company affairs since taking over the helm a couple of weeks ago.

First thing he's done is to arrange screenings of the company's new fall shows during lunch hours. Suggestion boxes have also been spotted around the various ABC buildings in New York to encourage more vox popping.

Ransohoff Preps Passle of Pilots Geared to '63-'64

Filmways board chairman Martin Ransohoff, whose company in the last two and a half years has spread out from tv blurb production to network programming and feature films, declares that better tv shows can only come from a revamp of current sales and production methods.

In New York for the screening of Filmways first feature film, "Boys Night Out" (produced by Ransohoff in association with Joseph Levine and MGM and set for a June preem), the topper told a press conference yesterday (17) his company would begin pitching pilots for the '63-'64 season this June.

"We want to obtain commitments now to give our creative people the time that is necessary to be creative," he said. "Six months in advance—the norm—is not enough. But, if we're given 16 months, then we can promise better shows. Normally, a show is bought six months before it goes on the air, and you find yourself scrambling just to meet the deadlines. You can not do creative work under these conditions."

Pilots for June showing are the 90-minute Italian locationed, "Capri," starring Rory Calhoun in a proposed adventure series (initialer written by Guy Elms, directed by Irv Kirschner and produced by John Calley); and two half-hour comedies, "Ma and Pa Kettle" and "Goggle." The "Kettles" will be titled after the

(Continued on page 45)

'Expedition' Bumped By ABC-TV, May Get Sun. Aft. Slot on CBS

Ralston Purina's "Expedition," bounced off ABC-TV's fall schedule after a rate hassle with the networks, is slated today for a Peabody citation, and also is headed for a probable return on CBS-TV.

The company, which withdrew all its coin from ABC in favor of CBS for the coming season, is currently in negotiations with the latter web for a Sunday at 5:30 slotting for the show that ties in with more than 100,000 teachers throughout the country on a program of home-viewing instruction.

Earlier this month, Ralston's tv education department sent a letter of regret to its teacher list, explaining the ABC renewal failure and fruitless attempts to find another web show suitable to the teaching program. Now it looks as though a reverse "Dear Teach" may make the mails.

ARMOUR'S STILL GOT THAT ABC-TV GLEAM

Chicago, April 17.

Looks like ABC-TV will retain the better than $7,000,000 worth of Armour billings. Sponsor is close to firming a buy that would involve participation in 10 nighttime shows, giving Armour across-the-board exposure every week.

Amour had spent a similiar amount with ABC-TV this season, but in a different pattern of participations. Foote, Cone & Belding is the agency.

PAY HIKES AT CBS

$3 to $4 a Week Increase For Those In Low Salary Grade

CBS on the April occasion of Friday, the 13th, informed its employees of pay hikes of from $3 weekly to $4 weekly, in the lower salary grades.

The word was spread via the company's house organ, "The Line," which reported on the work of the Employe-Management Committee. Affected were employes whose salary grades range from $90 to $177 weekly. For employes whose salaries are already at above the maximum for their grade, the company granted a 1% cost of living increase.

Under the heading of "You Can't Win Them All," management was reported to have turned down an employes group request for the payment of overtime after seven hours of work rather than after the present eight.

RCA 1st Quarter In Peak Earnings

Sparked in part by high sales of color television sets and peak earnings of its NBC division, Radio Corp. of America soared to its highest first-quarter sales and earnings in its 43-year history. Profits after taxes rose 21% to $14,500,000, compared with $12,000,000 for the first quarter of 1961. The previous high was set in 1960 with a $13,000,000 high.

Sales of products and services increased 18% to $425,000,000, compared with the previous record of $363,700,000 for the similar 1961 period. Earnings per common share for the first quarter was 81c, compared with 68c in the same period last year.

In a joint statement, RCA chairman David Sarnoff and president Elmer W. Engstrom said the bright fiscal picture reflected a major upsurge in all principal areas of RCA's business. They said: "Carrying forward the trend established in the fourth quarter of 1961, dollar earnings from the sale of color tv sets again exceeded those of black-and-white set sales. At the same time, black-and-white receiver sales maintained a steady improvement."

They also stated that NBC "set an alltime first-quarter record in both sales and earnings." The company execs predicted an upward trend throughout 1962.

BBC-TV's Tony Hancock Goes Com'l; Gets Share In ATV Comedy Series

London, April 17.

Comedian Tony Hancock, hitherto pride of BBC-TV's stable of top comics, has switched to the commercial tv network. In a deal with impresario Bernard Delfont, who packages shows for Associated TeleVision, the comic is to have half share in a series of 26 half-hour shows for which worldwide distribution is planned. First of the initial skein will go out on ATV in September.

Hancock's writers, Ray Galton and Alan Simpson, do not go with the deal, however. They are still under exclusive contract to BBC following their successful "Comedy Playhouse" series. Comedian is currently making a theatrical feature, "The Punch And Judy Man" for Warner-Pathe distribution. Present filming and tv engagements will keep Hancock busy for the next two years.

Platt, Leiser Exit GAC

Two General Artists Corp. staffers resigned last week. George Platt who worked in the film teevee and motion picture areas in New York left the agency, as did Mitch Leiser, who worked on production budgets for the office.

Plans of both are indefinite.

Peabody Winners

Included in the win column of today's (Wed.) annual George Foster Peabody awards are FCC chairman Newton N. Minow, Bob Newhart, "David Brinkley's Journal," "CBS Reports" producer Fred W. Friendly, Walter Lippmann, "Van Gogh" and "Expedition."

Other awards and citations will go at the luncheon slated for The Pierre to Metropolitan Broadcasting in conjunction with the BBC and the National Educational Television & Radio Center; to WRUL, the international shortwave station; to KSL-TV, Salt Lake City, and to Capital Cities Broadcasting.

Comedian Newhart, who appears on NBC-TV, got the entertainment award from the Peabody group. Brinkley, who is the NBC segue from Newhart on Wednesdays, won the news award. Producer Lou Hazam and his boys got the nod for the writing and narration on the NBC News special called "Van Gogh," a color show on the life of the painter.

An award will be addressed to "CBS and Walter Lippmann" for their joint contribution to international understanding via the two-part Lippmann interviews done on "CBS Reports."

"Reports" producer Fred Friendly and FCC boss Minow, as was hinted some weeks ago, won special citations from the Peabody committee. (Before Minow's "new act" earlier this month in Chicago at the NAB conclave, many of those who suspected the FCC topper would be kudosed were peevish about the whole idea. Of course, now that Minow's point of view seems to some to have softened a little, the citation may prove more acceptable to the industry at large.)

The Award to Metropolitan, BBC and the broadcast education group "and to stations too numerous to name" (who carried the show) was for airing the Shakespeare series called "Age of Kings," sponsored by Standard Oil of N.J.

The award for radio's contribution to international understanding was set aside for WRUL, which happens to belong to the same Metropolitan Broadcasting. KSL-TV, Salt Lake City, was garnered for a special public service show called "Let Freedom Ring."

Capital Cities, another broadcast chain, won an award, for its work on the Adolf Eichmann trials of last year in Israel.

For the first time, the Peabody awards (22d annual presentation) will be sponsored by the Broadcast Pioneers. Bennet Cerf, chairman of the Peabody national advisory board in broadcasting, will preside and presentations will be made by Dean John E. Drewry of the U. of Georgia's journalism school.

Two other Peabodys to be given are to radio stations. One is to WNYC, owned by the City of New York, for radio education. Other is to WFMT, Chicago, for radio education.

Collins Wasting No Time as TV Defender; Scores Dodd on Seminar

By JAY LEWIS

Washington, April 17.

Gov. LeRoy Collins, pictured as 10-feet-tall imagewise, emerging from the recent Broadcasters' Bowl in Chicago is sure to add new heroic dimensions as a result of a neat piece of followup quarterbacking.

Collins threw National Assn. of Broadcasters boldly against the proposal of Sen. Thomas Dodd (D-Conn.) for a Government seminar of psychology and related experts to chew over television's impact on youth with tv the sole suspect. Idea is to find effective pacifiers for the juves tormented by video. Dodd's proposal was already acceded to by Health, Education and Welfare Secretary Abraham Ribicoff who is slated to host the confabs, if they come off.

Collins dispatched letters on his return from the Chicago NAB meet telling Dodd the whole conference project is "unwise."

Dodd, who has a special flair for the inscrutable, was told by Collins that the Senator's Juvenile Delinquency Subcommittee should focus on all factors which bend the teen personality—not just the television medium. For example, he said, why not motion pictures?

"The committee's basic concern is to determine the causes of juvenile delinquency whether such lack of parential effort; failures of school, church, state; motion pictures, magazines, books; television programs; or whatever such may be. I think it would be ex-

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RUBIN TAPPED FOR 'BEST YEARS' SERIES

Hollywood, April 17.

Stanley Rubin has been named producer of Revue Studios' new hourlong series, "The Best Years," to be seen on ABC-TV.

Rubin, who produced "GE Theater" for Revue this season, will put the Henry Jones-Jason Evers starrer into production July 1 at Revue. It's a dramatic series with a college background, and the pilot was showcased recently on "Alcoa Premiere."

'50 Faces of '62' Election Kickoff For CBS-TV Unit

The Bill Leonard-topped CBS News Election Unit starts the '62 political campaign tv coverage rolling on CBS-TV with a one hour special, "The Fifty Faces of '62." Show is slated for airing May 30, a Wednesday night, at 10 p.m.

Bill Leonard, exec producer of the unit describes the program as a "probing and affectionately irreverent portrait of planting time in American politics."

CBS News film crews out of N.Y. and the several bureaus have been in the field since February, according to Leonard, reporting on the people, issues, and movements that will mark the '62 political campaign. All House seats, more than one-third of the Senate seats, about two-thirds of the governorships, and many local offices are up for grabs.

Highlights of the special include a close look at the gubernatorial race in California where former Vice President Richard M. Nixon is running for office for the first time since he lost his bid for the Presidency. Eric Sevareid will be anchor man for the program.

Shari's Lever Coin

Lever Bros. has picked up approximately half sponsorship on a year-round basis of the "Shari Lewis Show," NBC-TV's Saturday-at-10 a.m. colorcast.

The half-hour kidvid stanza is now carrying Remco as the other sponsor.

'Outlaws' Kaput; 'Wide Country' In

NBC-TV finally nailed the last of "The Outlaws." Next season the hour stanza will be replaced by a new telefilm series, out of Revue, called "Wide Country."

"Country," going into "Outlaws'" present 7:30-8:30 slot, will be fronted by Earl Holliman. It'll be a contemporary affair, using as background a touring rodeo—and will have guest star policy, according to NBC.

Deal was concluded over the weekend with Revue and Ralph Edwards, who owns a hunk of the "Country" pilot. NBC owns "Outlaws" and therefore had no real trouble in dropping the western, which had failed to draw any advertiser support for next season.

With "Country" set, it remains now for NBC-TV to fill in the very last prime time program for '62-'63—the half-hour that'll go under the Sealtest banner Wednesdays at 10.

CBS-TV's Reprise On 'Miss Universe'

The "Miss Universe Beauty Pageant" will be telecast live by CBS-TV from Miami Beach, July 14. The 90-minute public event Saturday night special, slated to start at 10 p.m., will be sponsored by Procter & Gamble, Grey Advertising is the agency.

Marlene Schmidt, of Stuttgart, Germany, the reigning Miss Universe, will present the traditional crown and sceptre to her successor. Special is being presented for the third consecutive year by CBS-TV.

Paul Levitan will again be producer, with Clarence Schimmel associate producer and Vern Diamond, director.

NBC'S SUMMERTIME 'DRY RUN'

It Could Happen To You

The broadcasting industryites doing business with the JFK regime have known for some time that the Young Turks and their senior mentors are not loathe to use muscle when crossed. But there were probably few who were not awed by the formidable display of force which blitzed the nation's basic industry into capitulation in a matter of hours.

It usually pays dividends for any industry, especially a regulated one like broadcasting, to keep on speaking terms with an Administration. The quick wrath brought about by the steel increase is about as heavy an underscoring of this lesson as seen around here in recent times.

The Administration showed its strength, rapidity of decision when roused and ability to bring a big antagonist to its knees by just flexing.

Whatever the merits of the steel rise and fall, broadcasters may tend to be more chary of locking horns with the Administration on matters about which the White House may have strong public interest feelings.

If a Good Winter Leads To a Good Summer, NBC (80% SRO) Ain't Beefin'

It wouldn't have really been a good year" for NBC-TV if the network hadn't gotten over that critical third quarter obstacle called summer. It's the sales picture in the three summer months that mark success or failure in so many annual profit & loss reports, and NBC-TV claims to be having a very hot hotspell—somewhere like 80% of SRO nighttimes from next July on.

NBC brass have indicated in recent weeks that the best sign of a good season to them is what happens in the summer and "so often a good winter leads to a good summer." This, incidentally, will be NBC's best summer in years—particularly since a number of the web's winters weren't so very hot until this season.

To NBC, making a buck in the first (Jan.-March) or fourth (Oct.-Dec.) quarters is never too hard regardless of the popularity of the programming. Even the second quarter (April-June) does pretty well. The summer period between July and September is the problem period.

NBC-TV picked up next summer's biz—at least a good deal of it—in one, two and three-week participations, but the web's salesmen have been fitting the pieces together in the "annual giant jigsaw." For instance, the National Velvet" half-hour repeats are virtually SRO via nine participating advertisers. "Price Is Right" also on Monday, maintains its two

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ABC-TV Daytime Gets A Reshuffle

ABC-TV's daytime schedule for next fall is due for some reshuffling Major innovation will be the launching of the five-times a week "Discovery" stanza for youngsters in the 4:30 p.m. slot. In addition there will be reruns of "Father Knows Best," although the exact berth has not yet been fixed.

There'll also be a problem of finding a replacement for Johnny Carson, who moves over to NBC-TV's late night perch, in the afternooner, "Who Do You Trust." If no suitable replacement can be found, the show will be axed. Tennessee Ernie Ford's daily half-hour strip will, of course, continue as the keystone of the web's daytime programming structure.

More extensive changes in the daytime setup may be forthcoming well after the fall season, since fall is the worst launching time of the year in view of the hoppla over the prime time shows and the afternoon competition of the October World Series. Most successful afternoon shows, such as Ernie Ford on ABC-TV or "As The World Turns" on CBS-TV, are usually pushed off in the January to May period.

ABC's 90G Chi Spree

Chicago, April 17.

After ABC-TV's wingding at the NAB was over, the bills have come in, totalling a $90,000 tab for the network.

Web figures that the showmanship impression and good will created among the affils by the entertainment more than justified the outlay.

Ships at Sea New Source of Income For TV Programs

London, April 17.

Ships at sea are providing a useful new outlet for television programs. Anthony R. Morris, head of Programme Exchange Ltd., who is already servicing two ocean-going liners, has just added a third to his roster, making a combined tonnage of over 100,000 tons.

Closed circuit tv was inaugurated last year on the P & O liners Oriana and Canberra, and now Shaw Savill's Northern Star, which sets off on its maiden voyage around the world on July 10, is being similarly equipped. The first two include advertising commercials as part of the programming, but plugs are still an open question on the third.

According to Morris, his company is paying $15 per ship per half-hour segment, making a total of $45 at present, and the amount will increase as more liners are equipped to transmit programs to passengers and crew. He claims there's growing interest in the development, and expects to have several more vessels within his booking orbit before long.

Morris contends that the $45 he now pays per show is higher than the total revenue fro such small counrties as Cyprus and Nigeria. Yet Yank distribs are wooing these

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RAFELSON IN ABC EXIT; JOINS REVUE

Bob Rafelson, assistant to Dan Melnick, ABC v.p. in charge of program development, is exiting that spot for a production job with Revue. He will be working on "The Best Years" and the "Fred Astaire Premiere" shows, latter due on ABC-TV's schedule this fall.

"The Best Years," a dramatic series with collegiate background, is being projected as a good possibility for ABC's lineup in 1963-64. Pilot for this series was aired this season on "Alcoa Premiere." Stanley Rubin has been named producer for this series at Revue.

LOWER PAYMENT TO TV STATIONS

By GEORGE ROSEN

NBC board chairman Bob Sarnoff, for one, wasn't kidding when he warned the affiliates at last December's convention in Hollywood that remedial measures would have to be taken by the networks to correct the existing "economic imbalances" that threw the whole burden of rising program-production costs on the web while the affiliate stations reaped the profits.

It's understood that NBC has now evolved a solution of sorts which reportedly will get a summertime "dry run" in testing affiliate reaction. Plain and simple, it provides for reduced station compensation which, ultimately, NBC hopes to extend on a year-round basis as a permanent pattern. A lot, of course, will depend on how the affiliates take to it.

The so-called "economic imbalance" has become a major industry issue affecting all three networks and their affils. When CBS holds its annual affiliate meeting in New York next month (see separate story) it'll be the hottest item on the agenda. It's generally believed that the CBS hierarchy has already evolved its own solution to the problem, which is expected to be tossed at the station managements at the May meet.

As far as the NBC affils are concerned, they are known to have favored an alternative solution. This was to end all network programming at 10:30 instead of 11 p.m. and return the late half-hour to the stations. On this basis, it was estimated that the network would save iself upwards of $300,000 a week (on a seven-nights a week basis) in program-production costs, which in turn, would translate itself into many millions of dollars on an annual basis. NBC, goes the word, doesn't buy it.

Korn's Prexy Status

Bennett H. Korn, exec vice-prexy over Metropolitan Broadcasting's string of six tv stations, has been promoted to president of this division of Metromedia. Korn had been with New York's Channel 5, now WNEW-TV, since 1955 when he was sales chief for the DuMont Broadcasting Co. and then later in 1957, as v.p. and station manager for WABD.

John W. Kluge is prexy and chairman of the board of Metropolitan's parent company, Metromedia.

CBS-TV's Very Warm for May Affil Meet as 'Economic Imbalance' Issue, Compensation Plan Top Hot Agenda

Next month's CBS-TV affil meeting in N.Y. shapes up as one of the toughest the web has held in years. Two major, hard issues, both directly involving the affils, will be explored at the May 3-4 meeting.

The two big issues are the government's anti-trust suit brought against CBS, the suit attacking CBS-TV's compensation plan; and the web's open letter to affils, seeking answers to the problem of growing network program costs in the face of web profits failing to maintain a pace comparable to station profits.

There will be other items on the agenda, ranging from programming to promotion, but the focus will be on the anti-trust suit and a possible accommodation with the problem of higher network program costs.

In a week which saw deep strains between the administration and sections of the business community, prompted by U.S. Steel's price move, the Department of Justice filed an anti-trust suit against CBS in N.Y. Federal District Court. The suit charged that the web's new compensation plan for affils had the effect of forcing affil stations to take nearly all of the web's afternoon and evening programs.

Justice Department charges were promptly denied by CBS in a statement which concluded that the network "was confident that the (compensation) plan would be upheld by the court."

The government, alleging a violation of the Sherman Act, contended that the new compensation plan, which went into effect January, 1961, had these effects:

Elimination of competition in the production and sale of tv programs by independent producers and suppliers and by the affiliates themselves.

Prevention of national spot and local advertisers from obtaining afternoon and evening broadcast time and of preventing independent station representatives from competing with CBS in the sale of such time to advertisers.

CBS-TV's compensation plan also has been questioned by the FCC. In an October letter, the FCC asked the web to defend the compensation plan in light of a series of FCC-posed questions. At the time of the web's response in November, the web had 20 affils signed for the new compensation plan. Since then more affils, acting as their old contracts expired, have signed. The total, though, isn't 40. In short, most of the web's affils, which total near 200, are living

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The Well-Heeled Web

Washington, April 17.

The Justice Dept. antitrust complaint vs. CBS is padded with statistics which shows that the network is plenty well heeled.

Total tv time revenues for the nation in 1960 totalled $1,146,600,000 of which CBS came out top banana with $245,000,000. NBC drew $222,000,000 and ABC, $172,000,000 that year.

Justice Dept. Got Something Up Its Sleeve Vs. CBS?

Washington, April 17.

Robert Kennedy's Justice Dept., in moving against the CBS new compensation plan, obviously had something up its sleeve. It would be too obvious to say the RJK antitrusters had option time on their minds.

About the most non-Machiavellian interpretation would be that Dept., while waiting out what appears to be a waiting out period on the part of Federal Communications Commission on the option time hassle, decided to make a second front before the war begins, as it were.

The civil anti trust suit, lodged in New York Federal District Court, could be designed to show the networks that no circumlecution of any future option time abolition or dilution will be accepted without a fight. Objective would thus be to close any escape hatches the web legalists in the webs' hire have cooked up in event option time is bombed out. FCC has stated its declaratory view the CBS plan is not cricket.

On the other hand, it's been known that the option time picture is not so dim for the networks as it had previously been. That it's still very much alive—or rather up in the air, when last year it had been written off as virtually a dead duck. Commission balance of voting power on its face was against option time following its decision to give the matter another look last fall. But FCC has been having some

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Collins To Cabinet?—Hardly Likely

Washington, April 17.

While the name of National Assn. of Broadcasters prexy LeRoy Collins has been mentioned around the White House as a possible appointee to the cabinet, it is presently considered unlikely that Collins will succeed Abraham Ribicoff as Secretary of Health, Education and Welfare, authoritative sources informed VARIETY.

President Kennedy is known to have considerable respect for Collins' ability as an administrator and politician. That is the reason he was considered in the first place. The fact that he no longer figures importantly is due to two reasons: (1) other possibilities are at this time preferred and (2) the cabinet already has a southerner, Secretary of Commerce Luther Hodges of North Carolina.

Collins was Governor of Florida and was chairman of the 1960 Democratic National Convention which nominated Kennedy for the Presidency.

Three U. S. House members are currently considered to have the best chance to succeed Ribicoff who will resign in July to run for the U.S. Senate in Connecticut.

Rep. Edith Green (D-Ore.), who was the runner-up to Ribicoff when President Kennedy made the final decision on his first new secretary, is described by White House intimates as the most likely appointee.

Mrs. Green, considered the strongest Democrat in Oregon, has powerful political support from key members of the Kennedy Administration here. She was an important figure in the Kennedy-For-President campaign before he won the Democratic nomination.

Two other House members also under consideration are Reps John Blatnik (D-Minn.) and Richard Bolling (D-Mo.).

Figuring, too, is Robert C. Weaver, Federal Housing chief, who could become the first Negro named to the Cabinet.

One political factor raised at the White House regarding Weaver, according to intimates there, is that the new Secretary, as much as any other member of the Cabinet, must deal with Congressional committees under the chairmanship of Dixie men.

Of the five House and Senate committees with jurisdiction over new department legislation, four are under the chairmanship of Southerners.

'Open End' Status Iffy Next Season

There's some question at the moment as to whether the long-running David Susskind "Open End" two-hour talkfests will continue next season, with Bennett Korn, prexy of Metropolitan Broadcasting Co., admitting to an "open mind" on the whole question of its continuance in '62-'63. Korn frankly admits that while the plusses outweigh the negatives at this point, "if something better comes along" it could be that "Open End" will become a closed book insofar as the Met stations are concerned.

While program on the whole does well on WNEW-TV in New York and Met's WTTG in Washington, interest elsewhere has diminished. That the successor show could come out of the Susskind Talent Assscates shop wouldn't be surprising. The WNEW-WTTG-Susskind affinity is understandable by virtue of the new laurels shared equally since the recent premiere of the "Performing Arts" series sponsored by Standard Oil of N.J.

NBC Programmers Get 'Guidelines' On 'Do's' & 'Don'ts' for '62-'63 Sked

Hollywood, April 17.

Hollywood telefilmers preparing NBC-TV series for next season last week met with Lee Jahncke, veepee in charge of the web's standards and practices department, and program veepee Mort Werner, to get from the execs certain guidelines regarding the content of programs for the 1962-63 semester.

Jahncke explained that they were not here to "interfere with creative aspects which are the lifeblood, but to acquaint producers with various sensitivities of Washington, the viewers affiliates and mail reaction." "This is not laying down the law, but exploring areas of mutual interest," he declared.

The exec said that as far as violence is concerned producers "cannot use violence as a crutch for poor writing, or bring in violence for sensationalism." In the area of sex, he said a definite taboo restricts any stories about sexual deviates, adding "this may be popular in motion pictures, but we won't allow it."

"Basically, we want to bring to tv meaningful drama. This meeting with producers is a plan of NBC's top management, so that we can sit down and talk with producers about our new product as soon as our schedule is set. The worst thing in the world to do is to correct a finished film two days before air time.

"We have explained to executives the difference in programming at 7:30 p.m. and at 10:30 p.m., for shows which are on week nights and shows which are on weekends, when children will be watching; on the difference in impact between shows in color and black & white.

"We don't want watered down tv to the point where it's meaningless pap. At the same time, we must remember we're playing to 49 million homes, and we have a definite responsibility. For example, we have discussed social drinking, as seen in a tv drama. If not shown in the proper context, a lot of homes will feel this is offensive. We have discussed how duly constituted authorities should be played. We don't want such authorities pictured unsympathetically because this could result in an adverse influence on adolescents. We don't mean to be unrealistic; we know there is some police cor-

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Sig Transit

Toronto, April 17.

"It is a fallacy that the public is more interested in a dead horse on Main Street than what happens in London or Paris. Today, Main Street stretches to Red Square and even to outer space." Thus Sig Mickelson, of Time Inc.'s broadcasting division (and one-time head of CBS news) said to Radio & Television Executives' club here last week. "It is a mistake for stations to jump back from 30 seconds of news to the top 40 tunes or The Twist."

Mickelson also rapped the plethora of bells, gongs, sirens and general "carnival atmosphere" taking up 30 seconds of a one-minute "news" spot—and "too much emphasis on brevity and speed in presenting the news."

NBC's $2,300,000 Summer TV Spurt

Since what happens to network tv during the hotspell (the third quarter), the boys at NBC-TV are in a mild state of jubilation over summer sales made recently in past seven or eight working days. The network picked up about $2,300,000 worth of June-August biz in that time.

Norwich Pharmacal and S. C. Johnson each bought 52 summer quartet hours on NBC-TV daytime. The web estimates this will be worth altogether about $1,300,000. (Incidentally, this is the first S. C. Johnson biz for NBC in three years.)

Besides this, Procter & Gamble has bought about $500,000 worth of nighttime scatter plan blurbs from NBC-TV. With another big chunk of nighttime summer biz coming from Canada Dry, plus some smaller biz, NBC-TV has added $500,000 more.

NO WB FUTURE FOR JESS OPPENHEIMER

Hollywood, April 17.

Negotiations between Jess Oppenheimer and Warner Bros. prexy Jack L. Warner regarding the producer joining Warners as a film and tv producer have ended because they couldn't get together on terms.

Oppenheimer, who would have brought his own unit into Warners under the proposed deal, said "we were not able to make a deal. We couldn't get together in certain financial areas, including participation. We have reluctantly stopped talking."

ABC-TV Sun. Features Hit Nielsen Jackpot On 24-City Rundown

ABC-TV's solid 24-city Trendex rating on the preem of its "Hollywood Special" April 8 was confirmed in the 24-city Nielsens. The ABC feature films outrated all CBS and NBC shows competing with it over the two-hour span. It hit a 25.7 average rating and scored a 15% higher average rating than the 22.4 scored by NBC-TV Hollywood films on their preem last Sept. 23.

ABC-TV's "Hollywood Special" ranked fourth in the Nielsen ABC market report for the week ending April 8 which showed ABC in first place with an 18.5 rating, against 17.3 for NBC and 17.1 for CBS. "Ben Casey" was again out front in the top 20 with a 31.5 rating, almost five points ahead of "Wagon Train's" 26.8 in second place.

The feature films also beefed up ABC-TV's weekend standing, putting it ahead three nights of the week on Sunday, Friday and Monday. CBS was in front on Tuesday and Saturday and NBC led on Wednesday and Thursay.

AMERICAN DAIRY INTO ABC-TV 'OZZIE'

American Dairy Assn., which is moving out of its half-sponsorship of Dinah Shore's NBC-TV shows next season, has bought "Ozzie & Harriet" on ABC-TV on a similar half-sponsorship deal. Buy brings back the ADA to ABC after a hiatus of several years.

In another major ABC-TV buy, Derby Foods has come into "Leave It To eBaver" for a minute per week on a 52-week deal.

Hiken's 'Where Are You?' Bringing Billy Friedberg Back For 'Car 54' Reunion

Billy Friedberg has decided to quit Four Star Productions and return to his former partner Nat Hiken as co-producer and script boss of "Car 54, Where Are You?" This will bring the veteran Friedberg back to New York where production of the Hiken half-hour NBC-TV series is centered.

Friedberg, head writer of the old "Bilko" series which Hiken produced, dates his association with the latter back to '51 when they co-authored a Jack Carson NBC stanza.

At Four Star, Friedberg wrote or supervised several "McKeever & the Colonel" scripts.

Hallmark Shops At All Networks

Three networks have been asked to submit presentations for the "Hallmark Hall of Fame" series of specials next season, for years a prestige fixture on NBC-TV.

Nod next season probably will go to NBC-TV again, for that web is the only one able to offer sponsor Hallmark Cards the color spread it wishes. It is interesting, though, that the agency Foote, Cone & Belding, is inviting other networks to bid for the spread of six Hallmark specials.

Previous years, there was no agency invitation. Competing networks CBS-TV and ABC-TV, though, on their own would put in pitches for the Hallmark biz. Understood agency sent out the invites because sponsor Hallmark was having trouble securing some time periods it desired on NBC-TV. Another factor was the sponsor's desire to widen its horizons on possible property ideas.

Garroway To CBS-TV

Dave Garroway, who has had a long association with NBC-TV prior to his bowout on the "Today" show, appears to be moving over to CBS-TV.

Garroway has inked a deal for host-emcee of CBS-TV's "Miss Universe Beauty Pageant" telecast on July 14. CBS-TV also is thinking of using Garroway in other special events, if a deal can be worked out.

Kramer's WCBS Shift

Norman Kramer, assistant director of news at WCBS Radio, moves over as producer of WCBS-TV's "New York Forum," pubaffairs series. Kramer replaces Paul Melton, who ankled as producer.

Appointed in Kramer's place at WCBS Radio is Irwin Krakowsky. Krakowsky, before being named assistant director of news, had been a news writer at WCBS Radio since June of '59.

The 'New' (Meaning Old) Joey Bishop

Hollywood, April 17.

Released from the scripting "straightjacket" that has kept him under wraps (and subject to raps) in his current half-hour comedy series on NBC-TV, Joey Bishop is all set to start fresh next fall when he moves from the Wednesday 8:30 to 9 period to Saturday nights 8:30, in front of the NBC movies. And in anticipation of the new series, Bishop was never happier in his life. For the "new" Joey Bishop that the audiences will see and hear next season in his brand new format will be the Joey Bishop more familiar to the late night Jack Paar audiences and, pre-Paar, the nitery-vaude patrons over the years.

When, a couple months back, Bishop conceded (as published in VARIETY) that he deserved no better than he got from the critics, the comic was alluding to the fact that they (his producers and scripters) had made the mistake of overnight destroying the tv image that had been built up on the Paar show and instead creating a Bishop entirely alien to his video fans.

How the "new" Bishop will fit into the tv picture next season will be pre-tested on his two final entries of the current season—May 2 and 9. On the former show he'll have Milton Berle as guest. While continuing to play a public relations man. Instead he'll be himself—a tv performer with his own show, with a format flexible enough to permit him to shoot off in all directions, but primarily to take advantage of a quarter-century of comedy experience. To accomplish this he'll have a quartet of writers—Iz Elinson, Fred Fox, Stan Dreben and Harry Crane, thus reactivating the services of two scripters who toiled in the Bishop comedy vineyards when he was practically a regular on the Paar show. (Paar liked the writers so much he kept them for himself). But with Paar folding his late night tv tent, Bishop was able to grab them back. Jim Kern will stay on as director.

The "new" Bishop show will still be on film, but before a live audience. "That makes a difference," says Bishop. And it's very likely that NBC will tint it up.

TV-Radio Production Centres

IN NEW YORK CITY . . .

Jerry Leider, CBS-TV's director of special programs, back from a quickie business trip to Detroit . . . **Don Knotts** of CBS-TV's "Andy Griffith Show," in town for a visit and a **Garry Moore** guest shot . . . **Warren Wallace**, who had been with Talent Associates-Paramount, returns to WCBS-TV for the production of a hourlong special, titled "The Superfluous Man." Wallace had been a pubaffairs producer at WCBS-TV . . . **Jack Benny** and daughter **Joan** to guest on CBS-TV's "Password" May 29 . . . **Bob Wood**, manager of contracts and records for CBS-TV affil relations, back from Coast . . . WCBS-TV will use its sign on 50th and Sixth for a two-day promotion of its upcoming "Cain Mutiny" pic, to be telecast under the banner of "Schaeffer Award Theatre" . . . **Mona Bruns** of CBS-TV's "Brighter Day," back to Coast after a N.Y. visit . . . **Bob Denver** of CBS-TV's "Dobie Gillis," back to Coast after a Georgia p.a. stint . . . Graduate Faculties Alumni of Columbia U. have elected **Leonard Spinrad** as president. Spinrad exec editor of public information for CBS-TV, had previously served as v.p. of Graduate Faculties Alumni . . . Educational tv stations affiliated with the National Educational Television network are conducting a Denver meeting on the new etv season . . . **Carol Lambert**, featured on **Mitch Miller's** "Sing Along with Mitch" on NBC-TV, has signed her '62-'63 contract to appear in 30 of the 39 programs during the season . . . **Lee Jordon**, host of WCBS Radio's "Music of Broadway," will emcee the N.Y. Cancer Committee's "Tag Day" ceremonies on May 3 in the garment center . . . **Jack Sterling**, WCBS- Radio's waker-upper, will do three summer stock plays this year in the Westport, Conn., area . . . CBS News correspondent **Ned Calmer** takes over "WCBS-TV Views the Press," starting April 29. **Charles Collingwood** relinquishes the post to become the new anchorman on "Eyewitness" . . . **Thomas F. Leahy** named account exec at WCBS-TV . . . **John Hubley** appointed visual consultant to WNDT, Channel 13 . . . CBS News correspondent **Frank Kearns** transferred to CBS' Paris bureau. **Richard Kallsen**, CBS News correspondent who has been assigned to the Paris bureau since '60, is being given a new assignment based in London. He will move to London in early summer . . . **Mel Ferber**, who produced every other week's show of "Calendar" has been elevated to that of overall producer with two associate producers functioning under him . . . Noncommercial WBAI-FM's new music director, **Eric Salzman**, launched his first new series this week, "Music Forum" (Mondays, 8 to 9:30 p.m.), with guests **Aaron Copland**, **Elliott Carter** and **Felix Greissle** in a discussion of the International Society for Contemporary Music . . . Actor **Ronald Dawson** has just completed a role in a Filmways tv production in the pubservice campaign to "Keep New York Clean" . . . WPIX has slated a half-hour history of the Jewish people, "Years of Destiny," for Monday, 10 to 10:30 p.m. Show was moved back a day from initial scheduling so as not to conflict with the eve of the conclusion of the Passover holiday.

Steve Lawrence and **Eydie Gorme** signed for four appearances on the **Garry Moore** CBS-TV show next season . . . Comic **Charles Manna** guesting on WABC-TV's "Joe Franklin's Memory Lane" show today (Wed.) . . . **David Niven**, **Brigid Bazlen**, **Robert Merrill**, **Shelley Winters** and **Maximillian Schell** guesting on **Fred Robbins'** "Assignment Hollywood" this week . . . **George Hoover**, ABC-TV trade press contact, off on a Virgin Islands vacation this week . . . **Dick Elman**, WBAI, N. Y., public affairs director, back from a rest in Switzerland . . . Announcer **Chet Gould** signed to do a series of Buick commercials . . . ABC radio staffer **Bill Owen** pinchhitting for vacationing **Alan Jefferys** on the "Land of Music" show this week. **Ray Bolger** guests on the show May 8 . . . **Marilyn Hare**, daughter of pioneer **Ernie Hare** (who with **Billy Jones** comprised The Happiness Boys), substituting for vacationing **Jeanne Cagney** on ABC-TV's "Queen For A Day" this week . . . **Merv Griffin** tapes segs for both "Today" and "Tonight" at the Seattle Fair next week, and he'll still be appearing as "Play Your Hunch" host since the strip has been taped in advance . . . **Bill Cullen** vacations from the nighttime "Price Is Right" for three weeks . . . NBC board chairman **Robert W. Sarnoff** and **Dr. Peter H. Odegard**, who runs NBC-TV's "Continental Classroom," will be guest speakers at the 25th national conclave of the League of Women Voters, when it convenes May 4 in Minneapolis . . . WNBC-TV's **Dr. Joyce Brothers** starting a weekly column via North American Newspaper Alliance Monday (23) . . . **Ted Brown** will moderate WHN's pubaffairs series, "Hear This, New York" . . . **Casper Citron's** guests on WRFM today (Wed.) will be playwrights **Arthur Kopit**, **Jack Richardson** and **Jack Gelber** and on Friday (20) **Jane Fonda** . . . RCA boss **General David Sarnoff** was honored by the Radio-TV News Directors on the 50th anniversary of the sinking of the Titanic in 1912, when he picked up the yarn by shortwave; award is for "distinguished services . . . for 50 years of dedication to the advancement of broadcast news" . . . **Jan Murray** resumes emceeing "Charge Account" Monday (23) after a jaunt to the Orient; **Hal March** finishes out this week as his pinchitter on the NBC-TV strip . . . **Steve Allen**, **Lucille Ball**, **Milton Berle**, **Gertrude Berg**, **Polly Bergen**, **Janet Blair**, **Yul Brynner**, **Kirk Douglas**, **Bob Hope**, **Lena Horne**, **Dinah Shore**, **Jayne Meadows** are among a group of about 40 performers who have cut radio spots for this year's United Jewish Welfare Fund . . . Today (Wed.) marks the 25th anniversary of **Jo DeLinois'** "French Hour," carried over WBNX on Mondays and Wednesdays and over WNCN (FM) on Fridays.

IN CHICAGO .

WFMT program director **Norm Pellegrini** in N. Y. today (Wed.) to accept a Peabody Award for the station, which is being cited for best radio entertainment . . . **Tom Petree** upped to sales service manager for NBC-TV Central Division . . . **Al Weisman**, p.r. director for Foote, Cone & Belding, off to Europe for a month's tour . . . **Paul Lamare**, manager of information services for WBBM Radio, did the engagement ring bit and gets hitched next month . . . WGN producer **Phil Mayer** takes a bride in July . . . **Dick Junger** has been named midwest sales manager of WGN-TV, reporting to general sales manager **Irv Wilson** . . . **Norm Ross** is conducting a month-long tour of the Orient, under auspices of Olson Travel Organization, his WCFL radio sponsor . . . **Barry O'Daniel** back to work at the Fred Niles shop after an illness . . . Adding a regular Saturday morning chore this weekend, WIND deejay **Howard Miller** will be logging 25 broadcast hours per seven day week on the station . . . **Anthony Eisley**, one of the "Hawaiian Eye" principals, has signed for a starring role in summer stock at Salt Creek Theatre in Hinsdale come June . . . **Bob Keeshan** returning his "Captain Kangaroo Concert" to McCormick Place this Saturday (21), with WBBM-TV doing an hourlong telecast the following night at 5 p.m. . . . **Ed Birnbryer**, who had been on the creative staffs of NBC and a couple of ad agencies, joined Wilding Inc., creative dept.

IN LONDON .

Peter Bartholomew becomes regional controller of TV Wales & West in an executive reshuffle at the independent station's Cardiff h.q. **Don Roberts** is now manager of TWW's Bristol studios . . . Click deejay **Alan Freeman** moves back to Westward-TV for a disk show "Spin Along" which was killed by the recent actors' dispute . . . **Dickie Henderson** signed for another 26 segments of "The Dickie Henderson Show" on Associated-Rediffusion . . . BBC boffins have discovered how to make slow motion pictures, based on a videotape recording system, without film processing delay . . . **Alan Brown**,

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GROUP CITY: N.Y. FREE-FOR-ALL

WINS: Back to the Big Beat

WINS, New York radio independent which in February kicked the rock 'n' roll habit with a nationally-heralded withdrawal period that featured more than 60 consecutive hours of Frank Sinatra disks, is back on the big beat stuff.

Station's "good music" try apparently gave way under the strain of negotiations for sale to Westinghouse Broadcasting, which culminated into reports last week of a WBC takeover in a few months.

At any rate, nighttime teen fave Murray Kaufman was back last week on a steady grind of chart pops ("T-N-T music—tough n' tender") surrounded by such spot advertisers as HIS pants—"Skiniest slacks under the sun; no belt to bug yah!". National advertisers, who were expected to come in under the conservative format, were repped by Wrigley's gum and Gillette razor blades. Latter, which also is prominent on all-the-way big beat WABC (American Broadcasting radio flagship) is apparently plucking futures in the peach-fuzz mart.

WINS daytime deejays also are in a swing back to Top 40, but with a few folk and standard tunes tossed in—and not without a little soul search along with the "Soul Twist" (number 40 in last week's charts and a comer).

Pondered the midmorning spinner Friday (13), "I wonder if people want good music?" Then he dropped in a spin of "Hungarian Dance No. 5."

"Probably lost all my audience," he said in post-musings, hinting for any listeners left that folks who say they like good music are mostly status seekers.

INDIES PRIMPING IN GOTHAM TOWN

By BILL GREELEY

Under stress of new owners and changing formats that will keep New York radio an enigma for the next few months, just call it Group City.

The one sure thing in the current ferment is the emergence of New York as the AM showcase of the nation's major independent broadcast chains. Over the last few months, entrenched RKO General's WOR and Metropolitan's WNEW have been met on the Gotham programming and sales front by Capital Cities' WPAT; Storer's WHN; and, battling for a special slice of the Metropolitan market in the North New Jersey counties, Golden Circle's WJRZ. And last week it was revealed that Westinghouse Broadcasting will make its New York bow with the takeover of WINS in a few months.

It's the biggest—and in almost every case the first—squaring-off for all concerned in a single-market battle for loot and prestige, and it will be more fun to watch than it will be easy to win.

The incoming groups have spent an aggregate of about $30,000,000 for their New York voices—outlets that were worth about $4,000,000 less than a decade ago. The outlay is a reflection of the robust profit picture elsewhere along the chains, and an indication of the eagerness to carve a piece of the New York billings where the top station grossed $7,000,000 last year.

A top station exec, veteran of the New York radio wars, predicts it will take Pulse Inc., Big Brother in the watching of Metropolitan listeners and Big Daddy in the report to ad agencies and their clients, at least six months to reflect any audience response to the changes.

Meanwhile, the newcomers have the dual problem of building a solid rating and a prestige "image" in the city where 70% of the advertising industry can match the jazz of salesmanship and promotion with the knowhow and taste of programming by a simple twist of the dial.

It was no toss of the coin that decided Storer on its Miami format of "beautiful music" and "total information news" instead of its top 40 big-beating in Philadelphia when it launched WHN. Capital Cities had the built-in adult-audience and advertiser-acceptance of WPAT's distinctive "through programmed music" sound. Still, there was apprehen-

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Britain's Com'l TV, With Strike Out of Way, Mends Program Fences In Bid to Recapture Lost Ground

London, April 17.

Silence of the major companies as to what old favorites will be returning to the commercial web following the settlement of the Actors' Equity dispute indicates that programming execs are still in something of a dilemma. Question they face is: to cast off soiled and toiled pre-strike eyecatchers, or to mount new projects about which there has been so much time to think?

All-station network meetings, at which such things are being diplomatically hammered out, are, reportedly, lustrier and gustier than usual. They have been particularly enlivened by execs from regional outlets who have not come out too badly from the dispute.

Lords of the local operations, ever hot on the idea of setting up their own intra-regional network, have been lumped together as one "fee area" under the new agreement with Equity. This enables station-to-station transmissions in no less than seven regions for the price of one, so far as artists fees are concerned. Provided they don't program to London, the Midlands or the North a regional producer need pay an actor just over $44 for a seven-station performance, which would hardly burst the program budget.

With such a chance to whip up prestige as producers, stations like Scottish-TV, Southern-TV, TV Wales & West and Anglia-TV have agreed to polish up the program exchange bit, a maneuvre actively in operation before the strike. First in is TWW which is taping a play for a 12-drama exchange project.

Further pacts involving the small commercial contractors will inevitably make the major's thorny task of securing the full network ride even more difficult. Also the local lads' ever increasing fiscal physique allows them more and more to resist the temptation of "cheap" network fodder. Majors can no longer be certain that a new show will be launched with full complement of regional stations plugging in. Additionally, the regional toppers have found on more than one occasion that a locally-aimed show is good competition for a big BBC entry.

But while the program planners in non-major outfits, eternally seeking to assert their indepen-

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Danny Or Jerry?

Big question mark at the moment (and one which will probably be resolved in a week or so) is: who gets the top ABC-TV program slot which Tom Moore is relinquishing now that he's moved up to the No. 1 post at the network to succeed Ollie Treyz?

Informed sources around the network say the choice will be made from "within the house" and that the two favorite candidates appear to be Danny Melnick, who has been Moore's key aide in programming, and Jerry Chester, head of daytime tv programming.

Gillette Pledge on ABC-TV Bouts Softens Affil Steamup; Taft's Taffy

The widespread public indignation over the recent death of Benny (Kid) Paret as a result of a beating in a championship boxing match with Emile Griffith almost spilled over onto the ABC-TV "Fight of the Week" telecasts on Saturday nights. Outbreak of station doubts about carrying the tv bouts was, however, put under control over last weekend.

Lawrence H. Rogers, exec vice-prexy of the Taft Broadcasting chain with ABC affils in Cincinnati and Lexington, originally stated last week that WKRC, Cincinnati, would drop "Fight of the Week." Rogers later said he would reconsider his decision, which was made without consultation with the network. Fact that Gillette is willing to continue the identification of its brand name with the fight telecasts was a powerful argument in swinging over the Taft station and a few other doubting Thomases to stick with the "Fight of the Week."

Rogers also presented ABC-TV with another kind of problem with his proposal to insert 10-minute local news shows on WKRC at 10 p.m. nightly with the result that there would have to be a 10-minute delay in the network feed each night. ABC execs have pointed out that this will create a flock of technical problems which will take a lot of money to solve. In addition, ABC execs said the delayed feed idea has been tried before and was found impractical.

Rogers said he planned to launch "Dateline Cincinnati" May 21 and run it through the summer on an experimental basis. He said if the results were encouraging it could lead to similar innovations in all Taft broadcasting markets and to a major reappraisal of prime time patterns throughout television. He said the move was dictated by the "total absence of regular prime time news exposure in the eastern time zone and the absence of real selective program choices in non-prime hours."

Western Omelet

ABC-TV's reruns of "The Rifleman" this summer will switch from the usual repeat pattern. Mixed in with "The Rifleman" will be about a dozen stanzas from another western series, "Law of the Plainsman."

Latter show, a onetime NBC-TV entry, has Michael Ansera starring.

TV-Radio's Effect On Boxing Studied By N.Y. Legislators

Albany, April 7.

The seven-member legislative committee named to conduct "a complete investigation into all phases of boxing" in New York State—as the result of fatal injuries suffered by welterweight champion Benny Paret in his bout with Kid Griffith—is studying, among other things, "the effect of radio and television on boxing."

The Senate-Assembly Rules Committees resolution authorizing the appointment of the joint committee, specified the "effect of ra-

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'CBS Reports' As Wed. TV Lead-In; 3-Show Shuffle

Last minute moves at CBS-TV to checkerboard the new season finds "CBS Reports" slotted Wednesdays at 7:30, instead of its current berth Thursdays at 10 p.m.

"CBS Reports" switch was one of three programming moves made, as the schedule of the other networks became firmer and the sales pressures greater. "CBS Reports" opposition in its new time slot is ABC-TV's hot "Wagon Train" and NBC-TV's new 90-minute opus "The Virginians." CBS-TV felt "CBS Reports" would supply alternative programming for one thing, and corral youngsters unable to view the web's pubaffairs showcase at 10 p.m.

Other considerations also prompted the three-way switch. CBS-TV's new hour situation comedy, "Fair Exchange," originally had been set against "Wagon Train" and "Virginians." Web, in a commercial sense, may be able to afford losing rating points with "CBS Reports," but not with "Fair Exchange." So the first hourlong situation comedy was moved to what is considered a safer berth, Fridays at 9:30 p.m., against NBC-TV's "Viva Judson's Mcay" and

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Decline & Fall of TV Villain

By ART WOODSTONE

Three of the four most popular new dramatic series on tv this season don't have villains, not often anyway. And this has helped establish a trend, and as abominable as some people think trends are it has nonetheless been a source already of unexpected aid and comfort to network "entertainment" fare.

It is widely felt that "The Defenders" on CBS-TV, "Dr. Kildare" on NBC-TV and "Ben Casey" on ABC-TV have tried to shun the old fashioned "black and white dramas," so prevalent on tv, in favor of a complex middle ground wherein characterization is a matter of gray shades. Because all three shows have been so commercial (i.e. audience getters) as well, a thought like "the grayer the better" appears to have definite validity. Together, they have given tv a little more heart to break with the "sausage factory" link.

Each of the shows (and all of them began this season and will return next season, which in itself is quite a feat for new tv series) shuns easy answers. It is typical of them to get into conflicts that are essentially intellectual (this word being relative to average tv fare). From these intellectual differences grow emotional differences and therein lies the drama.

Ben Casey is hardly ever right and, yet, he's never really wrong. Kildare is a well-meaning, bright kid. Old stuff? Not really, because he is still quite subject to the errors of intellect and emotion that any legit human suffers. Best case of intellectual value, according to some observers, is "Defenders," where both lawyers, father and son, are not merely labeled as idealists but are constantly showing why they are idealists. Translated that means the producers of the CBS-TV'er are apparently aware at all times of that good old fashioned, but otherwise ignored, device called character development.

Add to these three a fourth—"The Dick Powell Show," an hour anthology aired via NBC-TV. This Four Star production isn't big on unmitigated villains either, although it has spread a couple or three over some 20 hours of script material. Still, the Powell hour, according to much of the body expert, uncannily hits the targets (however modest it sets for itself and seemingly can only be matched for bullseye work by the equally uncanny Walt Disney.

Powell doesn't show any obvious bent for deep intellectualizing, but it has been said that the characters written into the anthology are "recognizable human beings, who act out recognizable human situations" while Disney is just plain "good" kid stuff).

If nothing else, these shows have demonstrated to many the benefits accruing from responsible script writing. The one big problem, of course, is that many good writers have decided against writing for filmed tv, often on the theory (once evidently quite sound) that the only qualitative tv writing done is for live dramatic programming. It was obvious in the middle and late 50s that this live tv stuff was intentionally designed to be qualitative (i.e., they wanted an audience but were not going to go commercial in order to get one). Likewise, since the four shows herein discussed are commercial, few people recognize they are also qualitative.

The danger is that other tv producers who turn to new doctors for medication or new lawyers for defense against assault (and tv needs both medication and defense, it still seems) might victimize themselves. If they are self-victimized, it'll only be because they have followed the broad outlines of format trends without also

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Rank Org in Bid For Murphy Radio

London, April 17.

The largely diversified Rank Organization—it has interests ranging from feature film production, supply of filmic equipment and a stake in commercial tv to health clubs, bowling alleys, music publishing and more—has bid to add the Murphy Radio outfit to its empire. Murphy, makers and retailers of tv and radio sets and other electrical instruments, also has a 11% holding in British Relay Wireless & Television, the $45,000,000 "piped" radio and tv group. Rank intends to merge the

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Cig Cancer Scare For 'CBS Reports'

Exploration of the cigaret-lung cancer controversy is planned as an hourlong "CBS Reports" program next season. Exec producer Fred Friendly recalled he had handled the subject on tv in 1955, in a two-parter, under the banner of "See It Now," with Aluminum Co. of America sponsoring.

Speaking of this season, Friendly said that the subject of communism, the Cuban invasion and the U-2 Affair, would be discussed by Allen Dulles, former head of the Counter-Intelligence Corp., on a "CBS Reports" episode. Tentative date for the Dulles interview, to be handled by Eric Sevareid, is May 10. In a reflective mood, Friendly said that sponsors of pubaffairs shows have matured. He said Tidewater Oil, which has bought full sponsorship of the upcoming "CBS Reports: Birth Control and the Law," jumped the gun on publicizing the show, going out with releases before the network. Friendly admired the sponsor's eagerness in what could be regarded a controversial area.

Memo to Swezey: Don't Look For Enthusiastic Reception by Pix-to-TV Distribs on Code Implementation

Metro TV, via Dick Harper, who tops the Metro subsid's syndication sales effort, raises a positive issue in the pix-on-tv censorship hassle with the National Assn. of Broadcasters. Harper asks will the NAB grant okay seals to pix, as well as nixes, in its projected screening of so-called "controversial pix" sold for telecasting?

Metro TV's Harper in no way indicated that he would go along with NAB's move even though he raised the question. Of course an NAB seal of approval to any pix would be an added sales tool. Harper, as well as the other major pix distributors, remain opposed to national screening of pix by NAB. Bob Swezey, director of NAB's Code Authority, at the Chicago convention of the industry orgnization, said he would shortly make a trip to N.Y. to hold meetings with major pix distribs on his proposal. Execs of major distribs say to date they haven't heard from Swezey.

The reception for Swezey in N.Y. looks cool, indeed. Pix distributors also raise the question of who will compose the national screening board. Pix distribs feel that station operators, aware of the tastes of their own community, are much more eligible to screen and edit so-called "controversial" pix. Current distrib contracts with stations give station management right to turn down "controversial" pix in packages.

The NAB, aware of the adult themes tackled in post-'48 Hollywood pix, feels they present special problems for tv viewing. Swezey is of the opinion that so-called "controversial" pix should be submitted to a NAB national screening board for judgment on their suitability for tv, notwithstanding whether the pic in question has or has not a code seal from the Motion Picture Assn. of America. In the view of Swezey what may be okay for theatrical exhibition may not be in good taste for screening in the living room.

The issue really boils down to national versus local screening of "controversial" pix, with NAB and pix distributors far apart on the merits of the two approaches.

KHOU-TV Citation

Houston, April 17.

KHOU-TV, Corinthian group's Houston station, has been named winner in the 30th annual Sigma Delta Chi awards for "distinguished service in television journalism in 1961."

The journalism fraternity's citation to the Texas station was for "superb, imaginative and courageous coverage of Hurricane Carla's devastating path along the Gulf Coast in September, 1961 . . ." During the storm, the station suspended all regular programming and remained on the air continuously with telecasts from the U.S. Weather Bureau in Galveston.

Chi's WTTW Bid For Second (U) Educ'l Channel

Chicago, April 17.

Chicago Educational Television Assn., the licensee for educational station WTTW, has applied to the Federal Communications Commission for a UHF channel here in order to extend its educational services.

The disclosure was made last Friday (13) by WTTW exec director John W. Taylor in his testimony during the FCC-held public hearings. Commissioner Robert E. Lee, conducting the hearings, said the application for a second channel in this market would require a waiver, but he opined that in view of the instructional purpose of the proposed station the waiver would probably be granted. Lee had told Taylor publicly that he was impressed with WTTW's presentation in the hearings.

The precedent for two-channel operation by a single licensee in a market has already been established in Pittsburgh, where educational station WQED also operates WQEZ for teach-vee.

Taylor said the second channel in Chi would be used for more specialized instruction, such as training for the police and fire departments, closed circuit educational telecasts for doctors and dentists, and instructional programs for both gifted and handicapped children. The UHF outlet would probably also be used to extend the hours of WTTW's "TV College" programming and for more specific service to elementary schools.

A spokesman for the ETV Assn. said the second channel could probably be run with the existing budget for WTTW, since various school boards and professional agencies would pay the costs for the specialized instructional programming they require.

WTTW, which has to raise part of its operating funds from the community each year, went over its goal of $255,000 for the present fiscal year in only four weeks of solicitation. Total operating costs for the year are expected to run to $975,000, with WTTW earning the balance through contracts for services from the National Educational Television Network, the Chicago Board of Education and other agencies.

TV Audiences Dig WNEW 'Festival'

"Festival of the Performing Arts," the new Standard Oil of New Jersey series on WNEW-TV, N.Y., flexed its cultural biceps on its getaway week and came up with an unusually strong rating in the metropolitan market. For the Tuesday night (3) opener of the "Festival," with Paul Scofield and Joe Parker, WNEW-TV registered a 4.5 average Arbitron for the hour with a 5.5 average on the Sunday (8) repeat.

Cumulative 10 rating for the two night compares favorably with the ratings achieved by the "Play of the Week" when it was on New York's Channel 13. The second offering in the "Festival" series, Rudolf Serkin and the Budapest String Quartet, snagged a 3.8 average Arbitron, still above par for the course.

Impact of "Festival," which is also shown over WTTG-TV in Washington, indicates that it's virtually certain to be renewed for a fall run, David Susskind, for Talent Associates-Paramount, and James Fleming, who are coproducing "Festival," now have commitments from Standard Oil for 10 shows.

KKHI to Mutual

San Francisco, April 17.

Frank Atlass' independent KKHI will become Mutual's western anchor station May 1, taking over from Salt Lake City's KALL.

KKHI will take over all specific originations for MBS-Pacific, including 28 five-minute news shows weekly, all music fill, religion, etc. KKHI's John Holbrook has been named Mutual news bureau chief, and will work closely with MBS New York and Washington bureaus.

RADIOZARK SALES ON ERNIE FORD SHOW

Chicago, April 17.

RadiOzark Enterprises of Springfield, Mo., has notched nine new markets for the syndicated "Tennessee Ernie Ford Radio Show," a quarter-hour variety series. Stations are KTNT, Tacoma, Wash.; WMAZ, Macon, Ga.; KGAK, Gallup, N. M.; WSCM, Panama City, Fla.; KTUE, Tulia, Tex.; WIPS, Ticonderoga, N. Y.; WGFA, Watseka, Ill.; WBUY, Lexington, N. C.; and KIFW, Sitka, Alaska.

Another RadiOzark property, "The Red Foley Show," recently plucked KDOZ, Hutchinson, Minn.

Bernstein Succeeds Gutman for Ziv-UA

Mel Bernstein has been appointed director of sales promotion and advertising for Ziv-UA, succeeding Leo Gutman who moved over to Paramount Pictures as advertising manager.

Bernstein, a veteran of 10 years with Ziv-UA, has been serving as promotion manager. As director of sales promotion and advertising, he will continue to make his headquarters in the company's homeoffices in Cincinnati.

Allied Artists TV Has O'Seas Gleam

Hollywood, April 17.

Allied Artists Television Corp. has initiated a study of the foreign tv market which it plans to enter, it was disclosed here by Robert B. Morin, veepee-general sales manager of the AA subsid.

Morin commented that "right now, the western is the most popular motion picture in the foreign tv market. But anything with basic adventure elements, like our 'Bomba, the Jungle Boy' series, has universal acceptance. Excitement is popular anywhere." AATC distributes the parent company's films released to tv plus outside feature films.

Morin said today's supply of Hollywood films can't meet tv stations' demand for them and added "that is why the wise station is the one that is stockpiling films under longterm license agreements."

The American audiences want to see escapist feature films on tv, and that's why comedies, adventure and sci-fi pix are popular, much more so than pix delving into sociological problems or showing people trapped in emotional webs, he asserted.

AATC's package of 22 sci-fi features is being seen in 20 markets covering 50% of the nation, Morin declared.

KMBC's Unique 3-Day Golf Tourney Promotes Met B'casting Station

Kansas City, April 17.

A three-day golf tournament in May is a promotion with a new twist being conducted here by KMBC, Metropolitan Broadcasting station. Ownership being new here, it has mounted several unusual promotions since last fall in an attempt to stabilize listeners' dials, but this is believed to be one of the very few times radio has turned to golf in a major market.

Carson Rennie, program manager who is masterminding the swing thing, has tabbed it "KMBC-Audio 98 Pro-Am Invitational" in order not to miss a single plug. Tourney is being staged in cooperation with Brookridge Golf and Country Club, which is providing the course for the May 3-5 event. Entry fees of $10 per golfer go 50% to the Crippled Children and Adults Easter Seal Society and balance to the purse of the pros.

First Flight, golf equipment maker, also is in the deal with offer of $1,000 cash for a hole in one. Rennie says he expects several hundred entries, as this well be the first tournament of the season, and easily the most heavily plugged.

BOOK OF MONTH'S 25G PICASSO TAB

Last year, Book-Of-The-Month Club sponsored Lawrence Spivak. This year the same advertiser, on the same station (WNBC-TV, N.Y.), is sponsoring Pablo Picasso. The book company is going to spend a reported $25,000 to underwrite an hour live, tint, stanza scheduled for next Monday (23) on the works of the painter.

Price tag also includes the cost of a repeat of the hour stanza on Sunday (29). First airing goes in at 7 p.m., the followup Sabbath tape is from 4 to 5 p.m.

Book-Of-Month sponsored Spivak's "Meet the Press" in New York last summer and the gimmick was 60-second "book reviews" by Clifton Fadiman in lieu of standard tv spiels.

Ralph Baruch on TV Image Abroad: 'Open Entire U.S. Catalog to All'

Hollywood, April 17.

Advocating free choice be given foreign broadcasters in selection of U. S. television programs to be shown on their channels, CBS Films' director of international sales Ralph Baruch told a Hollywood Ad Club gathering that the ogre of the undesirable image created abroad by American tv "has been created by those who shout the loudest and whose speeches have been blown up by the public media." Baruch addressed Ad Club members at a luncheon held in the Hollywood Roosevelt Club.

Baruch, who services 57 foreign countries for CBS Films, declared that, "our idea of a free democratic people setting examples for the rest of the world" is not to limit even further the choice abroad, but to "open our entire catalog to everyone, leaving the decision entirely up to those who purchase from us." Baruch opined that the American broadcaster has faced his responsibility as a citizen better than those of any other country, even though faced with quotas and restrictions seriously limiting his opportunity to compete in the foreign market, for example trade barriers that, were they imposed on any other industry, would produce a terrible uproar on the part of those affected.

As an example of a show that might falsely be deemed an adverse export by this country, Baruch cited a CBS public affairs program on U. S. migrant workers recently aired in Japan that actually, he was informed by a Japanese broadcaster, helped the U. S. image by contradicting a persistent stereotype among poorer Japanese of the rich American, as well as enabling all Japanese to note that the U. S. is not afraid to bare its problems for the world to see. He supported the recent observation of Dr. Frank Stanton that the very essence of democracy is negated by showing in foreign markets only what makes us look good.

Baruch also observed that "the likes and dislikes of the tv audience are essentially the same here and abroad," and revealed statistically how relatively little air time is allotted for U.S. programming abroad (one hour daily in the United Kingdom, 53 hours out of 1,648 in Italy, etc.)

Hopkins KCOP Slot

Hollywood, April 17.

John Hopkins has been named prexy-general manager of KCOP, replacing William Whitsett.

Hopkins, prexy-general manager of KTVT, Fort Worth-Dallas, will continue in that capacity also, pending FCC approval of WKY-TV's application to acquire that station, NAFI Corp. prexy John G. Bannister said.

KTVT is owned by NAFI Tel Casting, Inc., a subsid of NAFI Corp.

British ATV To 'Go on Location', Spain 1st Entry

London, April 17.

In an effort to catch up, or even overtake, American trends in vidfilming, Associated TeleVision is to lean heavily towards tv films shots in actual locations. Initial move in this direction was taken by Leslie Harris, Incorporated Television Co.'s production topper, when he undertook a large scale location study of key European and Continental capitals.

ITC, which is the production and selling subsidiary of the British commercial tv contractor, is now furnished with a working basis of information on facilities in such locations as Paris, Berlin, Madrid, Rome, Beirut, Venice and Cairo. Additionally, Harris has checked with custom requirements and made deals with airlines to ensure swift transport of "dailies" from a locationing unit to the London headquarters. Executive maintains that he is now fixed so that a unit in any of the places he visited can receive a report on the "dailies" by noon the following day.

First ATV project to use this newly-gained intelligence is the "Man Of The World" skein, currently shooting in Spain, with Craig Stevens in the lead. Show is scheduled to film in all cities visited by Harris plus Scotland and Ireland. Next production, "The Saint," which ATV is to make with Granada-TV, will also come in for plenty of location work.

According to Harris there's little doubt that U.S. vidfilm producers who want to use the great outdoors will shortly be attracted by the economic acceptability of location in Europe, compared with the hefty American location costs. ATV, he hopes, has got in first.

WGN-TV ALSO PREPS LIGHT MUSIC SERIES

Chicago, April 17.

Off the click reaction to a pair of pop installments in its "Great Music From Chicago" series—one with singer Tony Bennett and the other with Bill Hayes and Florence Henderson—WGN-TV is prepping a new series of light musical shows next fall, in addition to the longhair entry. Showcasing name artists from the legit and nightclub fields, presumably it too will be offered for syndication. "Great Music" is now in 31 markets.

WGN-TV general manager Ward L. Quaal said that devotees of the Chicago Symphony Orchestra series did not appreciate the segments of pop fare, and contrariwise much of the audience that enjoyed the Bennett and Hayes-Henderson shows couldn't endure the classical offerings. Two separate series seem to be the best resolution, Quaal said.

Bolger Show Into Syndication

Telesynd (division of Wrather Corp.) has put the web rerun series, "The Ray Bolger Show," up for syndication sale.

Syndie wing of Wrather Corp. also handles "The Lone Ranger," reportedly now in 40 markets.

15-Market Sale For 'Biography'

Official Films has pacted a second sizable regional sale for the half-hour "Biography" series with signing of Streitmann Biscuit for a spread of 15 southern markets on an alternate-week basis.

Streitmann, a division of National Biscuit, plans to increase coverage to 24 markets with the Ralph Jones ad agency of Cincinnati as rep. "Biography" also is currently sponsored by Pacific Gas & Electric via BBDO's San Francisco office for seven California markets besides the single-market sales.

Slated for the Streitmann buy are WKRC, Cincinnati; WAGA, Atlanta; WHAS, Louisville; WSIA, Jacksonville; and others.

Official's general manager of syndicated sales Robert A. Behrens says one of the main reasons for the regional buys is the roll-over rather than stratified audience reached by the "Bio" type of fact show.

'Popeye's' 125 Stations

King Features has sold its package of 220 episodes of "Popeye" to six more stations, bringing the total number of station sales to 125.

Six latest "Popeye" buyers are KCRA, Sacramento; WTVO, Rockford, Ill.; KHQA, Quincy, Ill; WHBQ, Memphis, Tenn.; WLAC, Nashville, Tenn., and KVOS, Billingham, Wash.

In the overseas market, new "Popeye" series also has been sold in Beirut, Lebanon.

TV'S BATTLE FOR CINEMATICS

TV's Dream Station (It Ain't Com'l)

Chicago, April 17.

That dream tv station—the one that programs culturally and autonomously, seeks out the needs of its community, and doesn't care a hang about ratings—actually exists. So FCC commissioner Robert E. Lee learned last Friday, as he took station testimony in the Chi public hearings.

The catch is that the dream station is a non-commercial, educational outlet (WTTW) that operates largely from funds contributed by the community and averages from 50,000 to 150,000 viewers per program in prime time. It hasn't yet become a competitive factor in the race for audience in the Windy City's five-station setup. But the station estimates a cumulative audience of about 750,000 persons each month, watching one or more programs.

Many of the things the public witnesses said they desired from a tv station, when they stood up to be counted two weeks ago, are fulfilled by WTTW. More than 50% of the station's schedule is local and live, and the ETV-er has exposed Chicago's talent and cultural resources to the rest of the nation in producing over 800 programs for the National Educational Television network since 1956.

Its breakdown of local live programs for last January, requested by commissioner Lee, included 28 children's programs, 10 religious programs, 13 on controversial and political issues, 46 college lessons for credit and a miscellany of 74 others. The station reported that in the past six years it has produced around 4,500 different local programs in cooperation with more than 150 different local organizations. About 200 persons from the community, connected with various organizations and instructions, appear in various WTTW programs each week.

Said program director Chalmers Marquis in his testimony: "Our programs thus are not only intended for the community, they are actually presented by the community."

At the conclusion of WTTW's testimony, Commissioner Lee said, "I am impressed with your presentation."

WBC's Full-Fledged Syndie Spread With Own Shows; 'PM's' 15 Markets

By HERM SCHOENFELD

With "PM" starring Mike Wallace as its leader, Westinghouse Broadcasting Co. has been developing a small, but growing business out of syndicating shows produced either centrally or by WBC stations locally. Syndication operation was launched by WBC a little more than a year ago after handing over syndication rights to two of its shows, "The American Civil War" and "Adventures In Number and Space" to Trans-Lux, both of which have been sold to some 100 stations.

Last week, "PM" was sold to two more outlets, WLW-I, the Crosley station in Indianapolis, WTVN, the Taft station in Columbus. That brings the station total carying the WBC-produced, 90-minute show to 15. Both of the new stations are ABC-TV affils which picked up "PM" shortly after the network gave up plans for late night network programming. Several other ABC affils are also showing interest in the "PM" layout, according to Mike Roberts, general manager of WBC Program Sales.

Unlike the Storer syndication operation, which handles outside-produced shows, WBC Program sales is geared only to sell home-produced product. That includes the series of hourlong Interel documentaries which is being turned out in a four-nation hookup. Six Intertel shows are already in the syndication market with six more due in the next year.

Another key show in the WBC syndication list is its "Broadcast News Service," which offers several daily and weekly news wrap-ups provided to stations from Washington by direct line. Although a Westinghouse service, there's no company identification in the news so that non-WBC stations can avoid that cuffo plug. The service is now being carried

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Rote's 5-Year Pact

Kyle Rote, New York Football Giants' veteran backfield star who retired this week to become a coach, was given a five-year pact to continue as director of sports and community affairs for WNEW Radio, N.Y. Rote has been with WNEW for the past three years on one-year deals.

He's on the air twice daily with sports features and news, increasing his schedule during the football season.

U.S. Vidpixers Get A Break in Brazil On Exposure Hike

Washington, April 17.

New regulations promulgated in Brazil hikes the amount of television time allowable for showing of foreign vidpix, mostly American.

The regulations, part of a general overhaul Government move to control the radio spectrum, would permit foreign tapes and films to be aired for 60 minutes during each broadcast period from noon to 3:30 p.m., 3:30 p.m. to 7 p.m., 7 p.m. to 10:30 p.m. and from 10:30 p.m. to noon the following day.

They supplant rules which have allowed only 30 minutes for the prime time slot and 20% of each of the remaining broadcast day segments for showing of motion pictures. And only two-thirds of this time can be devoted to foreign films.

Foreign newsreels and animated cartoons for children's programs outside the 7-10:30 p.m. segment don't count, under the regulations.

Effective date of the new scheme is next Jan. 1. The rundown was given by the U.S. Commerce Dept. in its weekly Foreign Commerce review.

WLIB Ups Goodman

George Goodman, of WLIB, N.Y., has been promoted from news editor to pubaffairs director, with responsibilities for documentaries, editorials and special features.

Charles Herndon, formerly station newscaster, has been upped to news director. He will be assisted by Clarence Rock, news reporter and tape editor.

U's Post-'48s Loom Big in MCA Deal

Related to the talked about merger of MCA and Universal is the acquistion for distribution by MCA TV of the Universal post-'48 library.

MCA has carefully studied the merits of the U pix library and is ready to go with it once the acquisition is effected. Distribution of the U library of pre-'48's was handled by Screen Gems. MCA handled, and still does, the Paramount Pictures pre-'48 library.

WEBS' MOVE-IN INVITES RUMBLE

By MURRAY HOROWITZ

Thrust of ABC-TV and NBC-TV into network programming of features has touched off angry rumblings among some stations and pix syndicators.

The rumblings take on many tones, the contents of which merit examination, for, from the looks of things, a dual, competitive outlet for post-'50 pix is building up. From here on in the forecast goes, networks will be competing with the station servicing syndicators for product. Accenting the competition is the dwindling supply of post-'48 pix.

To date, CBS-TV is the only network that hasn't made a move in the direction of programming cinematics in prime time. Likelihood of CBS-TV, as a network entering the pix derby, is considered remote, for the web's o&o's have a mighty hefty stake on their own in pix libraries. Although the possibilities look dim for CBS-TV at this point, nothing can be ruled out as a future in the video medium.

ABC-TV, of the three webs, is the latest entry in the pix field, with its Sundays 8 to 10 p.m. movie slot. NBC-TV, for the second season out, continues its Saturday night pix showcase 9 to 11 p.m. Between them, for a season out, they account for about 60 first-run-on-tv pix, no small number in today's diminished pool of pix availabilities. Stubborn, hard to answer query, being bandied about, is what if one of the networks gets into programming trouble another night of the week and looks for pix to fill another two-hour programming slot? The 60 per year will grow to near a 100 and in terms of today's production in Hollywood, that's big and depleting, indeed.

The networks entry into the pix race, for the public, has this advantage. Viewers can catch feature faves of the not so distant past at a convenient hour. Network affils slot the pix for the most part in non-prime time, fringe hours. Indies, of course, always have taken advantage of the viewer convenience factor.

Some station operators, though, arguing from their point of view, maintain networks when they supply pix to affils offer programming that affils themselves can pick up locally via syndicators. What creative programming role does a network play in telecasting pix? is the query raised. Those stations loaded with pix, if they fly the banners of ABC-TV and NBC-TV, now to a degree find themselves in program competition with their own network. The public, in the instance of Saturday or Sunday night, is given a choice of a prime time pix blockbuster or a late night blockbuster. How many people who might have viewed later in the night were satiated with an early evening pix?

These are not academic questions. Stations throughout the country pioneered in pix telecasting, at a time when the three networks firmly turned thumbs down on telecasting of cinematics. Webs then argued that "we're not a

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CINCY ENQUIRER DROPS ITS TV MAG

Cincinnati, April 17.

Early printing deadline, which often made program listings incorrect, was the chief reason given by the Cincinnati Enquirer for dropping its TV Magazine after more than a year of Sunday edition insertions. Press work of the 56-page pocket size color job was done in Detroit. Listings were of the three Cincy and two Dayton, O., video stations programming.

Substitution by the Enquirer is a 16-page fold-it-yourself green supplement of seven-day listings for the same stations, aimed to "better serve" its readers.

Yoder as Star Witness Put in Squeeze At Chi Hearings; Was He Under NBC Pressure to Show Bigger Profits?

By LES BROWN

Chicago, April 17.

Lloyd Yoder, focal figure in the Chi public hearings by virtue of his stewardship of WNBQ (the station under severest attack by public witnesses three weeks ago) found in the position of having to defend the NBC o&o division, rather than his own management, in the cross-examination by Federal Communications Commissioner Robert E. Lee and Commission counsel Arthur Gladstone. Again this "investigative inquiry" has taken on the aspects of a sequel to the recent network hearings in Washington.

After delivering a 77-page statement yesterday (Mon.) which explained the degree of his local autonomy and rebutted the accusations of certain public witnesses, Yoder met a barrage of questions chiefly from Gladstone anent "economies," testing whether he was under instructions from the web's o&o division to cut costs and increase profits when he was installed as WNBQ general manager in Sept. 1958.

Yoder thus was put in the squeeze of having to answer for his own operation without in any way implicating P. A. (Buddy) Sugg, veepee in charge of NBC's owned-stations division.

Gladstone, for one instance, referred to continuing memoranda from Sugg (dating back to October 1959) asking for greater "profit improvement" and "cost reduction." He suggested that these seemed to indicate that Yoder was still under pressure to make more money for the network. The WNBQ steward explained the missives away as the usual kind of "pep talk" any executive might receive from a superior in business, a device for efficiency but not a ukase for a way of life.

Yoder testified that he was brought in "to improve audience acceptance of the station in the market" and that the changes he effected were to that end.

Gladstone pressed the matter of economies in reviewing Yoder's statement page by page. Yoder had stated at one point that, in his programming philosophy, local news and discussion offered the best service to the community, since general entertainment shows were abundantly provided by the networks and syndication sources. He pointed out that, accordingly, 97% of WNBQ's live schedule was informational while the remainder was allocated to entertainment shows of a cultural nature, those being the classical "Artist's Showcase" and the orchestral "Patterns In Music."

Gladstone, in his cross-examination, asked whether it wasn't a "fact of economic life that news,

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Perrin Exits Filmaster

Hollywood, April 17.

Nat Perrin has resigned as veepee in charge of programs for Filmaster, Inc., to resume motion picture and tv writing and directing. Robert Stabler, Filmaster prexy, will assume the post of producer of the company's "Death Valley Days" series, which Perrin had produced for the past three years.

Filmaster is going to turn out 26 "DVD" segs for next season.

TV Biz Only Bright Spot In MGM Statement

Importance of building a telefilm biz is underscored in the recent financial report of Metro-Goldwyn-Mayer, the report covering the second quarter for the 28 weeks ended March 15.

The report told of the growing revenues from Metro TV's telefilm and commercial production and the decreasing grosses being derived from features-to-tv. Gross tv income for the 28 weeks ended March 15, '62 was $5,083,000 for the licensing of feature films and shorts to tv stations. That compares with $6,381,000 for the corresponding period last year. Metro TV, which still has about $12,800,000 outstanding on pix licensing agreements as of March 15, '62, appears to be experiencing reduced revenues from pix-to-tv sales, as the pre-'48 library license payments diminish. Helping Metro's grossing performance in pix, of course, is the release of post-'48's in small bundles, prices of which are higher.

The dip in pix revenues can be contrasted with the rise in revenues earned from the production of tv series and commercials. For the period ended March 15, '62, Metro TV grossed $8,285,000 for the 28-week period, against $3,743,000 for a comparable period last year.

Overall tv revenues for the company was $13,368,000 for the 28-week period ended March 15, '62, against $10,124,000 for the comparable period last year.

Total company activities, according to the report, stated that the first half of the company's fiscal year slumped to $2,553,000, or $1 a share, from $6,684,000, or $2.65 a share a year earlier.

Way Down Yonder In New Orleans They Just Eat Up NBC Film Shows

A bulk buy of telefilm was made last week by WVUE-TV, in New Orleans. Outlet bought the entire available NBC Films catalog for a total of 1,165 half-hours and 47 full-hour pieces, most of them reruns.

The WVUE deal gives NBC Films a product sellout in New Orleans, since both other N.O. stations (WDSU and WWL) are also carrying NBC-distribbed celluloid. This is the second U.S. tv market, other being N.Y.C., where NBC Films has achieved syndie SRO.

Included in the WVUE deal were "Flight," "Pony Express," "Riley," "Blue Angels," "Union Pacific," "Gildersleeve," "Danger Is My Business," "Boots & Saddles," and "Hopalong Cassidy." Some of the stuff is new to N.O., rest of it is repeat there.

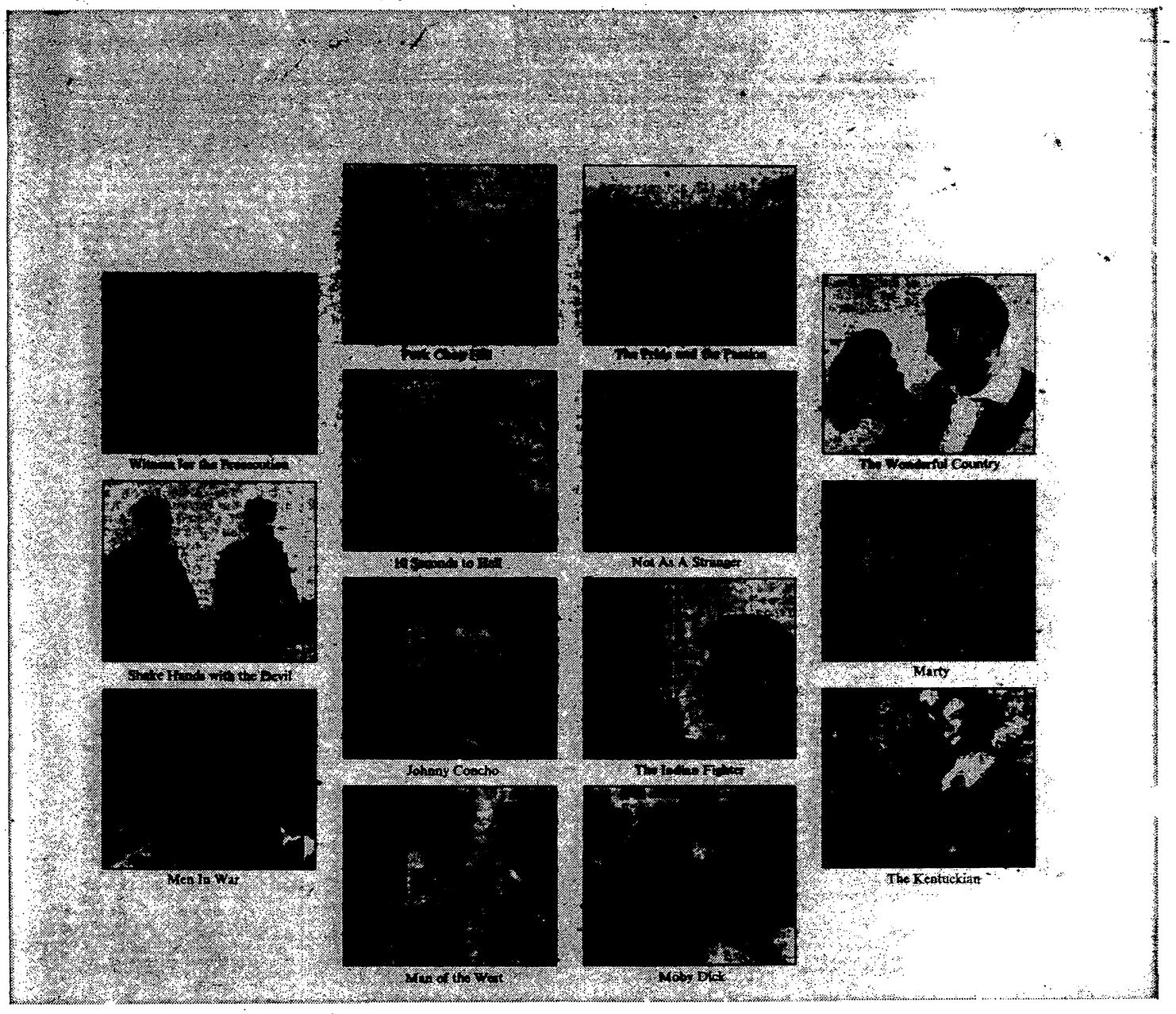
11-Market Sale On 'Checkmate'

MCA TV's off-network, newly-released "Checkmate" hourlong vidfilm series has been sold to 11 markets.

Initial deals were made with WPIX, N.Y.; KTTV, Los Angeles; WGN-TV, Chicago; WMAL, Washington; WALA, Mobile; WPTA, Ft. Wayne; KVOA, Tucson; KLZ, Denver; WXYZ, Detroit; KPTV, Portland, Ore.; and KPHO, Phoenix. Series consists of 70 hour episodes.

New sales on "Dragnet," recently acquired by MCA TV from NBC Films, include KTLA, Los Angeles; WMAR, Baltimore; WILX, Jackson, Mich.; KETV, Omaha; WSM, Nashville; and WDAM, Hattiesburg. Series of 276 segements available has been sold in 50 markets.

"Run Silent, Run Deep" (25.8*) runs off with Sunday Night



...and look what's coming on "Hollywood Special"!

Movies are better than ever ...on ABC-TV.

Kicking off "Hollywood Special," *Run Silent, Run Deep* grabbed itself a 25.8 average rating,* outrating *every* program from 8:30 to 10:30 on Nets Y & Z.

In point of Nielsen fact, it made ABC the top-rated Network on Sunday night, with a 23.2 average.* A higher rating than any night on any other network.

A glance, above, at the upcoming schedule should leave no doubt as to this line-up's ability to score in similar fashion on forthcoming Sunday nights.

Movies, anyone?

ABC-TV

*Source: Nielsen 24 Market TV Report, Average Audience, Monday thru Sunday, 7:30-11 PM. Week ending April 8, 1962.

Tele Follow-Up Comment

CBS Reports

There's no end to surprises on "CBS Reports." Usually the pub-affairs showcase examines some public issue seriously, intensely, and for the most part with no-room-for-humor honesty. What's grimmer than taxes, the subject of "CBS Reports" last outing? How did "CBS Reports" play it? For laughs. Some joke!

Mortimer M. Caplin, the Commissioner of Internal Revenue Service, smiled himself through "The Taxed American-Prelude to April 15," the title of Thursday's (12) laffer. CBS Newsman Harry Reasoner creased his lips upward and his eyes popped merrily when he stated an editorial bias for the show. Reasoner said he and the network are for the American taxpayer, an honest man. If that isn't playing to the bleachers.

Then there were the scenes played between the taxpayer and th Internal Revenue agents. A horn-rimmed bespeckled agent, young and diligent in appearance, had a taxpayer sitting at his desk. Charitable contributions were the subject. The taxpayer averred he goes to church every Sunday and makes a donation. "I also go to church on holidays," he added, with a great show of sincerity. There were other scenes of a farmer down on his luck, a flight engineer upholding the merit of a bar tab as a business expense. Vincent Sardi, Jr., of w.k. Sardi's, also got into the act. He had a rather ambiguous statement about business expenses. "It isn't all cavier and champagne" as a route for a tax deduction, Sardi maintained.

Sardi was for paying legitimate taxes as was everyone on the show. The public and private lives of taxpayers are a disparity to behold. The show—perhaps with one or two scenes pre-written — spotlighted the American taxpayers' public life. The private life of Mr. Taxpayer perhaps is best left to the philosophers, a group who may still be innocent of public relations as a force among men.

There were scenes dealing with the pros and cons of the House passed bill to withhold interest and dividend payments at the source—and there was an ample supply of serious tax information on the show. There also were scenes of the upcoming automation of the Internal Revenue Department which looked like a monster scheme to keep everyone honest, as if it were really needed.

It's some form of tribute to producer-writer Arthur D. Morse that he managed to leave the viewer smiling, feeling honest to his bones, after a 30-minute experience with taxes. Morse some day may turn his talents to situation comedy, a much abused form on tv which, in all honesty, needs surprise smiles.

"The Taxed American-Prelude to April 15," was the first part in a two parter on taxes being done by "CBS Reports." Title of the next show, which will be 90 minutes in length, is "Part II: Loopholes of '62." That "Loopholes" subject could be a laffer too. Titles and taxes always have been foolers. *Horo.*

Kraft Music Hall

This NBC-TV outing, tagged "The Great American Landscape," was apparently way out of the range of the writing crew which works so niftily in Como's variety format. They spread out all over the place, drifting aimlessly and with no particular point of view. Suffering most under this handicap was Burgess Meredith who, as narrator, had the unenviable task of knitting the piece together out of his bag of American legend and song collected from the early days of the Revolution. Meredith's lyrical reading made the whole thing sound even more disjointed.

As separate entities, some of the songs and singers stood out nicely. Barbara Cook's "Sweet Betsy From Pike" and "Look Away Over Yon Road" had pleasing folk features, Peter Palmer's "Black Is the Color of My True Love's Hair" was easy to take and Ray Charles' singing chorus scored handsomely with a Civil War medley. Peter Gennaro's choreography fell flat in an Indian ballet but he recovered with a simple and spirited stepping design for the closing "Skip to My Lou" number.

On the misfiring line were Phil Harris and author MacKinlay Kantor. Harris was trapped with some uncomfortable tall yarns and the lengthy round concerning the lady who swallowed a fly. Kantor, too, got caught in the folksy web. After some pretentious dialog with Meredith about the meaning of "Amurrica," he took on the guise of a balladeer, geetar and all, with a tune about a hound dog. It wasn't Presley, but it wasn't Burl Ives, either.

Some of James Lewicki's paintings, used as backdrops, helped capture the Americana mood best of all. *Gros.*

Young People's Concert

For the last of this concert series this season, maestro Leonard Bernstein took a backseat (that's relative, of course, to his customary status as solo frontliner) to some young performers. A 20-year-old double-bassist, Gary Karr, 21-year-old twin pianists Ruth and Naomi Segal; assistant conductors Maurice Peress and John Canarina and a number of other people ran the show for the first halfhour of this CBS-TV special on Friday (13) and, in many cases, played major instrumental parts in the second when Bernstein resumed the batoning. It was fun.

It's been said before: Bernstein is one of video's best teachers. He does it with charm, and his know-how is undisputable. CBS' "Young People's Concert" will be welcome again next year, should it follow the illustrious course it has set for itself these past few years. *Art.*

DuPont Show of Week

The "DuPont Show of the Week" is giving its every presentation a good old college try. The yarns are being endowed with top stars, excellent sets, superior production and virtually anything else required of a grade A show. The problems arise in the areas of substance, credence and story.

Sunday's try (15) over NBC-TV, "Action in New Orleans" had the benefit of fine performances by Bob Cummings, Audrey Meadows, Frank McHugh, Howard St. John, and an assortment of knaves in a yarn which combined the patois of Damon Runyon plus the story of O'Henry. It was a difficult assignment in both writing and translation that didn't quite make it.

Cummings was a smooth talking con man making a periodic visit to New Orleans, and Miss Meadows, was a wealthy widow tapped for a fleece, which was successfully carried out. In the process, Cummings got hooked on the victim and subsequently lead an exemplary life that was an inspiration even to the Chamber of Commerce.

The cast contributed a good job collectively, but credulity was taxed by the writing and some rather basically clumsy scenes. One of the major plusses was the background music of Gerry Mulligan's Quartet. The music didn't cover any action, or point up some ineptness, but provided another dimension not defined in the script. *Jose.*

Meet The Professor

"Dr. Kildare" and "Ben Casey" would be considered in the nature of antiseptic, pre-med courses for this encounter with Dr. Warren Cole, head of the department of surgery for Illinois U.'s College of Medicine on this bi-weekly ABC-TV series. For those who might have tuned in Sunday afternoon (15) after a late lunch, we extend our deepest condolences.

The heart of this show, to displace a metaphor, was a gall-bladder operation on a 54-year-old woman patient following a detailed and vivid rundown of her symptoms by a group of Dr. Cole's students. The operating room's decor was not quite up to the best of a Hollywood studio, but this being the real thing, it had to do. The operating technique, however, matched the best that television has to offer.

The viewer was virtually thrust into the center of the intestinal tract by a close-up camera which showed the incission of the body's lining and then the entry of a half-dozen surgical hands, sutures, scalpels, scissors, saws and what looked like a moderate-sized Army blanket into the gaping crevice. For those who might have been forced to turn away from the spectacle, Dr. Cole kept them abreast of the proceedings by a running play-by-play or snip-by-snip commentary. The operation ended successfully with the discovery and extraction of the culprit—the cutest bag of gallstones ever exhibited on television.

It was a half-hour shocker, equivalent to staging an educational autopsy at a Sunday picnic. In fact, this program could set a new pattern for Sunday afternoon shows. If such a friendly show title as "Meet The Professor" can shake viewers up so thoroughly, imagine what horrors could lurk behind shows with titles like "Face The Nation," "Adlai Stevenson Reports" and "The Festival of Performing Arts." With the right dramatic twist, Leonard Bernstein and his Young Peoples Concerts could make "The Untouchables" hang up its holsters. Thus, instead of being television's "intellectual ghetto," Sunday afternoon could be the swingingest joint in town.

Dr. Cole's surgical exercise was presented in cooperation with the Assn. for Higher Education in a bi-weekly report on the activities of the nation's professors over the full academic range. *Herm.*

Bell Telephone Hour

By the casting one would presume the "Telephone Hour" Friday on NBC-TV, "Springtime in the Park," was an attempt to get an audience mix that included the youngsters, the oldsters and the in-betweeners.

Teen lures were chirps Sandy Stewart and Tommy Sands. Host Lanny Ross, vet tenor of radio's 30's, was calculated to stir nostalgia among audience elders, and the sweet, mournful pipes of Jo Stafford should have bestirred the receding glands of middle-marrieds.

For the young set, however, the recreation of a large city park in the NBC studios was probably a strange backdrop to spring romance. A drive-in theatre or restaurant would have been more likely to arouse this new generation on wheels. And in presentation as well as format, the show was an anachronism with the possible side benefit of a sense of security for the elder status-quoticians, and little more.

Ross as the park-strolling spokesman was in good form in his brief vocal stints were less resilient than of old.

Jo Stafford looked much too good to be stuck in spring with such laments as, "Spring Is Here," "All By Myself," "I Should Care" and "Just One of Those Things." Young Sandy Stewart and Tommy Sands appeared overly hormonic and were sometimes less than harmonic in duets on the standards, "Time After Time" and "I'm Glad There Is You."

A special vocal feature was the Yale Glee Club, which naturally wound with the "Whiffenpoof Song" in its most genuine version.

Frequent guest-pianist Jose Iturbi supplied the instrumental and dancers Gene Nelson and Allegra Kent contributed to ensemble numbers, and had the night's most interesting act, an acro-dance turn in a jungle-gym setting. *Bill.*

Armstrong Circle Theatre

Mixture of fact and drama didn't jell in last week's outing of "Armstrong Circle Theatre," titled: "Patterns of Hope: A Story of Cancer Control." The drama was too synthetic and many of the facts were lost in a technical maze.

In straight documentaries, there was recently a more lucid and informative rundown of cancer, detection and control, done by Metropolitan Broadcasting. As to the drama, which was mounted on top of "Armstrong's" factual presentation, it missed by a long shot in these days of "Ben Casey" and Dr. Kildare."

What seemed to this reviewer as a glaring omission was the absence of any mention of lung cancer and its reported link with cigaret smoking. Lung cancer, according to the American Cancer Society, is now the leading cause of cancer death among men.

Producer Robert Costello, questioned after the show, denied there was any network or sponsor taboos which prohibited the mention or exploration of the high incidence of lung cancer. He said lung cancer, among the many varieties of cancer, was mentioned on the

(Continued on page 43)

Foreign TV Reviews

MEGALOMILLIONAIRE
Narrator: Alan Whicker
Producer: Antony Jay
Director: Michael Tuchner
30 Mins.; Wed. 9:25 p.m.
BBC-TV, from London

Alan Whicker, much traveled and competent reporter in the BBC's "Tonight" team, which is eternally seeking the unusual, missed out with this separately mounted show. In an effort to establish the character of William Randolph Hearst, Whicker visited his colossal home, San Simeon. But such a meaty subject as the Hearst legend demanded more than a 20 minute look round Enchanted Hill, five minutes of flashbacks and five minutes of interviews.

Although Whicker's commentary was bitingly delivered in his near tongue-in-cheek style, it missed out on whole phases of the story. Pictorially, however, the program must have amazed the conservative British who had not seen similar clips earlier. And the recounting of Hearst's excesses and the ultra-extravagance of his art collection, gardens, private zoo and San Simeon itself provided an awesome, if sketchy, tale.

Some rare film showing Hearst, Marion Davies and others at a private beach party, triumphantly secured by BBC from Ben Lyon who attended the shindig, misfired insomuch as they were too comic to fit the ogre-like image built up by the commentary. Even an interview with Hearst's son, George, was virtually fruitless as was one with an exnewspaperman employee. Impression overriding all the interviews was that nobody wanted to talk.

Sporadic flashbacks and interviews were deftly inserted into the trip round San Simeon and Hearst's weak voice was heard at appropriate places, all of which served to relieve the "conducted tour" atmosphere. *Watt.*

STEAM AND STAINED GLASS
With John Betjeman
Producer: Francis Coleman
30 Mins., Mon., 11:07 p.m.
Associated TeleVision, from London

Frequently prone to the odd series of lectures on artistic matters, the commercial web made a good choice in the idiosyncratic personality of John Betjeman for three talks on Victorian architecture. Betjeman goes with the lantern-slide flavor, and he has an active bee in the bonnet about Victoriana generally. Here his avuncular enthusiasm for forgotten 19th-century builders like Burgess, Gilbert Scott, and Alfred Waterhouse came through, and the talk was illustrated by effective film of such buildings as a Brighton church and Manchester Town Hall.

Manchester was, in fact, the half-hour's climax, and Betjeman engagingly put it forward as a masterpiece of last-century planning. If the program had a fault, it was a lack of critical balance, for Betjeman is too much of a propagandist to entertain opposing points of view, or even to state them.

But it was agreeably instructive, and deftly produced by Francis Coleman, whose film extracted and skilfully surveyed the chief features of the selected buildings. But slotting the skein in to a close-on-midnight hour must have lost all those intelligent youngsters who might have appreciated it. *Otta.*

AM APPARAT: FRED KRAUS
(On the Phone: Fred Kraus)
With Fred Kraus, Connie Francis, Melitta Berg, Georg Kreisler, Marcel Amont, Kitty Mattern, Alice & Ellen Kessler, Aime Barelli Orch, others.
Director: Don Cash
Writer: Georg Kreisler
60 Mins.; Wed., 8:35 p.m.
West German TV, from Cologne (film)

American producer-director Don Cash and German writer Georg Kreisler who did the well-remembered Siegfried Arno show came along with a second 60-minute musical show aired from Cologne. It fell somewhat short of the first show for which the headliner, Fred Kraus, is somewhat responsible. Kraus is a good entertainer, but he is no Arno either.

The second show proved two things; that Don Cash is an imaginative director, and George Kreisler a highly talented writer. In the case of Kreisler, showed a refreshing touch of originality. The pace, which was a definite asset in Cash's Arno show, was occasionally missing here for which, again, the emcee was to blame. Kraus' zanies proved sometimes on the dull side.

Program teed off with an apology on the part of the producer who told the audience that it was actually planned to let either Frank Sinatra or Danny Kaye do the emceeing job, but since Sinatra was too expensive and Kaye not available because of other commitments they were forced to take Fred Kraus as a modest substitute. (Of course, not true, but a good gag.)

Kraus then led the viewers through the program whose different numbers, held together by a "story line," included some surprises. A particularly pleasant surprise was Connie Francis who contributed two songs, a talented Gallic singer by the name of Marcel Amont, the lovely Kessler sisters with two dancing stints, among others. The Aime Barelli orch supplied the catchy music. Kreisler himself showed up in a brief but amusing violin sketch. Another sketch ("A Woman's Fate"), in which everything had to go wrong, saw Kraus in action.

In all, it was enjoyable entertainment even if it wasn't up to the standard of the first Cash-Kreisler offering. *Hans.*

POINTS OF VIEW
With Robert Robinson
5 Mins., Mon., 6:45 p.m.
BBC-TV, from London

Taking an idea from the newspaper correspondence column, BBC-TV recently launched a speculative five minutes of viewers' letters about their programs and performers. It's now proved so successful that an additional weekly spot has been given to it.

The range of views is from the frivolous to the fundamental. For instance, in the one caught, one viewer suggested that their might be a musical "Dr. Kildare," and a surgical clip from the skein was shown, with song backing. Also, a woman opined that BBC-TV went overboard for cricket at the expense of hockey—and this was illustrated with slow-motion and speeded-up film, as appropriate.

The brief show's commentator, Robert Robinson, made acid observations, not fearing to criticise a fatuous opinion from a viewer, if he felt it called for it. Familiar as host of BBC-TV's "Picture Parade," Robinson clicks in this series. His strength is a telling vocabulary, and a firm belief that intelligence need not be flavored by charming tooth-smiles.

In fact, the skein—which may derive from a similar radio feature—looks like a permanent feature in the schedules, and would probably profit by doubling its time-span. *Otta.*

THE PROSPERITY RACE
With Mai Zetterling
Writer: David Hughes
Director: Miss Zetterling
30 Mins., Tues., 9:45 p.m.
BBC-TV, from London

Swedish actress Mai Zetterling, now turned tv-film director, came up with her third half-hour for BBC-TV. It was pegged on her return to her native Stockholm, after 15 years, and to the facts of Sweden's high prosperity, making it Europe's closest equivalent to a commercial paradise.

Chief point made was that young people in Stockholm, affluent and once rebellious, have now changed into conformists. This approach gave a slightly different emphasis to the wellknown facts of Swedish promiscuity and drinking — but, mainly because David Hughes's script was far too diffuse and wordy, the program gave a somewhat wayward and indecisive impression. No clear argument emerged, and Miss Zetterling, as director, didn't compensate with many striking images.

An attempt was made to personalize the story by introducing a blonde called Ulla, but she never acquired a character and was quickly forgotten. Most interesting part concerned the combined operation by cops and social

(Continued on page 40)

Cronkite Vs. Edwards

Effective Monday (16) Walter Cronkite moved into the CBS-TV 15-minute cross-the-board evening news program, displacing Doug Edwards, who had commandeered the 7:15 spot for umpteen years (and who, not liking the maneuver one bit, tried vainly to get a release from his CBS contract). Since these are "The Cronkite Years" at CBS, with his star very much in the ascendancy, CBS News, rightfully concerned at the way NBC's Huntley & Brinkley stole the show (and the audiences) away from Columbia, figured it was time for a spring sprucing in the hopes that Cronkite could do what Edwards couldn't. (In fact CBS at the moment is so bullish on Cronkite that there's been talk of pairing him up on future election coverage with Dave Schoenbrun, another CBS "favorite son," as the network's mustachioed duo to throw against NBC's clean-shaven H & B). As a matter of fact the tandem is already in operation, with Schoenbrun covering the Washington beat.

What new dimension, freshness or newness Cronkite can bring to the 7:15 news report (6:45 in other parts of the country) remains a moot point. Thus far there's been evidence of more extensive feature coverage, but since this is at the expense of hard news, the shift in emphasis could be questioned. Cronkite's got a style and a clipped delivery of sorts that seems to sit well with the CBS brass. On the more searching, reflective type of "intro-spectaculars," such as the Canaveral space shoots and his three-part Eisenhower interviews, he displayed reportorial qualities and an insight that were wholly commendable.

But on these 15-minute "tell-it-all-and-tell-it-in-a-hurry" newscasts (at which Cronkite has been an old hand, with a longtime tenure on the Sunday night at 11 network news shows, for example, though never before on a daily basis) the switch from Edwards to Cronkite still poses the tantalyzing question as to whether CBS has really made any change. There's a new monitor background decor for extra visual razzmatazz, but that's beside the point. When Brinkley came on the scene, a new approach and a fresh personality had been added, as though NBC had broken with tradition. In its spring refurbishing to capture the news field, CBS has changed its model but unfortunately hasn't created a new style or come up with a fresh design. *Rose.*

PARADE
With Mort Sahl
Producer-Director: Norman Sedawie
30 Mins., Sunday, 7:30 p.m.
CBC, from Toronto

This straightforward presentation of Montreal-born Mort Sahl (with the odd audience cut-in) was filmed in various Toronto locations, but the wry comic looked and acted the same throughout.

One of his few sharp cracks was, "You're not testing here, are you? That really means, according to President Kennedy, you don't believe in peace!" Another: "Playboy readers reach 40 still believing all women fold in three parts." A third: "A tourist just wants to watch one of your Mounties . . . breaking a strike."

Sahl said he lives in a Beverly Hills canyon—"Frank Sinatra lives at the top of it, so the culture flows downward . . . When he broke his engagement it seemed like Hollywood had become so corrupt you couldn't even keep a marriage together before you got married."

Remarking on Maj. John Glenn's superbly approproiate appearance, he said, "If we keep up these eugenics, when you're born you'll go down one of two chutes and be either an astronaut or an untouchable."

Sahl said he'll be "running 'Tonight' the week of June 11. I'll try to keep up that wonderful form of attack Jack had—if there's anyone left to attack."

A pleasant stanza, but mostly tepid Sahl. *Gard.*

Syndication Followup

Biography

This series of personality retrospectives out of the David Wolper syndication shop offered an Amelia Earhart biog last Friday (13) via WNBC-TV, New York, that was arresting more for the nostalgia than sharp perspective of subject. The half-hour format hampers, to be sure, but the basic fault was drab conception and flat, picture-caption script for the Mike Wallace narration.

Stanza stepped off as if it were headed right. It showed the World War I emancipation of women economically. And of Amelia, there were theme-setting descriptives such as "a special symbol to American women," and "courageous in a period when women seek their own expression of this masculine virtue." But none of this was developed to a cogent point, either symbolically or as the often-expressed personal statement of the subject. The personified assertion of free spirit and the human imagination was conveyed as an incidental, a kind of floating paragraph in the chronicling of her aeronautic exploits. The material for a much more vivid and significant story was there, even in a half-hour sip, but this haruback was too conventional to seize it. *Pit.*

WILDLIFE
With Richard P. Grossenheider & Pat Fontaine
Producer: KMOX-TV, St. Louis
30 Mins., Sun. 9 a.m.
WCBS-TV, N.Y. (tape)

"Wildlife," a new WCBS-TV, N.Y., Sunday morning halfhour examining various wildlife species preemed last Sunday (15). Produced by CBS o&o KMOX-TV, St. Louis, and presented in New York as part of a public affairs exchange among the metro owned stations, the show is an interesting session conducted by artist-naturalist Richard P. Grossenheider, with an assist from femme commentator Pat Fontaine.

The opening seg was devoted to an examination of the red fox. A tame example of same was present for examination and there was also some film footage of the animal in his native habitat. Also offered were drawings of the fox and his activities. The presentation was spiced with considerable information about the animal, as well as some tips to wildlife enthusiasts on tracking and otherwise appreciating same.

Grossenheider provided the details and exhibited the fox and accompanying data with authority in an easy, informal manner that made the whole thing interesting and informative. Miss Fontaine provided appropriate questions for him to answer and gave the show a pleasant femme touch. It's an interesting show, at an early hour f. a Sunday morn, which can handily keep the kids occupied while the parents catch some extra shuteye. For interested adults, there's lots too. *Kali.*

CBS-TV Eyes Skelton Studios for Filming 'Perry Mason' Series

Hollywood, April 17.

CBS-TV, continuing its discussions aimed at possible acquisition of the Red Skelton studios, is conducting a study to see if it's economically feasible to put one of its film series into the studio before making a decision on a deal.

"Pending resolution in certain areas, discussions are still continuing," a network source said. He added that "Perry Mason" is the series being considered as a tenant for the Skelton plant in event of a CBS-TV takeover.

Meanwhile, the Skelton lot, originally the Charlie Chaplin studio, is closed. Bob Cinader, veepee and general manager of the Skelton studio, has exited, since there is no production.

Schenectady—Harold Vande Car, former director of public relations for Union Univ. and for some years a news commentator on WSNY, Schenectady, is now a partner in Vande Car & Warner, local advertising agency with ... vision and radio

HOLIDAY
With Robert Goulet, Pat Suzuki, Don Adams, Peter Gladke, Lois Smith, Peter Appleyard Quartet, Joey Hollingsworth, June Taylor Dancers & Singers (24), Howard Cable Orch (28)
Producer: Joel Aldred
Director: Charles Baldour
Writer: David Cox
60 Mins., Fri., 9 p.m.
O'KEEFE BREWING CO.
CHCH-TV, Hamilton (tape)
(Foster)

Joel Aldred wasn't stinting on talent, judging from "Holiday" tee-off, which is the first of a 60-mins. series backed by the O'Keefe Brewery. Initialler had Bob Goulet, Pat Suzuki and Don Adams, backed by an array of outstanding Canadian talent, including the June Taylor Dancers (all-Canadian) and Howard Cable's orch of 28 men, with Miss Tayolr staging the choreography and Cable doing original music, plus pop arrangements.

It's a first production of Fifeshire Motion Pictures Ltd., Toronto, with Joel Aldred, prexy of the company, planning to do one a month, with offers to an American skein plus deals with the U.K. and Commonwealth countries. In Canada, "Holiday" will be syndicated on a station to station basis.

In view of the calibre of stars used in kickoff, "Holiday" should do all right on entertainment and revenue. Cost was around $45,000 in Toronto, which is understandably lower than New York or Hollywood. O'Keefe Brewery was initial sponsor, with four commercials done unobtrusively by Joel Aldred in the same setting as the show. (Also was first tv spectacle ever staged at O'Keefe Centre, Toronto.)

Company roundup got "Holiday" off to a brisk start, Joey Hollingsworth leading into "Hum-Drum Blues" and then into vis-a-vis dialog with Pat Suzuki who segued into "Lady Is a Tramp." This was followed by Don Adams in his air travel monolog bit, with Robert Goulet for baritoning of "Maria," with background dancing of Lois Smith, prima ballerina of the National Ballet of Canada.

Second half was a "cops and robbers" chase, featuring Peter Gladke and the June Taylor Dancers, with story-line by David Cox. Then followed the Peter Appleyard Quartet in "Sweet Georgia Brown," with Appleyard on vibes, backed by piano, bass and drums. This lead into Hollingsworth's exciting tap dance and bongo playing, with Miss Suzuki appealing in her vocalizing of "The Nearness of You."

Don Adams returned to deal with his astranaut telephone conversation, the Peter Appleyard Quartet again, Robert Goulet singing "I Talk to the Trees," with Lois Smith and Peter Gladke doing the accompanying dance, and Goulet and Miss Suzuki finale-dueting in "Side by Side," with the entire company.

It was a good production, in which the principals were in excellent range and power, plus the timing of Don Adams in his two monologs—but was marred by the distraction of the concluding Smith & Gladke dance number while Goulet just sat there silent.

On the whole, however, first Fifeshire musical production was pretty much unblemished. All Joel Aldred has to do to ensure similar success for future Fifeshire output is to engage sure-draw talent in the serving of independently-sponsored tv package spectacles.

(The O'Keefe sponsorship, secured by CHCH-TV, Hamilton, some 50 miles from Toronto, marked that station's increased power which sees it successfully invading the Toronto area since its recent breakaway from the Canadian Broadcasting Corp. setup.) *McStay.*

MCA'S JAPANESE SALE ON 'INT'L SHOWTIME'

Tokyo, April 17.

MCA sold 33 episodes of "International Showtime" to Japan Broadcasting Corp. (NHK) for daytime showings beginning this month.

MCA now has four one-hour and 11 half-hour shows running here. With several additional sales to be ... will be

THE PRESIDENT LOOKS AT OUR NUCLEAR NAVY
With Walter Cronkite, Robert Pierpont
Producers: Leslie Midgley, John Sharnik, Robert Mussler
Director: Bob Quinn
30 Mins.; Sat. (14), 7 p.m.
COLGATE
CBS-TV
(Ted Bates)

The extensive Navy-Marine exercises held last Saturday (14) off the Atlantic coast were covered in firstrate style by this show which had exactly the same vantage point as President Kennedy who was aboard the aircraft carrier U.S.S. Enterprise along with the CBS crew. Naval manuevers are generally mystifying but in this case, tv viewers had the advantage of overhearing the President's briefing by a Naval officer for each event.

Included in this half-hour were numerous shots of anti-submarine tactics by surface vessels and jet planes which dropped depth bombs in various destructive patterns. One neat sequence, a tribute to this nation's capacity to exhibit its shortcomings, was the firing of some Terrier missiles which were supposed to intercept and down a jet drone. The missiles took off but failed to hit their target. As narrator Walter Cronkite put it, the Navy just squared its shoulders and went on to the next job. The most exciting clips showed the carrier's jets making their deck landings.

The stanza also covered the President's address to the men participating in the maneuvers, a crisp pep talk from an ex-sailor to working sailors. Cronkite, working from the CBS control center in New York, interpolated occasional color comments. CBS news correspondent Robert Pierpont reported briefly from abroad the Enterprise. *Herm.*

ASSIGNMENT FOUR
With Art Brown
Producer-Writer: Bob Anderson
Director: Vern Louden
30 Mins.; Mon. 6:30 p.m.
KRON-TV, San Francisco

"Assignment Four" is a weekly, prime-time public service series of which KRON, is quite proud. Usually it delves into some fairly special local problem, using standard documentary techniques.

But this particular stanza, entitled "The Secret World" (and, incidentally, sold out on a spot basis), was radically different, for the secret world into which this half-hour probed was the world of children, with no point other than to remind viewers of and delight them with the joys and sorrows of childhood.

As such, this gossamer stanza could well have fallen flat on its face: it is a tribute to the taste and intelligence of producer-writer Bob Anderson, director Vern Louden, cameraman Al Kihn and film editor Marie Looney that this show actually cast a sort of childhood enchantment on the tv screen.

Whole show consisted of camera following the activities of seven different children, aged two through seven, and using the camera as the eyes of these youngsters. Viewer saw the lovely, familiar sights of Frisco and its suburbs through children's eyes, including a zooming cable car ride, and could feel with the youngsters elation at the zoo, sadness at the playground, weariness in the evening, etc.

Reporter Art Brown, spinning the photos together with Anderson's sensitive narration, did an excellent job, and Miss Looney's editing of Kihn's film was just about perfect.

The idea is not new, really—the theatrical film, "The Red Balloon," did much the same thing a few years ago, for example, but it is new for local tv, and it broadened the scope and possibilities of tv immeasurably. The commercial potential of such "mood pieces" is probably limited, but there is reason to think their viewer accept- even higher if done as well as this one. *Stef.*

Atlanta—Jim Axel, WSB Radio newsman, has switched to WAGA-TV, Atlanta, and will join the Storer station April 23. Axel is the second of two major talent additions to the CBS outlet here. Earlier it was announced that Paul Shields, formerly with WBAL-TV, Baltimore, and with WFIL Radio and WFIL-TV, Philadelphia, will take over as station's new weather personality.

HE IS RISEN
With Alexander Scourby, narrator
Producer-Director: Donald B. Hyatt
Writer: Richard Hanser
Music: Robert Russell Bennett
30 Mins., Sun. (15), 8:30 p.m.
U.S. STEEL
NBC-TV, (film & color)
(BBDO)

The same group of men (in NBC's "Project 20" unit) who did the "Coming Of Christ" in late 1960 provided this sequel, "He Is Risen." The half-hour in pictures, done Sunday (15), was a stirring account of the crucifixion and the resurrection.

Utilizing paintings on the subject by Titian, Tintoretto, van Eyck, Massys, Rubens, Rembrandt, Jordaens, El Greco, Velazquez and a dozen other masters, NBC's color cameras made them come alive—almost literally. NBC has a technique of animating still pictures that is most effective. Moreover, the fidelity of detail, picked up in both black-and-white and multichrome by the filmmakers, was exceptional—and beautiful.

This half-hour was an inspirational blend of picture, narration and music. The narration, read by Alexander Scourby and written (adapted is perhaps a better word) by Richard Hanser, was quiet and dramatic. These same adjectives apply precisely to the music by Robert Russell Bennett.

The program bears repeating every Easter. *Art.*

GROWTH OF THE MINN. UNIV.
With Dave Moore, others
Producer: Jim Dooley
Director: Clarence Anderson
Writer: Dooley
30 Mins.; Thurs., 9:30 p.m.
CULLIGAN WATER CONDITIONER
WCCO-TV, Minneapolis (tape)

Aside from the huge hold that its football clamps on a large segment of the population hereabouts, (home gridiron contests here draw up to 65,000 and more), the U. of Minnesota stacks up, too, of course, as a most important institution of learning for a vast army of people. These people are its student body, alumni and the numerous parents contemplating or desiring college schooling for their offsprings.

Accordingly, it was a smart move for the news department of WCCO-TV, CBS affiliate, to make this state's university the subject of one of its monthly public affairs presentations. It proved to be a good documentary and one capable of garnering a sizable audience.

Also, as developed and written by talented WCCO-TV staffer, Jim Dooley, the producer, this was a program which held the interest tightly without ever touching upon football or athletics of any kind, and furnished much enlightenment about the university and its future.

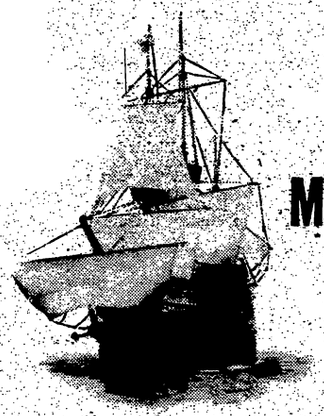
The documentary concentrated to a large degree upon what the school's enormous growth portends, from its small start with a single structure, the school's enrollment has zoomed to 31,000 and is expected to reach 38,000 by 1970. Show brought out that the university now comprises a veritable small city of large buildings, many of them new, with 15 more planned for the near future. Mention was made that a 1961-63 $22,000,000 appropriation was sought for the university from the last state legislature, but that only an inadequate $787,000 was forthcoming. Viewers learned that the big question, however, is where will classroom and campus space be found for what even now is an enormous student population.

During the program, the university's president and a number of its faculty members and business managers were brought before the camera to relate parts of the school's history and to voice their opinions of what the pressing problems are and how they might be solved.

Considerable significance was attached to what the university is doing in research and experiment. There were shots of scientists performing various tests in their laboratories.

The Clarence Anderson direction along with Moore's flawlessly clear and penetrating narration, as well as some superb camera work, for which Dooley's praiseworthy treatment paved the way, all merit back pats. *Rees.*

...ntinued on page 43) ...things; that ...



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Hitchcock Shift to Thurs. Cues Lament: 'We Wuz Double-Crossed' —On Other Madison Ave. Fronts

By BILL GREELEY

In that giant chess game with stakes in the multi-millions that the three networks (maybe its Chinese checkers) play every winter on the checkerboard sked of the coming season, CBS-TV has made a late move that was either a brilliancy or a gambit.

Whatever, the late maneuver that has the Alfred Hitchcock hour whodunits (considered a queen for power) moving out of a Friday night slot to Thursday night to bump the telementary "CBS Reports" (a pawn in more than one respect) has some agency and advertiser execs hopping mad.

The sorest is Arthur Duram, exec veepee of radio-tv at Fuller & Smith & Ross (who last year took a widely-reported swipe at "the establishment," tv's big bankrollers, for their slavish attention to ratings).

Duram thought he had finally landed an ideal slot for client Alcoa's dramatic anthology on ABC at 10 p.m. Thursdays. He had nailed down the time after long and frustrating negotiations.

As the schedules stood until last week, the drama anthology would have been against "CBS Reports" and NBC's new musical entry hosted by singer Andy Williams. It was, Duram feels, a balanced spread of quality anthology, documentary and musical that would have pleased critical viewers all the way up to Minow: Now the Hitchcock entertainment powerhouse is believed certain to kill the competition for ratings when the previous trio would most likely have shared a continuing rollover.

Duram readily admits to egg on his face and a certain economic prejudice, but he is undoubtedly sincere in the straight ethical stance. He points out that while CBS has virtually insured a big rating for Hitchcock (the brilliancy), it has also virtually insured a nothing Nielsen for "Reports" by moving it to Wednesday against "Wagon Train" (the sacrificial gambit).

The CBS argument, he says, is that kids never got to see "Reports" in its 10 p.m. Thursday time this season. Duram's response has been to offer CBS a $100 bet that "Reports" won't set an 8 rating against "Wagon Train." There have been no takers.

Whiteface 'Green Pastures'

Lambert & Feasley blurb director Hal Thompson has taken on the after-hours task of directing a production of Marc Connelly's "The Green Pastures" in whiteface (it's done with ultra-violet light to create a blackface illusion).

The show is having five performances with April 27, 28 and 29 playdates upcoming under sponsorship of the Community Council of Churches of Hastings, Dobbs Ferry, Irvington, Ardsley & Hartsdale and staging at the South Presbyterian Church at Dobbs Ferry (8 p.m.).

Cast is pro in the leads with Joseph Warren, Colin Craig, Ed Bryce and Laurens Moore.

Freberg's Chinfest

Stan Freberg, comedian turned blurb maker who is noted for his occasional outrages against the hardsell commercial and its practitioners, will address the May 4 luncheon of the 1962 American TV Commercials Festival at the Waldorf-Astoria.

Himself a candidate for Festival awards with his Chun King Kaiser Foil and Butter-Nut coffee spiels, Freberg's talk is titled "Art for the Sake of Money."

More than 700 advertising and tv production execs have already registered for the awards luncheon, and 1,000 are expected by lunch time. Winners in 35 categories, selected by ad-man juries around the country and in Canada from 1254 entries, will be announced and exhibited.

Albany—Marty Ross, a manager of Schine-owned WPTR, Troy, and for the past several years manager, has resigned to take an exec position with the three radio and one television station of the Rand string, headquartered in Tampa, Fla.

WTTG's Ground Breaking

Washington, April 17.

WTTG, Metropolitan Broadcasting tv's outlet here and the only non-network station operation here, will break ground next Monday (23) for its building at 5151 Wisconson Ave., N.W. It will consist of a five-story office building with separate, but connecting one-story wing.

In an unusual gesture of intra-industry harmony, the managers of the three network tv stations will join Donn Colee, WTTG's v.p. and general manager in turning the first spade of earth.

DGA Olive Branch Backs Single Guild

At a meeting held Monday (16) night nearly a third of the New York membership of the Directors Guild of America held out the olive branch to the membership on the Coast, thus trying to heal a rift created over the past several months.

Execs of the guild in N.Y. "estimated" that 200 of the east's 650 members were present at the meeting and that "all of them but one" voted in favor of a resolution that, in effect, said: "We believe in a single guild for all directors and hope that the leaders of the guild do not find a referendum necessary."

The proposed referendum, which seems to have support from Hollywood, where DGA is headquartered, would be to split the union in two. New York sources believe that if a referendum is held "it will be in the near future."

George Schaefer, prexy of the eastern regional board and first veep of the national body, said that the Monday meeting, which lasted well past midnight, was "informational." "We discussed the problems from every possible angle."

George Sidney, national topper, had called the "emergency" meeting. There was one held simultaneously in Hollywood.

DGA east 10 days ago won a suit put before the national body to have the administration in New York removed from office. The national board forced the resignation of exec secretary Newton (Nicky) Burnett and also legal counsel from the east Morimer Wolf.

Lou Derman Dropped As 'Mr. Ed' Scripter

Hollywood, April 17.

Ben Starr and Bob O'Brien were signed as head writers of the "Mr. Ed" series on CBS-TV by Filmways exec producer Al Simon.

Simon said the company did not pick up the option of Lou Derman. The series originally appeared in the SatEvePost, penned by Walter Brooks, and producer-director Arthur Lubin came up with the property. George Burns bought it and did the pilot. Derman was not called in until after the show was sold, Simon said.

"Mr. Ed," renewed for next season, goes into production on next semester's product in July. Alan Young stars.

NBC Eyeing Brit. Prince Philip TVer

London, April 17.

NBC is among the foreign networks expected to pickup the Associated-Rediffusion program "This Week" which features Britain's Prince Philip, the Queen's consort. Scheduled to beam here on Thurs (19), jetmailed prints have been ordered already by video stations in Canada, Australia, New Zealand, Hong Kong, Bermuda and Rhodesia.

The 45-minute program, which mark's Prince Philip's commercial tv bow, will be wholly devoted to his South American trek. He will act as narrator to the film of the tour and five his personal impressions of the sub-continent.

CBC Seeks $2,000,000 For Radio Stations In Calgary and Edmonton

Edmonton, Alta., April 17.

The publicly-owned Canadian Broadcasting Corp. has asked the Board of Broadcast Governors for permission to spend nearly $2,000,000 to build powerful new radio stations in Calgary and Edmonton. It would cost $500,000 to operate both of them.

The expenditure has already been approved by the federal cabinet, J. Alphonse Ouimet, CBC president, told the board at a Winnipeg meeting.

The proposal is to scrap the CBC's existing 50,000-watt transmitter at Lacombe, midway between Calgary and Edmonton, as well as a 250-watt transmitter at Edmonton.

Replacing them would be 50,000-watt stations in both Calgary and Edmonton, each city having its own studios. Only Edmonton now has a CBC studio.

If the BBG gives its approval, the CBC hopes to have both stations on the air by October, 1963.

Don't Jostle With Cosell; He's In A Fightin' Mood (36 Times A Week)

Howard Cosell, newly appointed manager of sports for the ABC Radio web, is now the only extant member of a once flourishing species of network sports specialists. On ABC, both radio and tv with 36 shows a week, Cosell reports on all phases of the sports world with the help of a vast repertory of taped interviews with ballplayers, fighters, managers, jockeys, etc.

Cosell has built a considerable reputation for his readiness to adopt a freewheeling editorial stand on any one of the burning issues in sporting circles. Most recently, he was on top of the headlines with an interview with boxer Emile Griffith shortly after the bout which resulted in Benny (Kid) Paret's coma and ultimate death. Cosell has also attacked the ban-on-boxing drive as a belated publicity stunt by the N.Y. State Legislature.

Cosell recently has been tangling with N.Y. Journal-American columnist Jimmy Cannon over the latter's attacks on king Roger Maris as a "whiner." Cosell came vigorously to Maris' defense and backed it up with a taped interview with the Yankee ballplayer.

Cosell has campaigned against heavyweight title challenger Sonny Liston, urged drastic changes in football protective equipment to cut down the carnage, tore into bigtime collegiate basketball as a spawning ground for betting scandals, rapped crooked elements in the fight game, successfully advocated the return of a National League baseball club in New York and kept a strict eye on the sports reportage of the daily press.

Cosell has always kept himself free and clear of play-by-play sports events assignments. According to Cosell, such commentators are unable by the very nature of the job from telling the "full truth" about the team they're working for. Cosell said: "You can't work play-by-play and be an independent reporter."

Cosell tackles every one of his sports shows with an on-the-spot angle. Via his extensive tape library of interviews, he's able to get the actuality flavor by having the headline figure make a statement.

Sez CBC 'Drunk With Power'

Edmonton, Alta., April 17.

A resolution urging the Board of Broadcast Governors to adopt regulations all television stations to comply with provincial laws was passed in the Alberta legislature.

It was proposed by Ambrose Holowach, of Edmonton, after the Canadian Broadcasting Corp. televised the film "The Wild Ones," although it has been banned by the province's movie censor.

Holowach had urged that CBC officials be brought before the bar of the legislature to give reasons why they should not be cited for contempt.

Supporting the resolution, William Tomyn, of Edmonton, charged that the CBC has become a huge Frankenstein, defying all constituted authorities.

In controlling a medium of mass communication it "has become drunk with absolute power" and has disregarded the sanctity of the home and subjected "our youth to its offensive and subversive programs," he said.

It could be convicted under the Canadian Bill of Rights because it flouted the laws of a sovereign province; reflected the Communist line; disregarded Christian morality, and used the most undemocratic means of mass communication, he contended.

"The biggest offender which is lending its hands toward the decadence of our Christian morals and the erosion of the democratic concepts of life is the CBC."

The federal government should establish a code of ethics for the CBC, Tomyn said. He suggested an independent committee, free of parliamentary control, be established to decide future policy, action and programming of the organization.

There is much garbage in the CBC programs—indecent films and live dramas—as well as subversive propaganda, Tomyn claimed.

Mex TV's Azcarraga Stepping Up U.S. Vistas; Will Open N.Y. Office

Mexico City, April 17.

Emilio Azcarraga has authorized establishment of a New York office for "better control" of his expanding activities north of the border. Offices will be inaugurated about mid-May, according to Rene Anselmo, who directs Teleprogramas de Mexico, tv producing unit of the Azcarraga empire. (Ultimately, Azcarraga plans vested interest in five UHF stations in the U. S. He already has two.)

Anselmo said that Azcarraga is sold on idea of Mexican television having "a big international future," and production for Channel 34 in Los Angeles and Channel 41 in San Antonio is to be stepped up. Programming also to bolster Azcarraga owned border stations at Nuevo Laredo, Ciudad Juarez, Mexicali, Nogales and Tijuana, with these also sending signals into American territory and reaching a Spanish speaking audience.

In a special press statement, Azcarraga revealed he is planning "a radical change" in foreign marketing of Mexican shows and episodics. In past aim was on the South American market, but Azcarraga said that this has proven not to have "sufficient economic potentiality" to advantageously absorb growing Mexican production.

For the balance of this year and in 1963, all programs made in Mexico that can logically be shipped to the U. S., will be distributed in this market, especially in the southwest, Azcarraga said. Apart from his own production activity, Azcarraga called on other producers, and those turning out commercials, to feature typical Mexican themes and folklore to "build up demand for Mexican programming and commercials abroad."

Internally, Azcarraga announced a new collection policy on time sales. Advertising agencies and sponsors must pay 2% of total contract at once. If monthly account is not liquidated in 60 days, it will be surcharged an additional 2% per month. This measure needed because of "the large quantity of indebtedness" with Telesistema by agencies and advertisers.

CBS Pubaffairs Sales

"CBS Reports" and "Eyewitness," being sold as participation vehicles next season, have inked a roster of sponsors.

Those buying minute participations in "CBS Reports," shifting to Wednesdays at 7:30 p.m. next season, include Metrical, Vicks, Polaroid, Zerox, Menley-Jones, Prestone and Tidewater.

Roster on "Eyewitness," which next season will have Charles Collingwood as anchorman, includes Carter Products, Dutch Master, Prestone, Vicks, Liggett & Myers, and Polaroid.

$32,000,000 For Teach-Vee Outlets

Washington, April 17.

The Senate Monday (16) okayed a compromise bill providing $32,000,000 in federal funds, to be matched by the states, for construction of teach-vee outlets.

The money will be available over the next four years with a $1,000,000 limit on the Federal contribution for each state, the District of Columbia and Puerto Rico.

The compromise version was worked out by House-Senate conferees who meshed together a straight $51,000,000 outright Federal grant to the states for etv construction and a House version providing $25,520,000, to be matched by the states.

A proviso was agreed upon in conference which would give private, non-profit groups engaged primarily in educational tv to get aid under the bill. A House amendment originally would have limited the aid to public educational institutions.

'Tonight-Sans-Paar' Still Pulls 'Em in Chi

Chicago, April 17.

Jack Paar's departure from NBC-TV's latenight show so far hasn't upset WNBQ's dominance of the period after 10:15 p.m. locally, although sets in use have dropped somewhat.

An overnight ARB coincidental ordered by the station the first week of "Tonight-sans-Paar," when Art Linkletter served as host, averaged a 13.4 rating Monday through Friday. It topped all feature film competition by at least 5 rating points and represents 36% of the audience, a slightly larger share than Paar himself commanded in the January ARB with greater sets-in-use. Only the first 45 minutes of the program period were measured in the coincidental.

London Agencies

London, April 17.

After some 37 years with the company, Sinclair Wood is retiring from the chairmanship of Pritchard, Wood & Partners. Garth Willock succeeds him and will combine his new post with that of managing director . . . London Press Exchange, leading U.K. agency, moved into new h.q. in St. Martin's Lane, London. Site formerly housed VARIETY's London bureau . . . New series of commercials for the Dubonnet account feature Rupert Davies in his "Maigret" role . . . A $420,000, 12-week drive for a new range of Household paints was launched by Everett's Advertising . . . Lever Bros. to test-campaign a new soap via 30-second spots in the Midlands and North . . . Arrangements are being completed for Leo Burnett of New York to link with a so far unnamed London agency.

VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week 10 different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S.

(*) ARB's Oct.-Nov. 1961 survey covered a multi-week period Syndicated shows sharing one of the weeks with an alternating or special program are listed, with the multi-week rating of all programs in the time period given.

NEW YORK

STATIONS: WCBS, WNBC, WNEW, WABC, WOR, WPIX. *SURVEY DATES: JANUARY 4-31, 1962.

TOP TEN NETWORK SHOWS RK. PROGRAM—DAY—TIME	STA.	AV. RTG.	TOP SYNDICATED PROGRAMS RK. PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	TOP COMPETITION PROGRAM	STA.	AV. RTG.
1. Como; Hope (Wed. 9:00-10:00)	WNBC	31	1. Phil Silvers (Tues. 7:00)	WNBC	CBS Films	19	32	CBS News; Rept.	WCBS	18
2. Ed Sullivan (Sun. 8:00-9:00)	WCBS	29	2. Sea Hunt (Sat. 7:00)	WCBS	Ziv-UA	18	33	Superman	WPIX	13
2. Garry Moore (Tues. 10:00-11:00)	WCBS	29	3. Supercar (Sat. 6:30)	WPIX	ITC	16	33	Early Show; News; Wea.	WCBS	14
3. Perry Mason (Sat. 7:30-8:30)	WCBS	28	4. Dick Tracy (Mon.-Fri. 5:00)	WPIX	TPI	15	39	Riley; News; JFK	WCBS	9
4. Dick Powell (Tues. 9:00-10:00)	WNBC	27	4. Three Stooges (Mon.-Fri. 5:30)	WPIX	Screen Gems	15	35	Early Show	WCBS	11
4. Untouchables (Thurs. 10:00-11:00)	WABC	27	5. Quick Draw McGraw (Tues. 6:30)	WPIX	Screen Gems	14	26	Early Show	WCBS	14
4. Twilight Zone (Fri. 10:00-10:30)	WCBS	27	5. Popeye (Mon.-Fri. 6:00)	WPIX	UAA-King	14	30	Early Show	WCBS	12
5. Ben Casey (Mon. 10:00-11:00)	WABC	26	6. Superman (Sat. 7:00)	WPIX	Flamingo	13	24	Sea Hunt	WCBS	18
6. Route 66; Year (Fri. 8:30-9:30)	WCBS	25	6. Death Valley Days (Wed. 7:00)	WNBC	U.S. Borax	13	22	CBS News; Rept.	WCBS	19
6. Gunsmoke (Sat. 10:00-11:00)	WCBS	25	7. Brave Stallion (Sun. 6:00)	WPIX	ITC	12	23	20th Century	WCBS	14
6. To Tell The Truth (Mon. 7:30-8:30)	WCBS	25	7. Casey Jones (Sun. 5:30)	WPIX	Screen Gems	12	25	GE College Bowl	WCBS	10
			7. Huckleberry Hound (Thurs. 6:30)	WPIX	Screen Gems	12	26	Early Show	WCBS	14
			7. Yogi Bear (Mon. 6:30)	WPIX	Screen Gems	12	24	Early Show	WCBS	15

PHILADELPHIA

STATIONS: WRCV, WFIL, WCAU. *SURVEY DATES: JANUARY 4-31, 1962.

1. Ben Casey (Mon. 10:00-11:00)	WFIL	49	1. Sea Hunt (Sat. 7:30)	WCAU	Ziv-UA	27	59	Exped.; Sen. Rept.	WFIL	12
2. Hazel (Thurs. 9:30-10:00)	WRCV	41	2. Ripcord (Thurs. 7:00)	WRCV	Ziv-UA	21	47	Newsreel; Weather	WFIL	15
3. Flintstones (Fri. 8:30-9:00)	WFIL	40						CBS News	WCAU	11
4. My Three Sons (Thurs. 9:00-9:30)	WFIL	37	3. Beachcomber (Wed. 7:00)	WRCV	ITC	20	50	7 O'Clock Rept.		
4. Naked City (Wed. 10:00-11:00)	WFIL	37						CBS News	WCAU	11
5. 77 Sunset Strip (Fri. 9:00-10:00)	WFIL	36	3. Everglades (Fri. 7:00)	WRCV	Ziv-UA	20	49	Newsreel; Wea.		
5. Real McCoys (Thurs. 8:30-9:00)	WFIL	36						CBS News	WFIL	12
6. Donna Reed (Thurs. 8:00-8:30)	WFIL	35	4. Popeye (Mon.-Fri. 5:30)	WFIL	UAA, King	18	51	Early Show	WCAU	11
7. Como; Hope (Wed. 9:00-10:00)	WRCV	34	5. Huckleberry Hound (Thurs. 5:00)	WFIL	Screen Gems	17	52	Highway Patrol	WCAU	11
7. Leave It To Beaver (Sat. 8:30-9:00)	WFIL	34	5. Yogi Bear; Popeye-Pres.	WFIL	Screen Gems			Highway Patrol	WCAU	8
7. Wagon Train (Wed. 7:30-8:30)	WRCV	34	(Mon. 5:00)		UAA	17	55	Early Show	WCAU	12
			6. Death Valley Days (Mon. 7:00)	WRCV	U.S. Borax	16	43	Newsreel; Weather		
								ABC News	WFIL	11
			7. Best of Post (Sun. 7:00)	WFIL	NBC Films	14	27	Lassie	WCAU	24
			7. Quick Draw McGraw (Tues. 5:00)	WFIL	Screen Gems	14	45	Highway Patrol	WCAU	10
			7. West Point (Sun. 6:30)	WFIL	Ziv-UA	14	30	Mr. Ed	WCAU	23

PITTSBURGH

STATIONS: KDKA, WTAE, WIIC. *SURVEY DATES: JANUARY 4-31, 1962.

1. Garry Moore (Tues. 10:00-11:00)	KDKA	33	1. Huckleberry Hound (Mon. 6:30)	KDKA	Screen Gems	29	53	Highway Patrol	WTAE	12
2. Ben Casey (Mon. 10:00-11:00)	WTAE	43						Huntley-Brinkley	WIIC	14
2. Gunsmoke (Sat. 10:00-11:00)	KDKA	43	2. Yogi Bear (Wed. 6:30)	KDKA	Screen Gems	26	53	Highway Patrol	WTAE	13
2. Perry Mason (Sat. 7:30-8:30)	KDKA	43	3. Quick Draw McGraw (Tues. 6:30)	KDKA	Screen Gems	25	53	News; Sports		
3. What's My Line (Sun. 10:30-11:00)	KDKA	35						Huntley-Brinkley	WIIC	12
4. Candid Camera (Sun. 10:00-10:30)	KDKA	34	4. Death Valley Days (Mon. 7:30)	KDKA	U.S. Borax	25	39	Cheyenne	WTAE	19
4. Sing Along (Thurs. 10:00-11:00)	WIIC	34	5. Sea Hunt (Sat. 7:00)	KDKA	Ziv-UA	20	41	Wrestling	WIIC	22
5. Danny Thomas (Mon. 9:00-9:30)	KDKA	33	6. Everglades (Thurs. 8:00)	KDKA	Ziv-UA	16	25	Donna Reed	WTAE	29
5. Dick Powell (Tues. 9:00-10:00)	WIIC	33	7. Super Car (Thurs. 6:30)	KDKA	ITC	15	31	News; Sports		
5. Hazel (Thurs. 9:30-10:00)	WIIC	33						Huntley-Brinkley	WIIC	17
5. Rawhide (Fri. 7:30-8:30)	KDKA	33	8. Champ Bowling; Turn (Sat. 5:00)	WTAE	Schwimmer	13	43	Teenage; Spts. Spec.	KDKA	9
			8. Highway Patrol (Mon.-Fri. 6:30)	WTAE	Ziv-UA	13	27	Crcs.; Hlyd. Best	KDKA	10
								Huckleberry Hound	KDKA	29
								Quick Draw McGraw	KDKA	25
								Yogi Bear	KDKA	26
								Super Car	KDKA	15
								Safari	KDKA	17
			9. Ripcord; Matty's (Fri. 7:30)	WTAE	Ziv-UA	12	19	Rawhide	KDKA	33
			9. Wyatt Earp (Thurs. 7:30)	KDKA	ABC Films	12	21	Ozzie & Harriet	WTAE	26

WASHINGTON

STATIONS: WRC, WTTG, WMAL, WTOP. *SURVEY DATES: JANUARY 4-31, 1962.

1. Como; Hope (Wed. 9:00-10:00)	WRC	35	1. Ripcord (Fri. 7:00)	WTOP	Ziv-UA	18	37	7 O'Clock Report	WMAL	13
2. Perry Mason (Sat. 7:30-8:30)	WTOP	33	2. Quick Draw McGraw (Mon. 6:30)	WTTG	Screen Gems	16	32	News; Weather; Sports		
3. Gunsmoke (Sat. 10:00-11:00)	WTOP	32						Huntley-Brinkley	WRC	16
3. Wagon Train (Wed. 7:30-8:30)	WRC	32	2. Three Stooges (Mon.-Fri. 6:00)	WTTG	Screen Gems	16	43	Early Show	WTOP	11
4. Ben Casey (Mon. 10:00-11:00)	WMAL	31	3. Invisible Man (Mon. 7:00)	WTOP	Official	15	30	Death Valley Days	WRC	16
4. Disney's World (Sun. 7:30-8:30)	WRC	31	3. Yogi Bear (Wed. 6:30)	WTTG	Screen Gems	15	30	Spotlight	WTOP	13
4. Hazel (Thurs. 9:30-10:00)	WRC	31						Huntley-Brinkley	WRC	18
5. Flintstones (Fri. 8:30-9:00)	WMAL	30	4. Death Valley Days (Mon. 7:00)	WRC	U.S. Borax	14	28	Invisible Man	WTOP	15
6. Car 54 (Sun. 8:30-9:00)	WRC	29	4. Deputy Dawg (Tues. 6:30)	WTTG	CBS Films	14	30	Spotlight	WTOP	14
7. Bonanza (Sun. 9:00-10:00)	WRC	28						Huntley-Brinkley	WRC	16
7. Kildare; Doolittle (Thurs. 8:30-9:30)	WRC	28	4. Everglades (Wed. 7:00)	WRC	Ziv-UA	14	28	7 O'Clock Report	WMAL	15
7. 77 Sunset Strip (Fri. 9:00-10:00)	WMAL	28	4. Huckleberry Hound (Thurs. 6:30)	WTTG	Screen Gems	14	27	News; Weather; Sports		
								Huntley-Brinkley	WRC	17
			4. Mr. Magoo (Fri. 6:30)	WTTG	TPI	14	28	Spotlight	WTOP	12
								Huntley-Brinkley	WRC	17

MIAMI

STATIONS: WTVJ, WCKT, WLBW. *SURVEY DATES: JANUARY 4-31, 1962.

1. Perry Mason (Sat. 7:30-8:30)	WTVJ	44	1. Yogi Bear (Wed. 7:00)	WCKT	Screen Gems	28	57	King of Diamonds	WTVJ	17
2. Wagon Train (Wed. 7:30-8:30)	WCKT	34	2. Sea Hunt; Everglades (Fri. 7:00)	WTVJ	Ziv-UA	25	47	Hollywood Spec.	WCKT	23
3. Kildare; Doolittle (Thurs. 8:30-9:30)	WCKT	33	3. Deputy Dawg; Magoo (Sun. 6:30)	WTVJ	CBS; TPI	24	56	Orbit; FCCH; Tal 7000	WCKT	16
3. Rawhide (Fri. 7:30-8:30)	WTVJ	33	4. Huckleberry Hound (Thurs. 7:00)	WCKT	Screen Gems	22	45	Ripcord	WTVJ	22
4. Como; Hope (Wed. 9:00-10:00)	WCKT	32	4. Ripcord (Thurs. 7:00)	WTVJ	Ziv-UA	22	45	Huckleberry Hound	WCKT	22
5. Ben Casey (Mon. 10:00-11:00)	WLBW	31	5. Quick Draw McGraw (Tues. 7:00)	WCKT	Screen Gems	21	35	Big Show	WTVJ	36
5. Hazel (Thurs. 9:30-10:00)	WCKT	31	6. Shannon (Sat. 7:00)	WTVJ	Screen Gems	20	40	International Showtime	WCKT	25
6. Car 54 (Sun. 8:30-9:00)	WCKT	30	7. Third Man; Year (Fri. 9:30)	WTVJ	NTA	19	31	77 Sunset Strip	WLBW	26
6. Dick Powell (Tues. 9:00-10:00)	WCKT	30	8. Sea Hunt (Mon.-Fri. 6:15)	WCKT	Ziv-UA	18	38	Renick Rept.; Spts.; Wea.	WTVJ	22
6. Lassie (Sun. 7:00-7:30)	WTVJ	30	9. Death Valley Days (Sat. 6:30)	WTVJ	U.S. Borax	17	38	International Showtime	WCKT	23
			9. King of Diamonds (Wed. 7:00)	WTVJ	Ziv-UA	17	35	Yogi Bear	WCKT	28

MEMPHIS

STATIONS: WREC, WMCT, WHBQ. *SURVEY DATES: JANUARY 4-31, 1962.

1. Sing Along (Thurs. 9:00-10:00)	WMCT	39	1. Huckleberry Hound (Thurs. 5:30)	WMCT	Screen Gems	27	55	News; Wea.; CBS News	WREC	18
2. Ben Casey (Mon. 9:00-10:00)	WHBQ	38	2. Highway Patrol (Mon.-Sat. 6:00)	WREC	Ziv-UA	25	44	Wyatt Earp	WHBQ	19
3. Rawhide (Fri. 6:30-7:30)	WREC	37						Dance Party	WHBQ	16
4. Gunsmoke (Sat. 9:00-10:00)	WREC	36	3. Quick Draw McGraw (Tues. 5:30)	WMCT	Screen Gems	23	47	News; Wea.; CBS News	WREC	19
4. Perry Mason (Sat. 6:30-7:30)	WREC	36	3. Ripcord (Wed. 7:30)	WMCT	Ziv-UA	23	37	Checkmate	WREC	28
5. Bonanza (Sun. 8:00-9:00)	WMCT	35	4. Deputy Dawg (Fri. 5:30)	WMCT	CBS Films	22	50	News; Wea.; CBS News	WREC	19
5. Garry Moore (Tues. 9:00-10:00)	WREC	35	5. Heckle & Jeckle (Wed. 5:30)	WMCT	CBS Films	21	47	News; Wea.; CBS News	WREC	18
5. Real McCoys (Thurs. 7:30-8:00)	WHBQ	35	6. Yogi Bear (Mon. 5:30)	WMCT	Screen Gems	20	49	News; Wea.; CBS News	WREC	17
5. Red Skelton (Tues. 8:00-8:30)	WREC	35	7. Wyatt Earp (Mon.-Fri. 6:00)	WHBQ	ABC Films	19	33	Highway Patrol	WREC	25
5. Wagon Train (Wed. 6:30-7:30)	WMCT	35	8. Superman (Sat. 12:00)	WREC	Flamingo	18	62	Life of Riley	WMCT	6
			9. Tombstone Territory (Sat. 5:30)	WREC	Ziv-UA	17	35	Dance Party	WHBQ	19

(Continued on page 38)

Accent on Pablo

When a local station can bring off a full-hour color presentation of the most comprehensive Picasso exhibit ever seen on TV, we'd call that a real feather in its cap. A peacock feather, of course.

Our New York flagship station, WNBC-TV, has always had a penchant for pulling programming surprises, but we really don't know how they're going to top this one in the foreseeable future. It's a honey.

The show is called "Picasso: An American Tribute," and it will be presented twice—once this coming Monday at 7 p.m. and again the following Sunday at 4 p.m. The sponsor on both occasions is The Book-Of-The-Month Club.

ROUNDING UP the paintings and sculptures for the TV show is the Public Education Association, whose own "American Tribute" to Picasso opens simultaneously in nine New York galleries on April 25.

Naturally, there'll be no shortage of visitors to the galleries themselves, but Station Manager Peter M. Affe sees the unprecedented TV show as reaching large numbers of people who might never be exposed to a Picasso in any other way.

Yet, the program is bound to please the art con-

noisseurs in the TV audience as well, for no phase of Picasso's ever-evolving style will be ignored. The odyssey will take us from an 1895 "Flight Into Egypt" to the cubist "Harlequin with a Violin (1918); to the classical "Four Bathers" (1921); to the surrealist "Standing Nude Man" (1960). Original sculptures on the show will include "Little Owl" and "Baboon and Young."

GUIDING THE VIEWER on this journey will be art-authority Brian O'Doherty, whose discussion of Picasso—the man as well as the artist—will be supplemented by commentary from other art experts and from personal friends of the man who's considered the world's greatest living painter.

A program such as this is, we think, a splendid example of the way in which a local TV station can enrich the cultural climate of the area it serves.

But it isn't merely the *cultural* needs of the community with which WNBC-TV concerns itself. It cares—and cares a great deal—about stimulating its viewers to ponder just about every aspect of their social, political and economic world. It was this kind of dedication that won last year's New York Emmy Station Achievement Award.

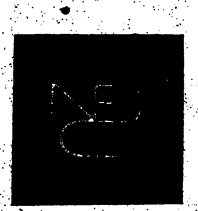
The station's "Open Mind," currently in its sixth season, was among the first TV programs to explore in depth such sensitive areas as civil rights, divorce, homosexuality and drug addiction.

Sunday shows like "Direct Line" and "Searchlight," in which prominent figures are questioned incisively on public issues, regularly furnish the material for important newspaper stories Monday morning.

On the "Youth Forum," the metropolitan area's high school and college youngsters get a chance to toss queries at a guest expert and consider such provocative issues as "Do Laws Outlaw Prejudice?" and "Will Conquest of Space Create a Better World?"

FINALLY, for kiddies a bit young to be weighing such momentous issues, there's one of WNBC-TV's very newest shows, "American Treasure Chest," a Saturday-morning delight in which folk-singer Oscar Brand brings American history to life through songs, special dramatic effects and unusual visual aids.

Under the intelligent direction of Theodore H. Walworth, Jr., NBC Vice President and General Manager for WNBC-TV and WNBC Radio, the station does so many of these things so well that we really shouldn't be surprised at any programming gem it comes up with. Yet, this tribute to Picasso seems quite special even for a special—a master-stroke, if you please, based on the strokes of a master.



VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular markets. This week 10 different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every to market in the U. S.

(*) ARB's Oct.-Nov. 1961 survey covered a multi-week period Syndicated shows sharing one of the weeks with an alternating or special program are listed, with the multi-week rating of all programs in the time period given.

(Continued from page 35)

KANSAS CITY

STATIONS: WDAF, KCMO, KMBC. *SURVEY DATES: JANUARY 4-31, 1962.

TOP TEN NETWORK SHOWS RK. PROGRAM—DAY—TIME	STA.	AV. RTG.
1. Ben Casey (Mon. 9:00-10:00)	KMBC	43
2. Hazel (Thurs. 8:30-9:00)	WDAF	39
3. Garry Moore (Tues. 9:00-10:00)	KCMO	38
4. Bonanza (Sun. 8:00-9:00)	WDAF	37
4. Wagon Train (Wed. 6:30-7:30)	WDAF	37
5. Andy Griffith (Mon. 8:30-9:00)	KCMO	34
6. Gunsmoke (Sat. 9:00-10:00)	KCMO	33
6. Sing Along (Thurs. 9:00-10:00)	WDAF	33
7. Lawrence Welk (Sat. 8:00-9:00)	WMBC	32
7. Perry Mason (Sat. 6:30-7:30)	KCMO	32

TOP SYNDICATED PROGRAMS RK. PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1. Death Valley Days (Tues. 8:30)	KCMO	U.S. Borax	28	45
2. Huckleberry Hound (Mon. 6:00)	KMBC	Screen Gems	19	40
3. Popeye (Mon.-Fri. 5:00)	KMBC	UAA, King	16	62
4. Highway Patrol (Mon.-Fri. 5:30)	WDAF	Ziv-UA	15	47
5. Jeff's Collie; Faces West (Sat. 5:30)	WDAF	ITC; Scr. Gems	13	52
5. Shannon; Tombstone Territory	WDAF	Screen Gems		
News (Sat. 7:30)		Ziv	13	21
5. Wyatt Earp (Thurs. 6:00; Wed. 6:00) (Fri. 6:00)	KMBC	ABC Films	13	48
6. Jim Backus (Thurs. 8:30)	KMBC	NBC Films	12	20
7. Deputy Dawg (Sat. 9:00 a.m.)	KMBC	CBS Films	11	55
8. Heckle & Jeckle (Sat. 9:30 a.m.)	KMBC	CBS Films	10	48
8. King of Diamonds (Wed. 9:00)	WDAF	Ziv-UA	10	18
8. Third Man (Fri. 9:00)	KCMO	NTA	10	19

TOP COMPETITION PROGRAM	STA.	AV. RTG.
Dick Powell	WDAF	20
News; Sports		
Huntley-Brinkley	WDAF	18
Early Show	KCMO	6
Cartoons & Comedies	KCMO	10
Cimarron City	KMBC	9
Leave It To Beaver	KMBC	27
News; Sports		
Huntley-Brinkley	WDAF	19
Hazel	WDAF	39
Video Village Jr.	KCMO	5
Mighty Mouse	KCMO	8
Naked City	KMBC	30
Target	KMBC	28

HOUSTON

STATIONS: KPRC, KHOU, KTRK. *SURVEY DATES: JANUARY 4-31, 1962.

TOP TEN NETWORK SHOWS RK. PROGRAM—DAY—TIME	STA.	AV. RTG.
1. Bonanza (Sun. 8:00-9:00)	KPRC	42
1. My Three Sons (Thurs. 8:00-8:30)	KTRK	42
2. Ben Casey (Mon. 9:00-10:00)	KTRK	41
2. Hazel (Thurs. 8:30-9:00)	KPRC	41
2. Wagon Train (Wed. 6:30-7:30)	KPRC	41
3. Rifleman (Mon. 7:30-8:00)	KTRK	40
4. Hawaiian Eye (Wed. 8:00-9:00)	KTRK	39
4. Real McCoys (Thurs. 7:30-8:00)	KTRK	39
5. Surfside 6 (Mon. 8:00-9:00)	KTRK	35
6. Untouchables (Thurs. 9:00-10:00)	KTRK	34

TOP SYNDICATED PROGRAMS RK. PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1. Tombstone Territory (Sat. 6:00)	KPRC	Ziv-UA	19	44
2. Huckleberry Hound (Thurs. 5:30)	KTRK	Screen Gems	18	39
2. King of Diamonds (Thurs. 8:30)	KTRK	Ziv-UA	18	29
3. Popeye (Fri. 5:30)	KTRK	UAA, King	17	43
4. Quick Draw McGraw (Tues. 5:30)	KTRK	Screen Gems	16	39
5. Yogi Bear; Golf (Mon. 5:30)	KTRK	Screen Gems	15	43
6. Death Valley; Pass (Tues. 7:00)	KHOU	U.S. Borax	14	21
6. Deputy Dawg (Wed. 5:30)	KTRK	CBS Films	14	37
7. Champ Bowling; Tarzan (Sat. 12:30)	KPRC	Schwimmer	13	52
7. Sea Hunt (Mon. 6:30)	KPRC	Ziv-UA	13	21

TOP COMPETITION PROGRAM	STA.	AV. RTG.
Exped.; Land We Love	KTRK	16
Theatre; Almanac		
Huntley-Brinkley	KPRC	19
Hazel	KPRC	41
Theatre; Almanac		
Huntley-Brinkley	KPRC	13
Theatre; Almanac		
Huntley-Brinkley	KPRC	15
Thea.; Parade; Almanac	KPRC	10
Huntley-Brinkley	KPRC	17
Bachelor Father	KTRK	30
Thea.; Parade Almanac	KPRC	11
Huntley-Brinkley	KPRC	18
Movie; Film Frolic	KTRK	8
Cheyenne	KTRK	29

COLUMBUS, O.

STATIONS: WLWC, WTVN, WBNS. *SURVEY DATES: JANUARY 4-31, 1962.

TOP TEN NETWORK SHOWS RK. PROGRAM—DAY—TIME	STA.	AV. RTG.
1. Ben Casey (Mon. 10:00-11:00)	WTVN	37
1. Donna Reed (Thurs. 8:00-8:30)	WTVN	37
1. Perry Mason (Sat. 7:30-8:30)	WBNS	37
2. Bonanza (Sun. 9:00-10:00)	WLWC	36
3. Garry Moore (Tues. 10:00-11:00)	WBNS	35
3. 77 Sunset Strip (Fri. 9:00-10:00)	WTVN	35
4. Flintstones (Fri. 8:30-9:00)	WTVN	34
5. Wagon Train (Wed. 7:30-8:30)	WLWC	33
6. Price Is Right; BB (Mon. 8:30-9:00)	WLWC	32
6. Real McCoys (Thurs. 8:30-9:00)	WTVN	32

TOP SYNDICATED PROGRAMS RK. PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1. Death Valley Days (Tues. 9:30)	WBNS	U.S. Borax	28	41
1. Whirlybirds (Thurs. 7:00)	WTVN	CBS Films	28	47
2. Yogi Bear (Wed. 6:30)	WTVN	Screen Gems	24	49
3. Dick Tracy (Wed. 7:00)	WTVN	TPI	23	40
3. Huckleberry Hound (Thurs. 6:30)	WTVN	Screen Gems	23	49
4. Ripcord (Tues. 7:00)	WTVN	Ziv-UA	22	40
5. Everglades (Fri. 7:00)	WTVN	Ziv-UA	21	42
6. M Squad (Mon. 8:00; Tues. 8:00)	WBNS	MCA	20	35
7. Blue Angels (Sat. 7:00)	WTVN	NBC Films	18	37
7. Pioneers (Wed. 7:00)	WLWC	Roebeck	18	31
7. Quick Draw McGraw (Tues. 6:30)	WTVN	Screen Gems	18	39

TOP COMPETITION PROGRAM	STA.	AV. RTG.
Dick Powell	WLWC	19
CBS News; Looking Long	WBNS	20
Huntley-Brinkley; Edit.	WLWC	17
Pioneers	WLWC	18
Huntley-Brinkley; Edit.	WLWC	17
CBS News; Looking Long	WBNS	18
CBS News; Looking Long	WBNS	20
Velvet; Robert E. Lee	WLWC	17
Bachelor Father	WTVN	25
Ichabod & Me	WBNS	16
Mid Western Hayride	WLWC	16
Dick Tracy	WTVN	23
Huntley-Brinkley; Edit.	WLWC	18

OMAHA

STATIONS: KMTV, WOW, KETV. *SURVEY DATES: JANUARY 4-31, 1962.

TOP TEN NETWORK SHOWS RK. PROGRAM—DAY—TIME	STA.	AV. RTG.
1. Ben Casey (Mon. 9:00-10:00)	KETV	46
1. Garry Moore (Tues. 9:00-10:00)	WOW	46
2. Sing Along (Thurs. 9:00-10:00)	KMTV	45
3. Hazel (Thurs. 8:30-9:00)	KMTV	43
4. Candid Camera (Sun. 9:00-9:30)	WOW	37
5. Bonanza (Sun. 8:00-9:00)	KMTV	35
5. Wagon Train (Wed. 6:30-7:30)	KMTV	35
6. Perry Mason (Sat. 6:30-7:30)	WOW	33
7. Andy Griffith (Mon. 8:30-9:00)	WOW	32
7. Danny Thomas (Mon. 8:00-8:30)	WOW	32
7. Kildare; Doolittle (Thurs. 7:30-8:30)	KMTV	32
7. Gunsmoke (Sat. 9:00-10:00)	WOW	32
7. Naked City (Wed. 9:00-10:00)	KETV	32
7. Red Skelton (Tues. 8:00-8:30)	WOW	32
7. 77 Sunset Strip (Fri. 8:00-9:00)	KETV	32

TOP SYNDICATED PROGRAMS RK. PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1. Third Man (Tues. 8:30)	WOW	NTA	27	39
2. Yogi Bear (Mon. 5:30)	KMTV	Screen Gems	24	60
3. Bros. Brannigan; Chet (Fri. 9:30)	KMTV	CBS Films	21	38
3. Huckleberry Hound (Thurs. 5:30)	KMTV	Screen Gems	21	58
3. Quick Draw McGraw (Tues. 5:30)	KMTV	Screen Gems	21	58
4. Ripcord (Mon. 6:30)	KMTV	Ziv-UA	16	25
5. Circus Boy (Wed. 5:30)	KMTV	Screen Gems	15	42
5. Highway Patrol (Tues., Thurs., Fri. 6:00)	KETV	Ziv-UA	15	31
5. Jet Jackson (Fri. 5:30)	KMTV	Screen Gems	15	50
6. Felix Cat; Matty's (Sat. 5:30)	KETV	Trans Lux	13	48

TOP COMPETITION PROGRAM	STA.	AV. RTG.
Dick Powell	KMTV	23
Whirlybirds	WOW	10
Target	KETV	22
Whirlybirds	WOW	8
Whirlybirds	WOW	11
To Tell The Truth	WOW	28
Whirlybirds	WOW	16
News; Weather; Sports	KMTV	23
Huntley-Brinkley	KMTV	25
Whirlybirds	WOW	13
People's Choice	KMTV	8

Decline & Fall of TV Villain

Continued from page 25

assuring the substance possessed by prototypes like "Casey," "Kildare" or "Defenders."

But observers are taking hope: Herb Brodkin, who is involved in production of "Defenders," is also father of CBS-TV's new "The Nurses" and so far he's been able to nail down some good writers, although if he uses them both on legal briefs and the feminine diagnosis of medical problems they might wear a bit thin. He's got experience in his flavor, however.

The other way around, "Sam Benedict" is a new lawyer from Metro, which does "Dr. Kildare." Same hopes and same problems hold here as for "Nurses." Metro also has "11th Hour," going to NBC-TV next season. It's psychiatric in flavor. Borne out of "Kildare," feeling is that it has a better than even chance for decently wrought scripts.

Another new item: NBC-TV will also have a journalistic series. Yes, Page One is old stuff, by now quite tired as formats go, but "Saints & Sinners," which is the NBC hour in question, was spun off from the Powell anthology. Like any new show, it stands the chance of being a clinker, but at least it begins its life with the Powell anthology tradition of good writing.

In all, then, there are eight shows (four brand new, four a year-old) that come to network tv in '62-'63 and show a desire to break with the black-and-white dramatics typical until the beginning of this season.

Two old shows have tried to break away from stock characters and stock situations, "Naked City" and "Route 66," but sometimes, it is said, the action-adventure angles get the best of them. Both hour skeins are out of Bert Leonard's stable. Still, they are allegedly "in the right direction" and while being in the right direction they are also relative commercial successes.

Add one more for good measure. It's Walt Disney's Sunday hour. With his contribution included, there are 11 "promising" shows for '62-'63, which is not bad out of maybe 40 dramatic entries.

Today, a good villain is hard to find. The nature of villainy, says Hollywood, is hard to write into a tv script. So, by way of explaining the successes of "Kildare" and "Casey," it has been put forth that the already bleary-eyed "average" viewer has become bored with tv shows that don't relate to reality and he, in turn, can't relate to a hero so white or a villain so black that he bears no resemblance at all to the viewer or even the next door neighbor who tramples on his peonies.

Eleven shows may not make a tv season, but feeling is they can help immeasurably to establish a "meaningful trend" and concomittantly offset the imbalance of undisguised pap that has afflicted the tv airwaves.

Collins Vs. Dodd

Continued from page 22

tremely unwise to narrow your inquiry to any one medium.

"I feel sure I speak for the industry when I say that we have lost none of our enthusiasm for a study of the broad nature I described. We continue to stand ready to participate in a planning conference which itself would be broadly based."

Holding out a conciliatory crumb, Collins went on: "Upon further consideration (presumably by Dodd), we sincerely hope that our views be substantially reconciled."

Among several things the NAB prexy disliked about the Dodd conference plan (which would feature Dr. Ralph Garry, the Boston U. psychologist serving with the Subcommittee) is fact that the first and most crucial conference (slated for next month) would exclude broadcasters and be made up mostly of research-academic professionals handy with the griddle. It will be this group who'll make the first recommendations on what's what between tv and delinquency. Telecaster reps, including NAB, will take part in the second phase, probably in June, which will shape a research program into what can be done to cure the cause.

Also, Collins, when he testified before the Dodd unit last summer, suggested a broad research offensive backed by broadcast coin to get to the roots of delinquency. In a followup action, Collins has offered NAB member radio-tv facilities as vehicles to spread the word about a projected Governors Conference J. D. study. Collins didn't say so, but there was pique apparent about Dodd's upstagemanship. The NAB topper did point out that Dodd commanded his research proposal last summer.

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From The Production Centres

Continued from page 24

press officer with Tyne Tees TV for the past three years, decided to enter pastures new and quits the company at the end of the month . . . BBC Radio is mounting a program inquiring into the background to anti-Americanism in Britain . . . And the sound service has scheduled a jazz program, "Downbeat," intended primarily for kiddies . . . NBC documentary in the "White Paper" series, "Red China," has been slotted by BBC-TV for April 17 projection.

IN WASHINGTON . . .

WMAL-TV devoted three and a half hours of total air time to live tv coverage of the big events of the capital's annaul Cherry Blossom Festival. The ABC affil imported **Robert Conrad** ("Hawaiian Eye"), **James Whitmore** and **Janet DeGore** ("Law and Mr. Jones") and **Penny Parker** ("Margie") to ride leadoff convertibles in the parade . . . **Ted Koop**, CBS v.p. in charge of the D.C. precincts, designated chairman and toastmaster in Washington for the Emmy Awards dinner. This will be one of the three origination points (with N. Y. and Hollywood) of the special telecast May 22 . . . **Ben Strouse**, WWDC prexy, tossed a party at the Broadcasters Club for his press corps pals . . . Workload of FCC's Broadcast Bureau has increased so much, a second post of assistant chief has been created, with **James Juntilla** named to it. Also holding an identical job is **James E. Barr.**

IN PHILADELPHIA

John F. Cundiff, formerly with WNHC-TV, New Haven-Hartford, appointed general television sales manager for WFIL-TV . . ."The Business Page" with **Joseph A. Livingston**, Evening Bulletin financial editor and nationally syndicated columnist, preems on WCAU (23) Industrial Valley Bank picks up tab . . . WFLN broadcaster **Harry K. Smith** to be a judge of the Walnut St. Eater Parade (22) . . ."Afternoon," a five-hour session of news, music, interviews, sports, weather and current topics, bowed on WFIL, with **Bill Webber, Jim Felix and Mel Alberts** (11) . . . **Ross Dunbar**, formerly sales manager of WAMS, Wilmington, Del., named retail sales development specialist for WIP **Tom Brookshier**, in addition to his daily sportscasts, subbing for vacationing WCAU sports director **Bill Campbell** (16-27) . . ."Phillies Front Office," a 15-minute special series of weekly baseball programs preemed on WFIL-TV (14) to continue through September. Club's general manager and veepee **John Quinn** will answer questions pitched by station's sports director **Mel Alberts.**

IN DETROIT . . .

In realigning responsibilities, WJR has named **Donald W. Craig**, formerly director of advertising and public relations, as advertising and sales promotion director. The public relations duties have been assumed by **Ross R. Callaway**, formerly an account executive in the station's sales department . . . WWJ's "Music 'Til Dawn" is celebrating its eighth anniversary, continuously sponsored by American Airlines. Show's host is **George Fruette**, who succeeded **Les Martens** some years ago . . . WJR is adding nationally syndicated newspaper columnist **Sydney J. Harris'** "Personally Speaking" program for five minutes cross-the-board in the 6:40 p.m. spot . . . Veterans Administration has awarded a special certificate of appreciation to WJBK for helping recruit volunteers for VA.

IN CLEVELAND . . .

Robert S. Yeager is the new pubaffairs director at KYW Radio, replacing **Jim Holston**, resigned. Yeager is from WTVN, Columbus, where he was program director . . . New baseball lineup has **Jimmy Dudley** and **Harry Jones** doing the radio accounts of the Indians' games on WERE and **Ken Coleman** and **Bob Neal** on WJW-TV. Jones had been on tv last season, Neal on radio. WERE covers full season, WJW has 56-game tv sked . . . **Maury Condon**, WDOK manager, looking for local comic to launch new radio laff show. He'd also like to revive the radio "Hermit's Cave" if he can get together old scripts and local actors.

IN SAN FRANCISCO . . .

NABET-AFTRA strike of Corinthian's KXTV, Sacramento, has now gone into its 20th month, and NABET Local 55's secretary-treasurer, **David W. Evans**, has just devoted latest strike bulletin to how strike funds are dispersed. Evans reports NABET is financing about 95% of strike, with two thirds of that total coming from international, rest from voluntary donations. Benefits of $30 weekly are being paid to 31 NABET strikers (only about half dozen AFTRA members are involved) and Evans says strike committee's balance as of April 1 was $1,324. Despite strike, KXTV is reported in the black . . . KRON, now running two prime-time half-hour pubservice series weekly, is adding a third, which will start in May and is slotted for 6:30 p.m. Wednesdays . . . KTVU added **Bob Stone** to its announcing staff—he'd worked for five L.A. tv stations in past 14 years . . . KPIX made deals to televise two performances apiece of the Frisco Symphony and the Oakland Symphony . . . Famous Artists is readying a new Frisco dramatic series, "The Li's of Grant Avenue," and plans to shoot in Frisco's Chinatown if series sells.

IN PITTSBURGH . . .

Sigma Delta Chi, national journalistic fraternity, has presented awards to KDKA-TV and KDKA for distinguished service to journalism in broadcasting. KDKA-TV won the award for tv commentary while KDKA won for radio reporting. The fraternity specifically praised the tv station for its editorials that led to strip mine legislation in Pennsylvania "in spite of vigorous, organized opposition" . . . ABC's "Hollywood Special" is moving WTAE's "Time for Decision" out of its 10:30 spot on Sunday nights. The station will still carry this award-winning show that is produced, written and narrated by **Dave Murray**, in various time slots until a weekly time is found . . .WIIC will televise Pitt intra-squad game on Saturday, April 28, with sports director **Red Donley** doing the commentary . . . **Tom Finn**, who has the 7 p.m. news spot at KDKA-TV, will do a monthly half-hour show starting May 21 at 10:30 p.m. Show will look at Pittsburgh news in areas where controversy may exist. Sponsor is Nationwide Insurance . . . **Jan Bohne** is subbing for **Ricki Wertz** on WTAE morning kiddie show. Miss Wertz is expecting a baby at end of the month . . . **Al McDowell** signed by Beverly Farms Dairy for 12 (noon) newscast daily on KDKA which started Mon. (16).

IN MINNEAPOLIS . .

Minnesota commissioner of aeronautics **Dale MacIver** says he'll oppose construction of two tv transmitting towers during Federal Aviation Agency hearings here in May. Four Twin Cities tv stations have been planning to erect and share the towers which would expand their transmission area. MacIver claims proposed St. Paul site is within the hub of Twin Cities air traffic and says the towers would be a hazard . . . **Irma Jean Gaertner**, winner of NBC's national "most beautiful voice" contest in 1957, emceeing new daily show featuring music and shopping tips on WPBC . . . WTCN-TV airing series of special programs this week commemorating Holy Week and Passover observances. Series includes Easter services from St. Mark's Cathedral in Minneapolis and 30-minute presentation on "The Story of Passover" . . . **Morrie Carlson**, formerly with KDAY, Fargo, N.D., taking over nightly deejay show on WLOL . . . **Lee Marvin**, star of "M Squad," a visitor here last week plugging current film, "The Man Who Shot Liberty Valance" (Par) . . . **Warren Benedict** has left WTCN to join KANO in Anoka, Minn. as announcer-salesman.

IN CINCINNATI

Programming changes for Taft stations call for a moveup of the WKRC-TV late night news show from 11 to 10 p.m., entailing a 10-minute later start for ABC network shows, effective May 21, and around-the-clock operation of WKRC-R beginning May 1 . . . WCPO-TV changed starting time of **Larry Smith's** "The Contemporaries" puppet show to Wednesday 7:30 p.m. Program is carried on WPTV, West Palm Beach, another Scripps-Howard station, and is under consideration for spread to S-H stations in Cleveland and Memphis . . . Of the 53 Cincy Reds games to be telecast by WLW-TV this season, 16 day and night home games will be seen in color. **Ed Kennedy** and **Frank McCormick** are the mikers . . . **Ed Bonner** on from St. Louis as afternoon jockey on WKRC.

IN NASHVILLE .

WSM radio teed off Monday through Friday four and a half hour new format, helmed by newsman-commentator **Bill Williams.** It features recorded and live (by **Teddy Bart**) music; interviews, public-servicing . . . **Paul Oliphant** exited WLAC, after 25 years, to manage new WFNB-FM station . . . **Roger Schutt**, 13 years a newsman, turned deejay for WKDA . . . WMAK into new quarters at Exchange Building . . . **Chuck Scott** shifted his deejay chores from WLAC to WSIX . . . WLAC added **Ted Conner** of Youngstown in turntable corps . . . WNAH into new quarters at downtown Hotel Hermitage . . . Channel 4 (NBC) outlet) kicked off new late Saturday night locally-produced musical series. Hosted by veteran **Dave Overton**, in features **Marvin Hughes** and WSM studio band.

IN MILWAUKEE . . .

Joe Dorsey, longtime disk jockey pacing field with sharp jazz & pop disks on "Joe Dorsey Show," now cross-the-board on WEMP . . . **Charlie Hansen** sparking things with disks and talk daily on WISN's "Morning Show" . . . Alverno College Sisters string orchestra (40 nuns) showcased on WTMJ-TV, (16) in "first" such performance of any Catholic sisters' orch on a U.S. television station. Sister Mary Laudesia conducted nuns and Alverno College (20-voiced) student madrigal singers supplemented the hours stanza on The Milwaukee Journal station . . . WEMP's **Van Calligan** now doing news & weather 9:55 p.m.-10 p.m. cross-the-board . . . In heavy programming for sepia listners, WAWA signed **Larry Hayes** (ankled WMIL) 7 a.m.-8 a.m. cross-the-board, with "Rocking With Leroy (**Leroy G. White**, that is) another disk show in 6 a.m.-7 a.m., another cross-the-board. Incidently, WAWA added two Saturday stanzas, the "Pappy Ricks Jazz Show," 6 a.m.-7 a.m., and "Jean White Show," same day, 8 a.m.-9 a.m. with "The Larry Hayes Show," holding Saturdays 7 a.m.-8 a.m. . . . **Bob Siegrist**, news commentator, a WMIL regular, discussed "Communist Target-You," in first "Freedom or Tyranny" program at Milwaukee Arena, on Monday, (16), sponsored by Local Citizens' Committee . . . **Bruce Kanita**, WXIX-TV (UHF'er) staffer, plays a publicity guy in skit on effect of "sonic booms" on office building windows, at Milwaukee Press Club Gridiron Dinner, at Hotel Schroeder.

Big Mex TV Yen For Musicomedies

Mexico City, April 17.

There's going to be a big build-up of the musical comedy form over Mexican television. Heretofore this type of entertainment has been either bypassed or inadequate because of lack of funds for professional staging, costuming, etc.

Now producer Daniel C. Manjarrez is preparing an ambitious series, "Fantasia in the Night," as "the most lavish and costly television show ever produced over Mexican channels."

The half-hour show, apart from permanent modern and classic ballet companies, will feature top stars. Also, voice of announcer will not be heard in commercials, with these limited to either silent cartoon presentation, fixed announcements or other variations where spotlight is on product being sold, but without any sound accompaniment except music.

Indications are that interest in writing of musical comedies especially written for the home-screens is building up. Other producers are readying shows written around younger singing and dancing starlets, who request less coin, and featuring modern rhythms such as the Twist, rock-and-roll, etc.

Such starlets as Angelica Maria, Marta Elena Cervantes and Norma Mora, easy on the eyes and having above average talent (Miss Maria starred in the legit version of "The Fascinators"), will head up the musical comedy shows, which will also feature name singers and comedians.

The gap in good musical entertainment over Mexican tv now may be filled as more attention is paid to this type of program. In color plans, it will be musicals that will get more serious attention when Emilio Azcarraga unfurls the Guillermo Gonzalez Camarena system later on this year.

Milwaukee — Mike Walden, sportscaster for the Milwaukee Journal stations, WTMJ-TV, WTMJ-AM, WTMJ-FM, has been named Wisconsin's Sportscaster of the Year, by National Sportscasters and Sportswriters Awards committee.

Mpls. KTCA-TV Launches Student Nurse Courses; Appeal for Funds Made

Minneapolis, April 17.

KTCA-TV, the Twin Cities' non-commercial educational video station, has made a contract with four Minneapolis and one St. Paul hospitals to teach some 350 student nurses via daytime broadcasts which the public, too, can tune in.

Starting next fall, there'll be this instruction over the air. The first-year courses that KTCA-TV will teach to the student nurses, and to any setowners desiring to watch, are anatomy psychology, psychology, sociology and English.

From mid-September through May there'll be 96 hours of such teaching over the air. Each lecture or lab demonstration, enabling the student nurses to study by tv, will be of 30 minutes duration.

Station is conducting a drive to raise $42,500 through public donations to help it carry through a number of planned expansion projects.

Among the contemplated projects are establishment of a video junior college that would offer a science and other courses, a regional network for educational tv, an additional channel and a junior high schools' science course.

Small gifts and KTCA Fund members are being sought. The amount which the station hopes to raise represents about 8% of its half-million dollars annual operating budget, according to Dr. John Schwarzwalder, general manager.

WPIX Magazine Concept Around Ballcasts SRO

With spring and baseball fevers mounting, WPIX-TV reports it's hoisting the SRO flag on the "magazine concept" sales plan the New York independent has been pitching for tthe wrap-around shows before and after Yankee telecasts.

Advertisers who have signed up for spots that will rotate through the either-enders and the station breaks during games include Bristol-Myers, Melville Shoe Corp. for Thom McAn Shoes, Bardahl Mfg., Ford Dealers of New York, New Jersey and Connecticut, Mobil Oil, Hertz and General Mills.

Foreign Reviews

Continued from page 30

workers to channel teenage gangs into useful purposes. But Miss Zetterling didn't seem to be clear whether she approved of this reform, or regretted the resultant dullness.

It was thus a disappointment, which probably stemmed from too cursory pre-planning and pre-thinking. *Otta.*

Foreign TV Followup

Startime

Associated TeleVision tend to pack their midweek vaude show, "Startime," with an enticing batch of acts, but the ensuing rarely lives up to the promised sum of the parts. The show, in fact, lacks the production values of rich setting or comely terpers, and thus turns into a bare recital of talent.

Topping this one was Britain's favorite chantoosie, Helen Shapiro, who provided an efficient, if somewhat mechanical, string of ditties, including her inevitable disk-hit, "Walking Back to Happiness." She tried a bit of parody in the oldie, "Tiptoe Thru the Tulips," and this indicated that she might develop a neat line in comedy. She's a gal who obviously deserves her star rating, and her poise in something like "After You've Gone" was formidable, and her husky phrasing adept.

Further warbling came from a so-so Ronnie Hilton, an affable young man who has a no-nonsense way with a number that lacks the final punch to dodge the occasional yawns. His "Look Me Over" lilted pleasantly, and a coy duet with a toneless moppet called Susan Bramley plopped pretty limp. He closed with a sentimental ballad about a Scottish soldier. The lively and gamey King Brothers registered with a jaunty "Language of Love," and reinforced the click with "Go Tell Her for Me." Their act had enthusiasm, which communicated, and a rhythmic verve, which wasn't as tight as usual.

Comedy was attempted by the veteran clowning act headed by Charlie Cairoli, who could do little in the time available and the musical antics fell flat. Able conjuring—birds, cards, scarves—came from youngster Johnny Hart, whose fingers were more nimble than his personality, which was decidedly stodgy. Ventriloquist Dennis Spicer tried a gimmick, which was good for a oncer. He used two members of the audience as dummies, they mouthed, while he gave them unsuitable voice. This passed the time, but was embarrassing at a stretch.

Lively clicking and twirling from the Spanish Ballet Trianas and fast tapping from the Clark Brothers gave vivacious touches to the bill, and Josephine Douglas produced smartly. Jack Parnell's band seemed somewhat coarse on this occasion, and designer Bill McPherson had too much of a fixation about step-ladders and geometric abstracts, which added to the chill. *Otta.*

Rank Org

Continued from page 25

Murphy business with its interests in Bush Radio which operates in a similar field.

Bid terms are one Rank "A" 70c Ordinary share—currently priced at about $4.50—plus a little over 40c in cash for every two of Murphy's 4,368,000 70c Ordinary units. Holders of Murphy's 650,000 5¾% $2.80 preferences are offered a straight switch into Rank's 6¼% preferences, while holders of the 500,000 6½% Murphy preferences are offered 28 Rank 6¼% for every 25 held.

Terms have been fully recommended by the Murphy board who intend to accept on behalf of their own and family holdings, believed to rep about 20% of the equity.

To finance its existing expansion operation, Rank proposes to issue $16,100,000 convertible unsecured loan stock in the near future.

Although such names as Thorn Electrical and Philips are reportedly interested in taking over Murphy Radio, to date there has been no bid to compete with Rank's.

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N. Y. Free-For-All

Continued from page 25

sion among salesmen when Storer started the "good music" hooplah for WHN, and WINS made a widely-trumpeted switch from r&r to more conservative musical formating before the WBC negotiations got hot (it has since reverted to r&r.)

WJRZ, bought from National Telefilm Assoc.'s (formerly WNTA) by the relatively new Golden Circle chain (Communications Industries Corp.) is seeking only to carve out the North Jersey market with a hard local slant in news, features, contests, editorials and pubservice programming. But North Jersey is quite a slice, and already other stations have increased their attention to Jersey news coverage.

Predictions are that Westinghouse will take the conservative route with WINS, which has been the city's number one r&r outlet, and will strip out the boomchucking pops etc. that are evident in formating of WBC's Cleveland and Chicago outlets, among others.

The whole group scramble is seemingly ignored by the network flagships WNBC and WCBS, which steadfastly maintain a conservative image, and particularly by WQXR, the New York Times independent, which sounds precisely today as it did a dozen years ago, and maybe more, with classical, light classical and show tunes and calm spielers.

Indie WMCA goes with news, editorials and a modified pop musical format.

CBS-TV Affils

Continued from page 23

under the old affil contract, rather than the new controversial compensation plan, inaugurated under the regime of CBS prexy James Aubrey.

Before 1961, the Justice Department complaint said, most CBS-TV affils showed five hours of network programs a week without compensation but received 30% of their individual time rates from CBS for each additional hour, without regard to the number of such hours. Under the new plan, the affils receive 10% of their rates for showing the first 60% of those network programs that CBS requests they show, and 60% of their rates for each additional hour.

In the face of the FCC and Justice Department attacks CBS is remaining firm in its contention of the legality of the compensation plan. Echoes of that fight and the intra-industry dispute of rising network program costs outpacing network program revenues will reverberate through the May affil confab.

What could be considered 30 days notice, CBS-TV last month mailed out an exploratory letter to affils on the program cost issue. The letter invited proposals by affils to correct the "imbalance" of station profits as opposed to network profits. No doubt the web would like a greater share of the network dollar. Big question is how that can be accomplished without ruffling the feelings of affils.

Justice vs. CBS

Continued from page 23

second and third thoughts about whether to kill the practice.

In this light and since the Kennedy Justice Dept. avowedly goes along with the attitude of the Eisenhower antitrusters that option time isn't legal, perhaps the idea is to galvanize a Commission move in the preferred direction.

The Dept. suit charged that the compensation accords, made since Jan. 1961, violate the Sherman antitrust Act. It's alleged that they force affiliated stations to "take almost all their afternoon and evening programs from the network."

The Government complaint said the contracts are so shaped as to require CBS affiliates to take more web programs in order to get the same revenue as under the old affiliation agreements.

As a result, Dept. charges, indie program suppliers and non-network advertisers are given shortshrift during the more desirous broadcast day segments.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots complete with nighttime piz periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and average share of audience is furnished. Top competition and competitive ratings also are highlighted.

Cleveland ● STATIONS: KYW, WEWS, WJW ● SURVEY DATES: NOV. 24 DEC. 21, 1961

KYW Average Rating: 9 Average Share: 29

MONDAYS 5:00-6:30
Program: EARLY SHOW

Nov. 27 **"HELL'S CROSSROADS"**
Stephen McNally, Peggie Castle
1956, Republic, HTS, 1st Run

Dec. 4 **"SHANGHAI STORY"**
Edmond O'Brien, Ruth Roman
1954, Republic, HTS, 1st Run

Dec. 11 **"AFRICA SCREAMS"**
Abbott & Costello
1949, United Artists, M&A Alex, 1st Run

Dec. 18 **"THE THREE OUTLAWS"**
Neville Brand, Bruce Bennett
1956, Assoc. Films, M&A Alex, 1st Run

COMPETITION

PROGRAM	STATION & AVG. RATING
Captains Clubhouse 5:00-6:30	WEWS 20
Big Show 5:00-6:30	WJW 3

KYW Average Rating: 12 Average Share: 32

TUESDAYS 5:00-6:30
Program: EARLY SHOW

Nov. 28 **"TARZAN'S SECRET TREASURE"**
Johnny Weissmuller, Maureen O'Sullivan
1941, MGM, Banner, repeat

Dec. 5 **"BULLWHIP"**
Guy Madison, Rhonda Fleming
1958, Allied Artists, M&A Alex, 1st Run

Dec. 12 **"TARZAN FINDS A SON"**
Johnny Weissmuller, Maureen O'Sullivan
1939, MGM, Banner, Repeat

Dec. 19 **"LITTLE COLONEL"**
Shirley Temple, Lionel Barrymore
1935, 20th Fox, NTA, 1st Run

COMPETITION

PROGRAM	STATION & AVG. RATING
Captains Clubhouse 5:00-6:30	WEWS 14
Big Show 5:00-6:30	WJW 6

KYW Average Rating: 9 Average Share: 28

WEDNESDAYS 5:00-6:30
Program: EARLY SHOW

Nov. 29 **"WEE WILLIE WINKIE"**
Shirley Temple, Victor McLaglen
1937, 20th Fox, NTA, Repeat

Dec. 6 **"THE RED PONY"**
Myrna Loy, Robert Mitchum
1949, Republic, HTS, 1st Run

Dec. 13 **"GUN BATTLE OF MONTERY"**
Sterling Hayden, Pamela Duncan
1957, Allied Artists, M&A Alex, 1st Run

Dec. 20 **"TERROR AT MIDNIGHT"**
Scott Brady, Joan Vohs
1955, Republic, HTS, 1st Run

COMPETITION

PROGRAM	STATION & AVG. RATING
Captains Clubhouse 5:00-6:30	WEWS 18
Big Show 5:00-6:30	WJW 5

KYW Average Rating: 10 Average Share: 36

THURSDAYS 5:00-6:30
Program: EARLY SHOW

Nov. 30 **"PAWNEE"**
George Montgomery, Lola Albright
1957, Republic, HTS, 1st Run

Dec. 7 **"TARZAN THE FEARLESS"**
Buster Crabbe, Jacqueline Wells
1933, PRI, Banner, Repeat

Dec. 14 **"CURLEY TOP"**
Shirley Temple, John Boles
1935, 20th Fox, NTA, 1st Run

Dec. 21 **"TARZAN'S N. Y. ADVENTURE"**
Johnny Weissmuller, Maureen O'Sullivan
1942, MGM, Banner, Repeat

COMPETITION

PROGRAM	STATION & AVG. RATING
Captains Clubhouse 5:00-6:30	WEWS 16
Big Show 5:00-6:30	WJW 2

KYW Average Rating: 10 Average Share: 33

FRIDAYS 5:00-6:30
Program: EARLY SHOW

Nov. 24 **"TARZAN ESCAPES"**
Johnny Weissmuller, Maureen O'Sullivan
1936, MGM, Banner, Repeat

Dec. 1 **"THE MAN IS ARMED"**
Dane Clark, Robert Horton
1956, Republic, HTS, 1st Run

Dec. 8 **"THE MURDER MAN"**
Spencer Tracy, James Stewart
1935, MGM, MGM-TV, Repeat

Dec. 15 **"THE OUTCAST"**
John Derek, Joan Evans
1953, Republic, HTS, 1st Run

COMPETITION

PROGRAM	STATION & AVG. RATING
Captains Clubhouse 5:00-6:30	WEWS 14
Big Show 5:00-6:30	WJW 6

KYW Average Rating: 33 Average Share: 51

SATURDAYS 9:00-11:00
Program: SATURDAY AT THE MOVIES

Nov. 25 **"DREAMBOAT"**
Clifton Webb, Ginger Rogers
1952, 20th Fox, NBC, 1st Run

Dec. 2 **"BROKEN ARROW"**
James Stewart, Jeff Chandler
1950, 20th Fox, NBC, 1st Run

Dec. 9 **"MAN ON A TIGHTROPE"**
Fredric March, Terry Moore
1953, 20th Fox, NBC, 1st Run

Dec. 16 **"DESTINATION GOBI"**
Richard Widmark, Don Taylor
1953, 20th Fox, NBC, 1st Run

COMPETITION

PROGRAM	STATION & AVG. RATING
Lawrence Welk 9:00-10:00	WEWS 26
Target 10:00-11:00	WEWS 9
Defenders 9:00-9:30	WJW 14
Gun, Travel 9:30-10:00	WJW 9
Gunsmoke 10:00-11:00	WJW 18

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NBC Guidelines

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ruption. But most policemen are honest and decent.

"As far as racial groups are concerned, we asked members of the races be portrayed realistically. NBC has no prohibition against Negroes playing dramatic roles, but we say that a producer should cast Negroes as people, not as Negroes. In 'Ensign O'Toole,' we don't want the producer to show the Japanese as buck-toothed stereotypes.

"There is greater sensitivity in contemporary drama, in a modern western such as 'Empire' than there is in a period western such as 'The Virginian.'

"We read to producers and executives part of the NAB code which encourages adult themes under proper circumstances. There should not be so many unrealistic taboos and restrictions that the producers cannot turn out such programs. It boils down to how it's done.

"The suggestion was made two seasons ago that we just gave lip service, that there was no contact between our department and the producers. This is not true. This is why we came here to talk to producers. We seek to encourage the creative element. We shall broadcast programs in good taste, and not permit the use of the airwaves for sensationalism."

Jahncke described the meetings as a "reaffirmation" of mutual and beneficial areas, and another evidence of the care the network is taking for the network and its 200-plus affiliates.

As for some of the producers the pair contacted, there was a mixed reaction, with most of it favorable. Norman Felton, exec producer of "Dr. Kildare" and "The Eleventh Hour" at MGM-TV, commented "I found what Jahncke had to say stimulating. He talked very frankly about the problems, and the responsibility of those making films to families, to viewers, and the composition of the audience at various times. The network would like for us to tackle all kinds of subject matter. They realize we are not doing shows for adults with 12-year-old minds, as they used to laughingly say. We do move forward. We don't do pap that supposedly pleases everybody, but doesn't make anybody think. They want stimulating fare done with responsibility.

"It was good to hear the network men. If they weren't too specific, it's because they don't want to be accused of circumscribing the producer," commented Felton.

"Laramie" producer John Champion said he found his talks with the pair satisfactory, that they told him to continue the present policy of de-emphasizing violence.

The execs initially objected to the lead character in the new "Sam Benedict" series at MGM-TV making an impassioned plea to abolish capital punishment, but when it was pointed out the series is based on the career of Frisco attorney Jake Ehrlich, noted for his strong stands, and that the series would not be much without such strong positions, the execs agreed. It was also decided that the screen credit will say the series is based on the character and personality of Ehrlich, although the stories are fictionalized.

One producer of an NBC-TV series, who declined to be identified, said he found the instructions "ambiguous" and that "I didn't quite understand" what they were all about. There was a lack of specific instructions and guidelines, this exec complained. He said he was told to "be careful," but was never told of what he should be careful.

Lehr to London For 'Broadway Goes Latin'

Producer Milton H. Lehr has left for London to begin work on a series titled "Broadway Goes Latin," which features Edmundo Ros and his orchestra.

Filming will begin April 18 at the Elstree Studios in London for Associated Television, Ltd. Release date is in the fall. Among the talent signed for the Latino showcase are Sarah Vaughn, Cesar Romero, The Platters, and the DeCastro Sisters.

Inside Stuff—Radio-TV

Eight CBS Foundation News Fellows for '62-'63 were tagged by CBS Foundations, Inc., the organization through which the Columbia System makes educational, cultural and philanthropic contributions.

The winners of the '62-'63 fellowships are: Ronald S. Bonn, news writer, CBS News, N. Y.; Prentiss Childs, producer of the web's "Lamp Unto My Feet;" Louis A. Freizer, newswriter, WCBS, N. Y.; David Charles Horowitz, reporter, news editor and newscaster, KRNT and KRNT-TV, Des Moines; Thomas B. Petry, assistant general manager for programming and acting general manager, WQED, Pittsburgh educational outlet; Michael H. Sommer, director of pubaffairs, KUSC, tv station of the U. of Southern California; Stephen Steinberg, news writer, WBBM-TV, Chicago; Donald H. Webster, editorial assistant, KCBS, San Francisco.

CBS-TV's "Calendar" morning strip helmed by newsman Harry Reasoner and Mary Fickett, has received a couple more reprieves in its death struggle against the dominant quizzer competition.

Besides the Houston and Oklahoma City returns to the air reported in VARIETY last week, show also has been returned to the schedule of CBS affiliate KENS-TV, San Antonio. As previously, reinstatement was caused by viewer demand.

And in Columbus, where the CBS affiliate, WBNS-TV, dropped the show, it has been picked up by the ABC competition, WTVN. At last count, "Calendar" was clearing 127 stations in all.

WABC-TV, in N. Y., in the market for another weather girl to supplement Jan Crockett, was present at the Miss Rheingold of 1963 eliminations last Thursday (12) to see if any of the entries would be suitable for the job.

Joe Stamler, WABC-TV's v.p. and general manager, approached one of the Rheingold lassies for an audition, but discovered she was Kathy Kersch, Miss Rheingold of 1962. She's under contract to the brewery until the end of this year.

Television & Radio Center of Syracuse U. has copped two of CBS-TV's top program execs for a series of lectures on the medium.

First guest professor was Hubbell Robinson, senior programming v.p., who spoke in three sessions last week on "Creativity in Television," "Live vs. Film Programming," and "Problems of Broadcasting." He was followed by Mike Dann, v.p. of programming in the east, guest prof at sessions Monday and yesterday (Tues.).

Louis Dorfsman, creative director of sales promotion and advertising for CBS-TV, is the winner of a gold medal and an award of distinctive merit presented by the Art Directors Club of New York.

Presentation was made yesterday (Tues.) at the annual awards luncheon of the Art Directors Club of New York. It marked the 11th straight year that Dorfsman has won the club's top awards. He is the club's second highest alltime winner among art directors with seven gold medals and nine awards of distinctive merit.

Zenith Radio is going into color tv tube production via a wholly owned subsid Rauland Corp. Rauland has been given $4,000,000 to take care of the tint-up and for an expansion of black-and-white tubing.

Company expects color tube production to start by early '63.

Brit. TV Candidates For Montreux Awards

London, April 17.

Britain's program entries into this year's Montreux tv festival have now been selected. BBC-TV, which took top prize last year with "The Black and White Minstrel Show," has mounted a band spectacular called "Big Band Concert" starring the Ted Heath Orchestra.

Associated TeleVision, repping the commercial web, will weigh in with one of the Jo Stafford specials, "Four Seasons." There will be only one program from each network this year.

Levy Helms TA in East

Alfred Levy, prexy of Talent Associates, has arrived from Coast to head eastern operations for three months while David Susskind is abroad making a tv spec with Ingrid Bergman.

TV Followup

Continued from page 30

show, when one of the characters refering to a "left pneumonectomy." That "left pneumonectomy" reference is illustrative of the lack of plain talk in some segments of the show.

Costello said the reason lung cancer wasn't explored was that the show was keyed to dissipate fear among the public and for that reason, the more hopeful varieties of cancer were featured. He was asked, in the area of control, whether smoking cigarets should not be mentioned. Producer Costello pointed out that the purpose of the show was not to suggest or go into origins of different cancers. The show, he explained, did urge regular checkups and for listeners to head the advise of their physicians. As far as the network, Costello mentioned that a recent CBS-TV edition of the "Calendar" daytimer explored the cigaret-cancer dispute.

Key doctor character in the hour outing was portrayed by Frank Aletter, who did okay in a restricted role. Harvey Lembeck, portraying a cancer victim who somehow escaped a death sentence, and brought warmth and humor to his role. Others in the cast were competent. The real-life experts, doctors working in the cancer field, varied in their effectiveness. Admittedly, it was a tough outing, to bring hope and information in a "scare" field. Yet, the subject is so important that to do less than can be expected is a disappointment.

Horo.

Des Moines—Bill C. Baldwin, who has been general manager of KWWL, Waterloo, for four years, has been named vice president and general manager of radio station KIOA, Des Moines. KIOA is owned by Swanco Broadcasting Inc. Baldwin was formerly with KSO and also KRNT radio stations in Des Moines before going to Waterloo.

HARRY SOSNIK SET WITH 'TALENT SCOUTS'

Harry Sosnik is set to arrange and conduct "Talent Scouts" as a summer relacement on CBS for Gary Moore. It will be one hour for 12 weeks. When last used as a summer relacement "Scouts" ran as a half-hour. It's controlled by Irving Mansfield and Peter Arnell.

Sosnik conducted "Rainbow Stars" for Chrysler last night (Tues.) on NBC and is also set to conduct the TV Guide Awards special in June.

KDAY's 5G Rap On 'Teaser' Blurbs

Washington, April 17.

KDAY, Santa Monica AMer charged with using "teaser" blurbs by Federal Communications Commission, has been ordered to fork over $5,000 in fines. FCC pictured its punishment as designed to deter other licensees from making the same mistake. Commission previously had trimmed the penalty from the $10,000 figure it had mentioned in its letter of liability to the outlet.

The Commission's order imposing the forfeiture penalty accused KDAY of repeated violations of Section 317 of the Communications Act by airing the teasers. Section 317 requires identification of sponsors. Teasers patently violate the section, or they would not be very teasing.

In its directive, FCC said it reduced the figure to $5,000 from the original $10,000 partly because the violations although multiple, stemmed from a single individual contract. FCC, under the punitive powers given it in the 1960 Amendments, can impose fines of $1,000 for each instance of law or rule violation up to $10,000.

WABC-TV's 3-Yr. Deal On Phil Silvers Reruns

"Phil Silvers Show" has been bought by WABC-TV for a three-year run. Series of 138 episodes previously had played as an off-network rerun on NBC-TV and as a network CBS-TV hit on WCBS-TV, web's N. Y., outlet.

WABC-TV, marking the third network o&o to play the skein in the N. Y. market, will telecast the series starting in the fall.

UN's Thant Seg

First full interview with United Nations Secretary General U Thant, conducted by Alistair Cooke, is being offered to stations throughout the world by the UN Information Center.

Interview, in which U Thant evaluates the world organization, is half-hour in length. In N. Y., it will be telecast Sunday (22) by WNBC-TV under the series title of "International Zone."

Travail Of an Ex-Schoolteacher In TV (& Doing It the 'Gofer' Way)

Edith Hamlin is an ex-school teacher who is glad she is. She's glad because she's now in tv, where she has been for the last 14 years. However, Miss Hamlin, whose mode of expression has a touch of Selma Diamond in it, still has a teacher's empathy for young people and so she offers a little advice on how to get ahead in tv. First a production assistant, then a casting director, and most recently a production liaison for "Theatre' 62," she says this:

"The best way to get into television today is to come from Canada . . . No seriously, it isn't easy getting into tv, but it can be done—the same way it used to be done.

"I was a schoolteacher for three years before 1949. With my two degrees, I went to speedwriting school and then I begged for a job at WOR. . . . Begged? I pleaded, I looked hopeless. I sat there for weeks, watching them rehearse, so they finally made me a production assistant on "Trapped," a mystery program.

"There's a popular misconception about so-called glamor jobs. Everybody who comes into television begins by thinking of being a production assistant. But you know the old story: You're a gofer instead—you go for coffee, you go for the scripts. Still, it's a marvellous way to learn television. There are a number of directors who started that way, also producers who started that way.

"Of course, there is virtually no training ground in New York today, making the chances for jobs limited, but not non-existent. Difference is that (tv) was wide open in '49.

"Freelancing? That's another part of this business that the girls don't know about . . . living in 13-week cycles. Last year, first time, in the game of musical chairs, after having a chair for, what? 14? years, I suddenly didn't have a chair anymore."

But the idea of giving up tv has never seriously entered her head, Miss Hamlin says.

After working until 1957 as production assistant on "Producer's Showcase," which any number of people thought of as "the Tiffany of television," Miss Hamlin became casting director on "The Shirley Temple Storybook."

"Now that was an experience," she says with a smile. "When I went to Hollywood from New York, which in itself is quite a transition, I went to do casting. You know the show . . . a series of fairy tales . . . I wallowed in the 14th century for one whole year.

"I was Flora Freak out there in the movie industry, where women were not much a part of the industry. But I had my other problems . . . couldn't find players with classical backgrounds. After all, how do you make "Rapunzel live?

"Incidentally, we had quite a casting problem for that one—finding a girl with an 80-foot braid."

On a more serious note (although one might imagine in talking to Miss Hamlin that even her jokes have an undernote of seriousness), she felt that women make fine casting directors, if for no other reason than "someone has to say 'no' to an actor; coming from a woman, it's often much more gentle."

In going she replied to a final query: "Production liaison? You tell me." (As it turned out, Miss Hamlin's title meant she did everything from casting to set decoration to out-and-out administration.)

N. Y. Boxing

Continued from page 25

dio and television" among other facets. So had several resolutions introduced by individual legislators—after Paret collapsed in the ring at Madison Square Garden and Referee Ruby Goldstein stopped the bout, in the final round.

The adopted resolution pointed out that despite the "control and regulation" of boxing by the State Athletic Commission, "there are frequent serious injuries and occasional fatalities in the ring in this state."

Such injuries and fatalities "have impelled many to demand that boxing be adjudged barbaric and be outlawed in this state, while others have demanded that more stringent regulations be imposed to promote greater safety for participants in boxing matches."

Assemblyman Hayward E. (Red) Plumadore, of Saranac Lake, who wrestled in his student days at St. Lawrence University, and later in the professional ring, is top man of the legislative committee, which has been given a $25,000 appropriation and which is to submit its legislative recommendings, "if any" to the temporary president of the Senate (majority leader) and to the speaker of the Assembly, by Dec. 15. A report will be submitted to the Legislature on or before March 31, 1963.

The Griffith-Paret fight was covered by ABC radio and television.

NEW N.C. AM OUTLET

Taylorsville, N.C., April 17.

This Alexander County seat will soon have its first radio station. The new facility, to be managed by Bob Brown, is expected to go on the air about June 1.

Work is now under way on studio space and on the transmitter building.

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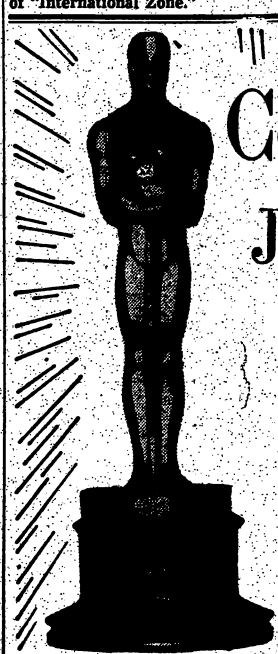
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Yoder Testifies as Star Witness

Continued from page 27

talk and discussion shows are of substantially lower budget than entertainment shows." Further he suggested that since the staff orch and news department were part of the station's fixed overhead, WNBQ might be specializing in such programming because of economic efficiency.

The FCC counsel cited a memo from Yoder to Sugg, in 1959, which told of some $250,000 that would be saved annually from the deletion of extravagant payments to talent.

Yoder explained that while some excess personnel were trimmed off at the time, a large portion (estimated at over $100,000) was salvaged in the resignation of one performer. (That would probably have been weatherman Clint Youle).

There was evidence in the correspondence files that had been turned over to Lee that Yoder had asserted his wishes as the local Steward to New York in matters of preemptions for events of local interest, and that he tried to keep from carrying the web's pro basketball games in order to preserve his pubaffairs lineup on Saturday afternoons. But, as Gladstone noted, his argument to Sugg had been that it would benefit the station "saleswise and profitwise."

The matter of autonomy has been the central issue of the Chi hearings, so far as the network-owned stations are concerned. Yoder indicated that while the ultimate responsibility for the obligations were properly the licensee's, namely NBC's, he was vested with "a large measure of authority over assigned phases of the station's operation," including the initiative for developing local shows that would "blend" with the network schedule into a balanced and diversified service. Yoder stated that his decisions are made within the framework of NBC management policy and guided by management standards.

"I would think a serious question of abdication would be raised if all responsibility for the station's programming were transferred to (the local manager) and none retained by the licensee's own management," he said.

In his lengthy statement, Yoder answered virtually every critical point raised against his station in the hearings, refuting some and holding up contradictory testimony from various public witnesses to cancel themselves.

Of his chief antagonists, NABET and AFTRA, Yoder said they have "sought to use this inquiry and other commission procedures to achieve, by harassment, private objectives which they have not been able to achieve at the bargaining table." He accused them of dressing up the air labor dispute to "simulate issues affecting the public interest."

Quaal Waves Chi Flag

Two local stations that were found to be above reproach by the public witnesses, and in fact came off with high praise—indie WGN-TV and educational station WTTW—testified last Thursday and Friday (12-13), respectively. With practically no criticism to answer to, they found the FCC witness chair a great platform for a house commercial.

Both, however, in the spirit of togetherness, took leave from their legitimate puffery to go to bat for the other stations in the market. Ward L. Quaal, exec veepee of WGN Inc., told Lee that he was proud to be associated with the Chicago television industry, saying it was fortunate the hearings were held here—if they had to be held at all—because the "Chicago television community has a wonderful story to tell." He stated, "I know of no city in the United States where the television industry endeavors to do more in all areas than the tv stations in Chicago."

Quaal told Lee he felt some of the witnesses were not quite fair in their criticism of the other stations, and he regretted that the FCC had not given the licensees the right to cross-examination so that they might have refuted their ill-informed critics on the spot.

John W. Taylor, exec director of WTTW, spoke of the cooperation and help given the educational station by the four commercial licensees here. He noted that CBS, for instance, had contributed $150,000 worth of transmitting facilities when the station was incepted, and he told of how all stations had loaned performers, engineers, program personnel and scenery and props at various times, at no cost to WTTW.

Taylor mentioned that WBKB had helped to promote the educational station initially by giving its programs airtime before WTTW was ready to broadcast itself, and he told further of how the ABC o&o is currently carrying a potpourri of the educational station's shows as a series entitled "Inside Channel 11."

Although Quaal counted 60 favorable testimonials for WGN-TV from the public witness, he went on the record with Lee as an opponent of the public hearings. "For all the praise that has been lavished upon us, I am not happy with these proceedings," he said. "It is unfortunate that they are being held in a situation where some station licenses have been renewed and some have not. I feel, frankly, that if one of us, or all of us, has erred we should be involved in a quasi-legal proceeding rather than an informal hearing of this kind."

Quaal's opinion was debated by Commission counsel Arthur Gladstone, who explained that this was a legislative inquiry conducted in an investigatory spirit, not a communications court. "You have made a judgment which we have not made," Gladstone told Quaal. "You have suggested that one of the stations is tainted. It is a judgment we have not made. We have presented no indictment."

"Nevertheless," Quaal responded, "the people who have read the condemnation by the public witnesses that was carried in the press the week of March 19 may never hear our answers, because it is not considered good copy." Quaal said that the hearings have "tainted the entire television community in Chicago."

Asked why live programs have been diminishing in number of the years, the WGN general manager told the FCC inquisitors that such programs too often mean losses for a station and usually (in the case of an independent) make for weak competition against network programming. He told Lee that advertising people who speak so much about elevating television are notably short on cooperation when it comes to sponsoring new local programs of good purpose, particularly the cultural shows. "They are all wrapped up in the numbers game," he said.

Cites Losses

"Ding Dong School," which had run 20 months as a localer on WGN-TV after NBC dropped it, was offered as a case in point, a red ink entry of over $250,000. "Fran Allison Show," another daytime entry which ran for over two years, rang up a net loss of over $1,000,000, Quaal noted. Also two current shows, "Great Music from Chicago" and "Bozo Circus," even with considerable sponsorship, were reported to be losing money. Quaal said the station maintains the programs because they serve minority interests and reflect prestige on the station's image.

He told of how he had appealed to local businessmen to sponsor individual segments of "Great Music" as their cultural contribution to the community. He had sent out 162 telegrams and got back only 19 replies—none of them buy the show but to thank him for putting it on the air.

He testified that in addition to "Great Music," such syndicated cultural shows as "Play of the Week" and "Robert Herridge Theatre" have gone begging. While the former is now fully sponsored, the latter has only been carrying run-of-station spots, Quaal said.

The educational station described its programming objective as serving "the majority of the people a minority of the time." Program director Chalmers Marquis stated that WTTW did not expect to hold an audience for more than one program at a time and that it eschewed such programs as newscasts since that was a service more than adequately provided by the commercial stations.

In point of autonomy, Marquis pointed out that as an affiliate of the National Educational Television Network WTTW has rejected about 10% of the web's scheduled programming as being of relatively little service to the Chicago community.

Brit. Com'l TV

Continued from page 25

dence, may not fall in line over a network deal for a new skein, equally they may refuse "rebound" editions of tried and tested soap operas on grounds that, by now, they are in danger of having the soap dry on their faces.

In any event, result of the wrestle for slots will not be known before the end of the month. By then the commercial colassus will have finally decided how to set about getting back some of the ground lost to BBC in the last six months.

Albany—Gren Rand, long a featured personality on WOKO and son of the late Rev. Royden Nelson (Doc) Rand, Albany's first baseball caster, has returned to radio, as salesman with WTRY in Troy.

Radio Reviews

THE RELUCTANT HOST
Producer: Ed Joyce
55 Mins., Thurs., 9:05 p.m.
WCBS, N. Y.

Concealed microphones and some very effective audiotape editing were a couple of the outstanding radio techniques used in this documentary that investigated the problems of African students who are invited to study in U. S. colleges and universities and then confronted with this country's racial prejudices.

In a segment that gave dramatic meaning to the African student's housing problems, producer Ed Joyce and a Negro student taped via concealed mikes the "Yankee, yes; African, no" realities at a half-dozen New York rooming houses, a couple of apartment buildings and a midtown-Manhattan residential hotel. Following up newspaper want ads, the African in all cases was told the room or apartment was taken. Joyce, tracing the student's steps, was welcomed in virtually all cases. The contrasting conversations were inserted in the show.

Toward the windup of the 55-minutes, Joyce summarized the student problems that had been brought out in several interviews, punctuating each point with a brief clip of tape from the actual interview.

Prominent in the interviews were the students' shock at encountering segregation in churches, restaurants and barber shops; the friction between African and American Negroes, especially outside New York; the pre-arrival misconceptions of American life, both white and Negro, picked up from U. S. magazines, motion pictures and television; and the embarrassment caused by Americans' misconceptions of African life and questions such as, "Are your folks still cannibals?"

All in all, the show laid in a grim picture of U. S. vs. Soviet efforts in education of Africans while sounding a clear alarm—that may never be answered—about the future attitude of the students—who will be leaders in the newly independent African nations—towards the United States. This show also triggered an on the air editorial, on the same subject, by WCBS boss, Sam Slate, the following morning. *Bill.*

FESTIVAL OF MUSIC
With Mal Bellairs, York High School Choral Group
Producer-Director: Pat Weaver
25 Mins., Tues., 9:05 p.m.
WBBM, Chicago

WBBM Radio used its resourceful noggin with "Festival of Song," a new series that showcases the choral groups of high schools in metropolitan Chicago. The program is several good things at once: a live show, in keeping with WBBM's identity as the "livest" station in town; on a low budget; a public affairs program with entertainment value, always spoken of as the ideal in pubaffairs and educational programming; and a solid gesture in community relations. Everybody wins with this kind of show, not least of all the audience.

The York High School group of suburban Elmhurst initiated the series last Tuesday (10) auspiciously. A surprisingly professional-sounding choir of 88 voices, they gave a highly-listenable concert that included several classical pieces, a Russian chant, a French street song, and such American spirituals as "Sweet Low, Sweet Chariot" and "He's Gone Away." It was a classy performance that may have given some listeners new hope for the present generation of teenagers.

Mal Bellairs, a most proficient host, introduced the numbers with style and interviewed choir director Jack Witmner for musichl background and a York honor student for historical aspects of the school. The latter wasn't very rewarding and should have been dispensed with for another number, but overall "Festival" is a gem of a programming idea. *Les.*

PUBLIC SERVICE FORUM
With Tim Cooney, moderator
30 Mins.; Thurs., 9 p.m.
WEVD, N.Y.

The plight of the Negro in the entertainment industry was examined in this roundtable discussion by several thespers and one former Coast drama critic, William Bigger. The actors were Charles Gordone and Godfrey M. Cambridge, chairman and cochairman respectively of the Committee for Employment of Negro Performers; and Stanley Green, a member of the "Miracle Worker" cast.

Once again, the pattern of Negro exclusion from a white-dominated craft was translated into show biz terms. The Negro thespers charged that they are shut out of the legitimate theatre purely on a racial basis even in cases where the scripts would demand the presence of Negroes. In this connection, the producers of the current Broadway shows, "How To Succeed in Business Without Really Trying" and "Subways Are for Sleeping" were rapped for their lily white casts.

Also under vigorous attack were the N.Y. Times, the Herald Tribune and the Post for their failure to mention the picketing of the two aforementioned shows. Actors Equity and AFTRA were also characterized as "moribund" and "defeatist" on the problem of defending the professional rights of their Negro members. It would have made for a more stimulating discussion if some prducers or union representatives were on hand to present their points of view. If they were invited and declined to attend, then that certainly should have been disclosed. *Herm.*

Marx's New ABC Role

ABC Engineers, a new division of the American Broadcasting Co., has been set up with Frank Marx as prexy. Marx had been ABC v.p. over engineering for the past 10 years.

New operation, according to Si Siegel, AB-PT exec v.p., will serve all divisions of the company in development, design, construction, operation and maintenance of technical equipment for broadcasting, theatres and recordings.

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Ziv-UA Bolsters Espanol TV Ties

Madrid, April 17.

Ziv-UA made its entry into Spanish television last week when Manny Reiner, UA vice-prexy for international tv sales, signed a release pact with Jo Linten, president of Moviereord. Until Ziv was absorbed by UA, Moviereord represented the company in Spain. With UA moving in, Moviereord will renew "Highway Patrol" and arrange a program slot for 52 video segs of "Harbor Master." Linten plans to program two additional UA teleseries in Oct. for the new season. UA's Continental tv supervisor Herbert Banquer and UA rep in Spain Joe Goltz flanked Reiner during sales talks.

Moviereord-NBC ties were also strengthened last week when Linten acquired "Bonanza," "Doctor Kildare" and "Loretta Young Theatre." NBC International execs Jerry Adler and Will Roland made the sales en route to Seville as associate member delegates to the European Television Union meetings. All three series have already been dubbed in Spanish and will be made available for immediate Moviereord slotting.

According to Linten, Yank tv companies have received official assurances that Spanish ministries will no longer delay dollar conversion of peseta-earnings.

Pastore

Continued from page 22

everything—a labor, both Herculean and sticky.

Although Pastore was in a vinegar mood when he spoke to the State Broadcasters, he was obviously irked by what he called the "stench" which clung to his nostrils following his first look at the "Bus Stop" segment. Pastore can give the appearance of a gut-fighting type, but essentially he's a cajoler who avoids the visceral tactics. Whatever the reason for Minow's absence, the tone undoubtedly was more relaxed.

Of course, if the impasse continues, Pastore can always call in other "mediators" from down Pennsylvania Ave. But he's alunless he can guaant ,,taolshdd ready on record that unless he can guarantee that the networks unite in permitting NAB prescreening, he can't vouch that he can ward off Congressional action for Government regulation.

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'CBS Reports'

Continued from page 25

the first half of Jack Paar, and ABC-TV's "Sunset Strip."

New hourlong Hitchcock series had been in the Friday time slot and initially had some sponsor resistence. Switching the Hitchcock hour to Thursdays from 10 to 11 p.m. is believed to be a softer competitive cushion. Facing Hitchcock at that hour is NBC-TV's Andy Williams and ABC-TV's "Fred Astaire Presents."

When there were initial reports of "CBS Reports" moving to 7:30 p.m. next season, some web execs scoffed at the idea. The protesters, now silent, maintained that a low "CBS Reports" rating might have a deflationary rating effect on the whole evening. That view is no longer held. New position is that "Dobie Gillis" which follows "CBS Reports" is a viewer grabber. "Gillis" had that role the current season, led by "Tell It to Groucho" and "Password."

"CBS Reports" exec producer Fred Friendly, asked to comment on the switch, was non-committal. He said the earlier time period would not change the orientation of his series and that he assumes that he will produce 24 programs for the slot next season. Current season out had the "CBS Reports" unit producing 24 programs, telecast at the rate of about three out of four weeks prior to the rerun period setting in.

Current sponsors riding with "Fair Exchange" and Hitchcock, all described as happy with the switches, include Vicks and Pillsbury on "Exchange" and Alberto Culver and Pillsbury on Hitchcock.

Ransohoff

Continued from page 22

old feature film series, said Ransohoff, but updated in sophistication. "Goggle," he explained as an attempt to bridge the gap between strictly kid and strictly adult video comedies in a series based on a father-son relationship.

On the network slate for the coming season, Ransohoff said both Flmways current series have been renewed—"Mr. Ed" in a CBS shift from Sunday to Thursday night, and "Shell's Wonderful World of Golf," globe-trotting links hour which has been repacted by the sponsor with timeslot to be determined.

Also slated for CBS is the new Filmways comedy series, "Beverly Hillbillies" (Wednesday at 9 p.m.), costarring Buddy Ebsen and Max Baer Jr. Series will bring Paul Henning back to video production after a three-year hiatus in which his film writing credits included "Lover Come Back" with Stanley Shapiro.

Ransohoff also said the company would open London and Rome offices this year to handle increased tv and feature production. Among four more feature films slated, two will be done overseas.

Predicting a sales volume of more than $10,000,000 in '63-'64, Ransohoff said for the fiscal year ending Sept. 1, the firm's gross will be up more than $2,000,000.

Azcarraga Plans On Mex TV Tintup Before End of '62

Mexico City, April 17.

Following up his previous announcement that Mexico would undertake standard color testing within two months, Emilio Azcarraga, Telesistema Mexicano president, said that Mexico would be transmitting color programs before the end of the year.

This is not the standard color system requiring a special receiver, but principle invented by Guillermo Gonzalez Camarena, where color signal is captured by a standard black and white set.

Azcarraga said even this color transmission will not be for commercial profit, but to maintain Mexico in a leading place in television developments.

According to Azcarraga, two special cameras, two projectors and new scenic design will be used. Only major cost will be in setting up transmission system, Azcarraga said, with this creation of Camarena outgrowth of "many years of study and costly experience."

Azcarraga said Mexico doesn't want to be left behind in color developments and he predicted that "our system will have repercussions throughout the world, and it will not be long before it is adopted by other television centers abroad." The Mexican executive said that this contribution will be one of the most important, if not the most important, in the field of international electronics.

SCHOENBERG JOINS MARK VII

Hollywood, April 17.

Film editor Irving Schoenberg has joined Mark VII Commercials as an exec. W. J. Peterson heads the company, which split off from Jask Webb's Mark VII Ltd., when Webb joined Warner Bros. as a producer.

Webb retains a piece of the blurb company, which is located at General Service studios.

BBC-TV's New Dependence On Comedy Scripters and Less on Its Artists

London, April 17.

With so many video comedians deserting the medium for the richer harvests of the feature film industry, BBC-TV's light entertainment arm has decided to switch its affections from the comedy star to the comedy scripter.

BBC-TV, which is the premier British outlet for situation comedy, took the initial steps in this direction when top scripters Ray Galton and Alan Simpson were given their heads with the assurance that BBC would cast according to needs of the scripts.

Result was the successful "Comedy Playhouse" series, an anthology of yock shows with casts ranging from two to a dozen, from which one spinoff is in production and another mooted. Galton and Simpson are also completing the second run of "Comedy Playhouse" *again* featuring "unknowns."

Development of the team show, such as the "Rag Trade," is a further step towards less dependence on a single artist. According to the web's light entertainment topper, Tom Sloan, the writers, in future, are coming in for the star treatment. He reasons: "There are plenty of good comedy actors around who could be made into stars by good scripts."

This does not mean, however, that BBC-TV is dropping existing names from the schedule. Rather, the network is insuring against slack periods when artists such as Tony Hancock, Eric Sykes and Charlie Drake are "not available" owing to filming.

Cinematic Battle

Continued from page 27

transmission belt for Hollywood product; we originate our own shows." Much has happened since those days.

In the face of the web rejection, stations sunk heavy dough into building up pix libraries. Station investments, in the large majority of cases, paid off, with the pix attracting audiences and spot business. The station market was big and profitable enough to wrench virtually all of Hollywood's pre-'48's. Major studios, no longer staying aloof from the tv market, then one by one began selling off their post-'48's, as soon as they made a deal with the talent guilds. (Major holdouts in the post-'48 race now are only Universal and Paramount.)

In the midst of this situation, NBC-TV followed by ABC-TV stepped into the pix programming derby. ABC-TV, in its deal with United Artists for 30 pix spent about $200,000 per pic, some of which will be rerun. To ABC-TV that's a programming cost of $100,000 per hour, lower than the cost of virtually any hour vidfilm series entry. Price of $200,000 per pic, though, is above what any syndicator can pay. What's shaping up then is the network being able to outbid the collective bargaining power of the stations, represented by the syndicator. It's network vying with syndicator for new pix product, with the odds in favor of the web.

Ships at Sea

Continued from page 23

national outlets and largely ignoring the new revenue potential. Programming time is approximately three and a half hours per day, which offers scope for seven half-hour shows daily, or almost 50 weekly. Advertising is restricted to a maximum of 10%.

Among the programs already booked by Programme Exchange are "William Tell," "Your Star Showcase," "Robin Hood," "Lassie," "Cannonball," "Royal Canadian Mounted Police," "Sir Francis Drake" and "Noddy."

NBC Summer Biz

Continued from page 23

regular sponsors, however. "87th" Precinct" has 10 bankrollers, "Thriller" nine at the moment. "Laramie" has 20, "Cain's Hundred" an even dozen, and so on. The rest of Tuesday is SRO. Wednesday is too, with the night filled by most of the regular season's bankrollers. These are mostly co-sponsors or full sponsors. Ditto all of the NBC Thursday programming which has regular sponsors, except for "Outlaws," which evidently is not yet SRO for summer despite having around 20 or 21 participating bankrollers. Friday is nearly SRO, ditto Saturday and ditto the Sabbath.

Mgt. William Morris Agency

VARIETY ARB FEATURE FILM CHART

(Continued from page 42)

KYW Average Rating: 13 Average Share: 48

SUNDAYS 12:30-2:00
Program: PICTURE FOR A SUNDAY

Nov. 26 "SALUTE TO THE MARINES"
William Lundigan, Wallace Beery
1943, MGM, MGM-TV, Repeat

Dec. 3 "HIGH NOON"
Gary Cooper, Grace Kelly
1952, United Artists, NTA, Repeat

Dec. 10 "THE HALF BREED"
Robert Young, Janis Carter
1952, RKO, UAA, Repeat

Dec. 17 "OUT WEST WITH THE HARDYS"
Mickey Rooney, Lewis Stone
1938, MGM, MGM-TV, Repeat

COMPETITION

PROGRAM	STATION & AVG. RATING
Gene Carroll Show 12:30-1:00	WEWS 14
Polka Varieties 1:00-2:00	WEWS 13
Moral View; Washington 12:30-1:00	WJW 2
Cleveland Caucus 1:00-1:30	WJW 1
Opinion; Man; Brown 1:30-2:00	WJW 2

EUROPE

Successful television producer-director commuting abroad. Extensive background in network programming as well as commercial production. Schedule permits additional assignments.

Box V-3255 VARIETY
154 W. 46th St., New York 36.

WBC

Continued from page 27

in 10 markets, plus WNYC, N.Y., which has it under a nominal fee. If and when, WINS becomes WBC's New York stations, the news service will switch away from WNYC.

Also being offered for syndication in television by WBC are such shows as "English For Americans," "Legacy of Light," "Space From The Ground Up," "Adler Invites," "Morning in Funsville," "John Reed King Show," "Dee Has A Baby," "Kady Goes To College" and "Industrial Psychology." In radio, there are some nine shows ranging from 10-minute talks to fullscale documentaries.

SHANNON

OUTRATES COMPETITION!

3-Station ATLANTA WSB-TV 26 Wed., 8:30 P.M.

5-Station SEATTLE KING-TV 27 Tues., 7 P.M.

Starring GEORGE NADER

Source: ARB, March 1962

For full details, contact SCREEN GEMS, INC.

Rome's 'Wholesale,' 'Astaire's Three,' Belafonte's 'Special' Top New LPs

"I CAN GET IT FOR YOU WHOLESALE" (Columbia). Harold Rome has whipped up an in-and-out score for this musical version of Jerome Weidman's novel of New York's garment centre. But what's "in" is good and what's "out" isn't bad and the original Broadway cast makes the most of it all. It should, therefore, get a good spinning run and become a potent addition to Columbia's ever-growing original Broadway cast catalog. Rome's words & music are restricted mostly to the 7th Ave. locale, giving it a heavy Yiddish tone but there are several ballad delights and a knockout of a special material number. The ballads that should linger are "Too Soon" and "Have I Told You Lately." The material showstopper, and a lot of credit should be given Barbara Streisand's performance, is "Miss Marmelstein." Okay on the vocal end are Lillian Roth, Elliott Gould, Marilyn Cooper and Harold Lang, who has a nifty all to himself called "What's In It For Me." The Columbia packaging, again, gives the set long-lasting values.

"THREE EVENINGS WITH FRED ASTAIRE" (Choreo). Fred Astaire's memorable tv spectaculars, presented on NBC-TV on successive years starting in 1959, have been partially preserved on this LP. The soundtracks of Astaire's vocals add up to a stylish rundown of about 32 great standards, most of them introduced originally by Astaire in his film or legit clicks. Included in the medleys are such evergreens as "Lady Be Good," "Cheek to Cheek," "They Can't Take That Away From Me," "Night and Day," "Top Hat, White Tie and Tails," "Fascinating Rhythm," "Dancing in the Dark," "The Continental," "Funny Face," "I Love Louise," "Easter Parade" and "Shine On Your Shoes." On "Miss Otis Regrets," Astaire joins in a charming dialog with his tv dancing partner, Barrie Chase. David Rose's large orch supplies rich backgrounds.

HARRY BELAFONTE: "THE MIDNIGHT SPECIAL" (RCA Victor). Once again, Harry Belafonte has fashioned a standout songalog out of a group of folk, gospel and blues numbers. The delivery here is characteristically charged with drama and excitement for extra special kicks. In this set, Belafonte has put some fresh words to such traditional numbers as "Crawdad Song" and "On Top of Old Smokey," both getting fresh values out of these bluesy treatments. An important assist is furnished by a powerfully jumping orch under Jimmy Jones' baton. Other standout tunes in this package include "Memphis Tennessee," "Gotta Travel On," "Did You Hear About Jerry," "Muleskinner," "Make A Long Time Man Feel Bad," and "Michael, Row the Boat Ashore."

TONY MOTTOLA ORCH: "ROMAN GUITAR—VOL. 2" (Command). Enoch Light, who produces these "sound" albums for Command, has dug deeper into the repertoire of Italian melodies for a followup to Tony Mottola's initial "Roman Guitar" enterprise. The second volume is packed with the same sound flavoring and rich melodic quality that helped its predecessor take off and it should do as well in spins and sales. Some of the more familiar Italiano stuff given the Mottola wing here are "Carnival In Venice," "Autumn In Rome" and "Summertime In Venice."

PETE KING ORCH & CHORALE: "POCKETFUL OF HITS" (Kapp). A collection of pop and show hits has been assembled for this pleasant-sounding effort by the Pete King Orch & Chorale. King has arranged his material with precision and the renditions by the chorale and orchestra add up to a simple and stock chorus-orchestra outing. The tunes which include such as "Little Bitty Tear," "It Might As Well Be Spring," "Theme From Judgment At Nuremberg," "Getting to Know You" and others, are pleasantly presented. The set is a nice addition to the King-Kapp catalog.

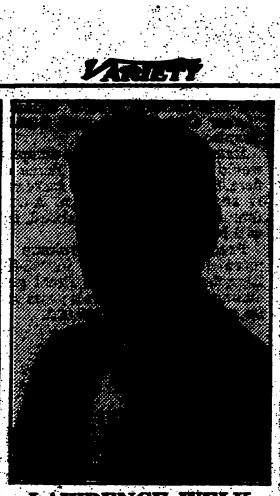
PHIL UPCHURCH: "THE BIG HIT DANCES" (United Artists). Phil Upchurch's swinging way with a guitar is perfectly suited to the varied terp fashions that fall in and out of teen favor. In this roundup, Upchurch leads an energetic combo through a frantic repertoire that toys with The Roach, The Fly, The Swivel, The Swim, The Watusi, The Fish and The Twist, of course. They set a hot pace and only the young and healthy could possibly keep up with them.

LES COMPAGNONS DE LA CHANSON: "FRENCHY" (Capitol). This French choral ensemble, a sort of expanded Gallic version of the Kingston Trio, here dish up a tasteful program of international pop songs, all delivered in the French language. From the U.S. scene comes such numbers as "The Guns of Navarone," Green Fields" and "The Green Leaves of Summer." As usual, this group adheres to a appealingly melodic groove, preferring simple harmonies to tricky ideas. A large orch backs up sharply.

TEDDY BUCKNER BAND: "MIDNIGHT IN MOSCOW" (GNP). A veteran Dixielander, trumpter Teddy Buckner has added the Russian import, "Midnight in Moscow," to a repertory of real oldies for a bouncing session of classic jazz. Otherwise, there's no particular reason why the title and picture cover to this set is so Russki-accented in view of such numbers as "Avalon," "Ballin' the Jack," "Bill Bailey," "Sister Kate," et al, all played with skill and verve by this Coast sextet with Buckner's lucid and hardhitting horn far and away in the lead.

DAVID CARROLL & HIS ORCH: "DAVID CARROLL GALAXY" (Mercury). This is a bright and sparkling assortment of tunes, arranged and conducted by David Carroll. Included are show tunes, dance numbers, polkas, waltzes and percussion-type numbers. The result is a package with lotsa effects for the sound bug and plenty of nice listening for those who are not so addicted. Carroll's work displays some effective touches with the pen and baton, and the overall effect is light and full.

DIAHANN CARROLL: "SHOWSTOPPER" (RCA Camden). A young sepia songstress who has broken through with her current starring role in "No Strings" on Broadway, Diahann Carroll has always displayed a striking style on her disk attempts even though none of them made the grade as pop hits. In this collection of some of her past recordings, the promise of this talent is clearly revealed in such tunes as "Easy to Love,"



LAWRENCE WELK
Presents His Newest Dot Album
"MOON RIVER"
Inspired by the
OSCAR Winning Song

"Love Your Spell Is Everywhere" and "Old Devil Moon" and "The Song Is Ended."

CLAUDE GAUTHIER: "CLAUDE GAUTHIER CHANTE" (Columbia). Canada has a few of its own folk tunes, predominantly from Newfoundland, but most of them are based on foreign tunes and given new switches. Claude Gauthier is different, mainly because he writes his own, then sings them is French. They're neither quaint nor cute but are definitely in the folktune vein. His fine, easy chanting and the expert guitar backing make it clicko for any folk market. Added attraction is the inside envelope that has all the words, both English and French, of the songs Gauthier, a young Montrealer, sings. You can learn French while you listen.

LENNY HERMAN ORCH: "I WANT A GIRL" (Pat). This is an attractive set of oldfashioned "girl" songs, all of which were written by William A. Dillon in collaboration first with Harry and Albert Von Tilzer and later with Henry Tobias. Lenny Herman's small orch delivers this repertory in neatly appropriate style in a variety of vocal formats, all suitable for a singalong session. In addition to the title song, there are such appealing oldies as "Get Yourself A Girl," "Do Do Do What Your Mother Did," "My Little Girl" and "I'll Wed The Girl I Left Behind."

WILD BILL MOORE TWISTET: "WILD BILL'S TWIST" (Popside). Although the title of this LP carries with it the implication that this is a Twist set of the regular r'n'r

(Continued on page 48)

Longplay Shorts

Violinist **Erick Friedman** taped a performance of Saint Saens' "Introduction and Rondo Capprriccioso" for **Mike Wallace's** "PM" show. It'll be aired within the next three weeks. Friedman will make his solo debut on RCA Victor with a Paganini "Concerto" set due for release in September . . . **Arthur Fiedler,** RCA Victor disker, will launch his Boston Pops tour May 1 and plans to include an arrangement of a Twist tune popularized by **Chubby Checker** . . . **Don Ameche & Frances Langford** cut their second "Bickersons" LP for Columbia last Saturday (14) . . . Roulette will release **Joey Dee's** "Two Tickets to Paris" album, from Dee's forthcoming film of the same title, on June 1.

As part of a new "3500" line which Riverside is introducing this month, the label will bow a program called the "Jazz Composer Series." It's designed to feature the works of contemporary jazz writers and will devote an entire LP to the showcasing of a particular cleffer's work . . . **Mike Clifford** will preview his forthcoming Columbia LP at the New Orleans' Playboy Club for three weeks starting May 16 . . . RCA Victor's **Anna Moffo** in New York this week for pic talks. Her "La Boheme" package is slated for August release . . . The Jazz Theatre Concert at New York's 92d St. Y on April 23 will present **John Lewis & The Contemporary String Quartet** and **Sonny Rollins & Co.** with guitarist **Jim Hall.**

Goddard Lieberson, Columbia Records president, has taken the chairmanship of the music advisory committee of the Hopkins Center at Dartmouth College. Lieberson will head a group of musicians and educators who will provide guidance on musical matters to the staff at the center . . . **The Hi-Lo's,** who recently switched from Columbia to Reprise, will start cutting for their new label upon completion of a current tour which will end in England the latter part of May.

Reuben Phillips and his Apollo Theatre (N.Y.) band cut their first album for United Artists at the Sound Makers Studio with **Alan Douglas** as supervising director . . . **Buddy Greco,** Epic disker, has been set for a four week engagement starting June 29 at the Cal-Neva Lodge, Lake Tahoe . . . **Gary Schnerer,** viola student at The New School of Music, Philadelphia, has been named a member of the Pittsburgh Symphony.

Command is making a special promotion out of **Enoch Light's** "Great Themes From Hit Films," spotlighting the inclusion in the set of the Academy Award winning tune, "Moon River," with stickers on the packages and special store displays and dealer incentive plans . . . **Ray Charles'** ABC-Par waxing of "Modern Sounds in Country and Western Music" has exceeded the 204,000-LPs-sold mark in seven weeks . . . Pianist **Eugene List** left Friday (17) for Moscow to judge the Tchaikovsky piano competition there. He records exclusively for Westminster . . . **Jean Redpath's** debut platter for Elektra will be "Jean Redpath's Scottish Ballad Book."

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

BOB LUMAN . . . . . BIG RIVER ROSE
(Warner Bros.) . . . . . Belonging To You
Bob Luman's "Big River Rose" (Acuff-Rose†) stems from the country & western fold but the story and style will have impact in the pop market as well, because of, not despite, its melancholy flavor. "Belonging to You" (Acuff-Rose†) maps around a Pappy mood that will please the alfalfa folks mostly.

* * *

BILL BLACK'S COMBO
TWISTIN' WHITE SILVER SANDS
(Hi) . . . . . My Babe
Bill Black's Combo's "Twistin' White Silver Sands" (Sharinat) shifts his earlier clicko single into the Twisting groove with a vibrant organ and brass blending leading the way to a spinning payoff. "My Babe" (Arct) is another early rocking hit worked over anew for a current spinning drive.

* * *

NANCY RAY
YOU'RE NOBODY 'TIL SOMEBODY LOVES YOU
(Colpix) . . . . . Growing Up Too Fast
Nancy Ray's "You're Nobody 'til Somebody Loves You" (Southern) puts a potent new vocalist into an old song with a style that's pegged for a takeover in current pop market. "Growing Up Too Fast" (Anjoe-Big Song†) has a ballad message for the adolescents but it's cut from familiar stuff without any new twists to add interest.*

* * *

JOHNNY TILLOTSON . . . IT KEEPS RIGHT ON A'HURTIN'
(Cadence) . . . . . She Gave Sweet Love to Me
Johnny Tillotson's "It Keeps Right on A-Hurtin'" (Tanridget) sings about the kind of "hurt" teeners love to experience with a vocal approach that makes it all the more believable and assures it of a spinning buildup. "She Gave Sweet Love to Me" (Tanridget†) gives an ordinary ballad a spinning chance with its interesting treatment in the vocal and musical arrangement departments.

* * *

BERT KAEMPFERT ORCH . . . . . THAT HAPPY FEELING
(Decca) . . . . . Take Me
Bert Kaempfert Orch's "That Happy Feeling" (Northern) is a gay instrumental with a bright melodic spirit to appeal to spinners on all levels. "Take Me" takes a lighthearted melodic stride and the programmers will find it to their liking.*

* * *

SHELLEY FABARES & PAUL PETERSEN
WHAT DID THEY DO BEFORE ROCK 'N' ROLL
(Colpix) . . . . . Very Unlikely
Shelley Fabares & Paul Petersen's "What Did They Do Before Rock 'n' Roll" (Knollwood) has the clicko thrush ("Johnny Angel") in a lighthearted duet about the juve tempo that the teen trade will take to in a big way. "Very Unlikely" (Pogo*) is likely to get a fair share of the spins, too, because of its cute-angled, juve-pegged lyric.*

* * *

TROY SHONDELL . . . . . NA-NE-NO
(Liberty) . . . . . Just Because
Troy Shondell's "Na-Ne-No" (Triot) captures a flashy rhythm beat and pounds the title across with a vocal impact that could turn into a teener catch-phrase. "Just Because" (Pamcot) is one of those weeping rockers that some emotional juves may find meaningful.

* * *

CONWAY TWITTY . . . . . COMFY 'N' COZY
(MGM) . . . . . A Little Piece Of My Heart
Conway Twitty's "Comfy 'N' Cozy" (Roosevelt†) wraps up a warm thought with an easy vocal and melody blending that's good for a big spinning pickup. "A Little Piece of My Heart" (St. Louis†) spins out a slow ballad mood and plays around with a mushy reading that lots of the teen femmes find enjoyable.

* * *

TEDDY RANDAZZO . . . . . TEENAGE SENORITA
(ABC-Paramount) . . . . . U.S. Mail
Teddy Randazzo's "Teenage Senorita" (Almimot) brings an added flavor to a juve-slanted ballad with a bolero seasoning in a big orch setting that's tailor-made for turntable attention. "U.S. Mail" (South Mountain†) will have trouble making its appointed rounds because it's just an overloaded saga song.

* * *

BEN E. KING . . . . . DON'T PLAY THAT SONG
(Atco) . . . . . The Hermit Of Misty Mountain
Ben E. King's "Don't Play That Song (You Lied)" (Progressive†) will get lots of play because of the dramatic punch the vocal adds to the effective ballad line. "The Hermit of Misty Mountain" (Home Folks†) will climb around the spinning circuit with the aid of programmers who go for a breezy slice handled with rhythmic taste.

* * *

RAY ELLIS ORCH . . . . . DUMPY
(RCA Victor) . . . . . The Sheik
Ray Ellis Orch's "Dumpy" (Spankat) could fill up programming time with its bright instrumental style. The melody, incidentally, was written by Victor disker Paul Anka. "The Sheik" (Spankat) has some instrumental cash and could attract deejays interested in more of Anka's clefmanship.

* * *

PEGGY LEE . . . . . LOADS OF LOVE
(Capitol) . . . . . The Sweetest Sounds
Peggy Lee's "Loads of Love" (Williamson) gives the Richard Rodgers' tune from the "No Strings" tuner a spicy styling which makes it one of the singer's best readings in some time. "The Sweetest Sounds" (Williamson*) is a pretty ballad from the same show which Miss Lee makes even prettier.*

* * *

ANTHONY NEWLEY . . . . . WHAT NOW MY LOVE
(London) . . . . . Why
Anthony Newley's "What Now My Love" (Remick) is a strong ballad entry solidly based on a firm vocal and an exciting arrangement. "Why" (Debmar*) gets its spinning chances from its lilting style and pleasing vocal.* *Gros.*

*ASCAP. †BMI.

Avnet Electronics Buys Liberty Firm Via Stock Exchange in $10-Mil. Deal

In a transaction coming close to $10,000,000, Avnet Electronics has taken over 100% control of Liberty Records. The deal was made on the basis of three shares of Avnet for five shares of Liberty.

The buyup has been approved by the boards of both companies and consummation, expected by June 30, rests on approval by Liberty's shareholders. No objections are anticipated.

The Avnet takeover will not affect the Liberty operation. It will remain completely autonomous and there'll be no changes in the personnel setup on the Coast or in New York. The firm is now prexied by Al Bennett with Si Waronker as board chairman.

The purchase by Avnet is part of the firm's diversification program into the home entertainment field. Avnet also owns British Industries which manufactures the Garrard record changer and the Wharfdale speaker. With Liberty now under its wing, Avnet is now parenting the records as well as the components that play records.

There are 607,277 shares of Liberty common stock outstanding and an additional 60,000 shares subject to employes restricted stock options. Only last week Liberty asked the Securities & Exchange Commission in Washington to okay a security offering whereby Waronker and Bennett would sell all their common stock in a 100,000-share public offering. The common shares would have a top price of $25 with exact amount to be supplied later.

According to the SEC, Liberty has outstanding 327,641 common and 279,636 Class B common shares in addition to indebtedness. Waronker owns 22% and Bennett 6% of the common shares. Of the Class B securities, Waronker owns 49% and Bennett 25%.

In the purchase deal Liberty acquired 360,000 shares of Avnet at $27 a share. Liberty's net sales for 1961 were $7,361,713.92 and its net income after taxes was $646,365.34.

Settlement Ends Threat Of Mpls. Tooters Union To Picket Twins Ball Club

Minneapolis, April 17.

An eight-inch snowfall and temperature drop to two above zero, forcing postponement of the home opener last Friday (13), was a flat note to disturb the Minnesota Twins American League baseball club on what's ordinarily considered an unlucky day anyways.

However, the club got a good break Saturday (14) when the Musicians Union here, which had been on the outs with it, came to agreeable terms at the eleventh hour.

The union had threatened to call out its organist who plays the national anthem prior to every game's start and to picket the ballpark unless the club, at a cost of $126 per contest and $10,240 for the season, employed six musicians for all home games.

But just before the opening game's start Saturday the union moderated its demands. It's requiring the use of six union standby musicians only when the club itself and out-of-town delegations bring in amateur bands or musicians to play during a game. This is similar to what obtains in the case of the local Orpheum Theatre when it goes legit, except that there must be the six standby musicians hired for all touring attractions, even when the show doesn't need them.

A number of these amateur bands at games last season prompted the union's demands on the ball club.

Fisher Disking Again

Eddie Fisher did his first recordings Monday (16) since returning to the U. S. He has revitalized Ramrod Records, which he owns, and waxed his first album on that label. He did the recording at Capitol for distribution by ABC-Paramount.

Tunes on the still unnamed album include "Arrividerci Roma" and "Back in Your Own Back Yard."

Philips in Step With Germans' March Craze

Berlin, April 17.

March records, surprisingly, are again finding many buyers here. Not so much among the younger set but among conservative and sentimental-minded circles. Nostalgia may play the same role here as it does with old pop tunes which also are being revived.

Philips is the diskery most successful with march platters. It has a complete series (German Army Marches) of LPs which reportedly are doing top biz. The greater part of the marchese are of vintage (19th century) origin. They are played by the Stabsmusikkordps of the Rundeswher, the new West Germany Army under the baton of Col. Wilhelm Stephan.

Twist Scores In Britain But No Lure for Cafes

London, April 17.

The Twist has finally established itself as part of the Britons' entertainment. But despite the national acceptance of the acrobatic gyrations as a pleasurable pastime, the Twist is still not a coin lure for nightspots in this country.

Only one lafenight rendezvous in London thrives on the appeal of hip swinging alone, Helene Cordet's Saddle Room. Other attempt to accommodate the bone-bending dance, Twist At the Top, folded after only one month of underpatronized operations.

However, after dark London is not entirely bereft of Twist in top quality spots. Such slick eateries as the Hungaria have given the dance a whirl in small doses while at the same time they have relied upon more accepted forms of entertainment to keep the clients comfortable—and regular.

Where this new dance, banned by instructors, flayed by medicos and abhorred by eggheads as "the death throes of a dying civilization," has been an out-and-out click is in the dancehalls and subsequently on disks.

Almost all terperies that have been dominated by r&r dancing and jive for more than a decade have now made provision for the Twist. Trend is explained as the direct result of awesome demonstrations on tv from such noted British dancers as Lionel Blair. Associated - Rediffusion's two - day "Twist To Win" competition on the commercial tv web didn't do the movement any harm, either.

Finally, a glance at British pop disk bestsellers reveals no less than three Twist numbers in high places with a fistful of others challenging for a top spot. American artists Chubby Checker and Sam Cooke are the current leading exponents.

With new batches of waxing in from the U. S., top record companies here have certainly got that Twist Again feeling—even if they weren't doing it last summer.

Showman Odell Sparks Hong Kong's Cultural Kick

Hong Kong, April 17.

Local showman Harry O. Odell, of International Films Ltd. (Allied Artists' exclusive distributors, etc.), has been sparking the concert and opera season in the 1,540-seat auditorium in the new City Hall.

The London Philharmonic under Sir Malcolm Sargent's baton, traditional Cantonese Opera, Yehudi Menuhin accompanied by sister Hephzibah, Alvin Alley Dance Theatre (American Negro group touring the Orient), and local pianist Yee-Ha Chiu are among the bookings.

The Hong Kong government is cooperating in this cultural kick in the new HK $20,000,000 ($3,500,000, U.S.) auditorium.

Nero Pulls Big $26,420 In 4 Midwest Stands

Pianist Peter Nero racked up a total gross of $26,420 in four midwestern appearances April 6, 7, 8, and 10. In chronological order, the dates were at the Murat Temple, Indianapolis; the Music Hall, Cincinnati; the Veterans Memorial Hall, Columbus, and the Memorial Auditorium, Dayton.

The former three sets were presented by Ken Kragen Productions, and the Dayton stint was offered by W-B Productions. Appearing with Nero, who records for Victor, was the Four Saints, a jazz unit.

UA Label Preps Line of Kidisks

United Artists Records is prepping a move-in on the kidisk business. The label will unveil a new children's line at its distributor sales meeting in Miami Beach late in June.

Included in the kiddie line will be 30 standard titles, with 10 packages schedu'ed for the initial release. Music for the albums is performed by the Hollywood Studio Orchestra, and a special group of actors will be used for each album to portray the various characters in the stories.

The line will be divided into two categories. One package will include the 12-inch record and will sell for 99c. The second group will incorporate a storybook into the package so that the moppets will be able to follow the record in the book and also be able to color the picture pages. This package will list for $1.98.

The first 10 titles to be released are: "Robin Hood," "William Tell," "Snow White," "Cinderella," "Knights of The Round Table," "The Sleeping Beauty," "The Three Musketeers," "The Ugly Duckling," "Puss In Boots" and "The Story Of Chopin Told To Young People." Each includes the full orchestral background as well as the dramatization of the story line.

PREMIER ALBUMS NETS 1836, UP $131,220

Premier Albums, lowprice disk manufacturers hit a $2,513,181 take for 1961. It more than doubled the previous years' rackup of $1,121,623.

The company's net earnings after taxes were $183,312 amounting to nearly 71c per share on 260,000 shares outstanding. This compares with earnings in '60 of $52,082, or 20c per share adjusted to reflect the 260,000 shares presently outstanding.

Premier, which became publicly owned in October of last year, and which recently opened a new factory in Clifton, N.J., markets even different labels for sale in chain, department stores, drugstores, supermarkets, discount houses and other outlets.

British Labels Boost Prices In Tax Deal

London, April 17.

Despite an encouraging rise on the 1962 sales graph both at home and overseas, most record companies here have taken advantage of slight tax concessions allowed in this year's budget to raise prices.

Although the move excludes the customer from most of the benefit, it cannot fairly be construed as deliberately soaking the consumer. Rather, it is a case of the companies balancing their books as painlessly as possible for the public.

Disk industry, as a whole, is facing rising production costs while the major manufacturers here are also battling increased competition from record clubs (whose prices severely undercut regular albums); stronger entry of independent labels and, paradoxically, their own "inexpensive" reissue albums are knocking the sales of first release platters.

Tax concessions have provided a good opportunity to offset some of the majors' problems and at the same time leave market prices virtually stable.

MGM Lifted His Billie Holiday Tape, Promoter Charges in $1,750,000 Suit

MGM Records has been hit with a seven-count, $1,750,000 suit filed against it in N. Y. Supreme Court by concert producer-promoter Don Friedman. Three of the counts demand judgment of $500,000 each and another cause of action asks $250,000. The complaint stems from the diskery's alleged theft of a Billie Holiday taping.

The suit also seeks an injunction against MGM's use of a performance by the late singer which Friedman claims to have produced in concert and recorded on tape, and which he charges MGM unlawfully released as an LP. In addition, the action wants an accounting and transfer of all materials, revenue and documents to Friedman by MGM, involving this performance.

The complaint originates from a concert which Friedman produced at Carnegie Hall, N. Y., on Nov. 10, 1956, the title of which he asserts was "Don Friedman presents Lady Sings the Blues at Carnegie Hall." It is alleged that this concert "presented Miss Holiday in a novel and unique manner . . featuring her singing interspersed with readings of carefully edited excerpts from her autobiography entitled, 'Lady Sings the Blues'" and that this concept "was and continues to be the sole and exclusive property of the plaintiff."

Also involved in the event were Gilbert Millstein, who acted as narrator, and musicians Coleman Hawkins, Buck Clayton, Roy Eldridge, Al Cohn and the Chico Hamilton Quintet.

Taped for 'Pleasure'

Friedman claims that he taped the event "not for commercial purposes but for the personal use of the plaintiff and that a copy of said master recording was presented to Miss Holiday and to her husband, Louis McKay, for the sole purpose of Miss Holiday's personal listening and aesthetic pleasure."

The producer alleges that early in December, 1961, MGM, through its Verve imprint, released an album called "The Essential Billie Holiday Concert at Carnegie Hall." He claims that the disk's jacket describes the album as being a waxing of Miss Holiday's 1956 concert, including Millstein's narration and performances of the musicians who played the date, in the form of an "edited reproduction" of his gig.

Friedman contends that MGM was not authorized to possess, manufacture or distribute such a disk

(Continued on page 52)

Mex Unions Protest Nat'l Symph's 'Foreign' Tooters

Mexico City, April 17.

The Mexican Philharmonic Union and the Federal District Musician's Union have joined to restrain hiring of more "foreign" musicians for the National Symphony Orchestra. Unions will also work to achieve dismissal of foreign symphony members with exception of two or three considered indispensable.

Adolfo Magallanes, head of the Philharmonic Union, said it was "curious" that whereas many noted foreign conductors have expressed opinions on "magnificence" of Mexican symphony orchestra musicians, public officials charged with hiring new personnel seem to feel that national talent is third rate.

20th-Fox Label's Fate in Lap Of Parent Film Co.

The fate of 20th-Fox Records is still undecided. After several months of meetings with disk biz execs, Ted Cain, director of music affairs for parent 20th-Fox Pictures, has returned to the Coast, having made his undisclosed recommendations to the parent company.

While in New York, Cain straightened out the business affairs of the former Fox disk operation which involved financial and personnel arrangements. As it stands now, there is still a New York office for the diskery but it is serving as an order taker since no new product is planned until final blueprints are laid for the new disk operation, if there is to be one at all.

The company's only release since the exit of its president and veep some months ago has been an LP by the 20th Century Strings of music from Fox's feature, "State Fair."

Cain spent considerable time huddling with record men in an effort to collect information for a report to the parent company as to various paths a new disk operation could follow. This report has been made and the final decision as to what type of operation will be formed is now in the hands of 20th prexy Spyros Skouras.

There has been speculation as to the possible location, new execs and type of operation the new diskery would have. But, inasmuch as Cain's final report didn't reach Skouras until late last week, it's understood that nothing has been decided yet.

Early plans called for a closer working of 20th pic and tv talent with the diskery and the signing to the label of name artists with potential in pix and tv as well as disks. Also planned were more soundtrack LP work and various other points, all adding up to a tighter connection between the label and 20th's other activities. This much is expected to be part of the new operation.

Pubs Claim Seeco Lifted Their Copyrighted 'Twist'

Armo Music Corp. and Jay & Cee Music Corp. have filed suit in N.Y. Federal Court against Seeco Records for an injunction restraining Seeco from infringing on Armo and Jay & Cee's copyrighted tune, "The Twist," by recording it without a license or payment of royalties.

Plaintiffs claim that the tune was written by Hugh Ballard prior to January, 1959 and that Seeco infringed on their copyright of "The Twist" by recording the song without a license and payment of royalties. Armo and Jaye & Cee charge that Seeco cut the tune after February, 1959. Treble damages are sought in addition to the impounding of all allaged infringing disks.

American London Group Adds New Artists, Labels, Producers to Its Roster

The American London Group, pop distribution arm of London Records which handles U.S.-made product in the states, has added some producers, artists and labels to its roster. The Group currently services over 23 lines and almost as many producers. Two new labels have now been pacted, along with some new product.

The Group has signed a deal with indie producer Huey Meaux to release most of his disks on a new imprint to be called the Running Bear label. Meaux produced a disclick of that name a few seasons back. London had released a disk, Big Sam's "The Rains Came," as an independent deal before this pact and will have a platter by Joey Long out soon, under the Running Bear agreement. Meaux cuts most of his sessions in New Orleans and Houston, using artists from the area.

Producer Gary S. Paxton has also signed a new pact with the London Group. A release under this agreement is already out. Featuring Johnny Angel & the Halos, the platter is "If I Had One More Tomorrow" and "The Mashed Potato Stomp." Paxton has been producing for the Group for some time.

In another deal, London recently made arrangements to handle distribution on the new Great Records line. The label is a product of Boston indie producer Gerald Sher. The imprint will also release material obtained through some ather master purchases.

Cultural Explosion Propels Caedmon Word Disks Into $2,700,000 Yrly. Biz

By EDDIE KALISH

The Ladies Home Journal most decidedly didn't have the disk biz in mind when it boasted "never underestimate the power of a woman," but it certainly turned out that way in the spoken word field at least. Now entering its 10th year of business, Caedmon Records, which is owned and operated by Marianne Mantell and Barbara Holdridge, is a good example of both the Journal's quote and the fact that spoken word end of the disk business is a solid and substantial market which is capable of producing an annual retail sales figure of upwards of $2,700,000.

It is also a growing field, in the opinion of Mrs. Mantell. What with the development of the cultural paperback book, educational tv, FM, bigger college ranks and a more culturally-aware population, she feels that the spoken-word disk "is being more and more accepted and will soon be on a par with music."

Right now "there's a certain basic guaranteed sale per record of around 3,000 copies," she points out. And then there's the whole area of educational distribution. This latter point is a rapidly growing sector, Mrs. Mantell avers, prompted by swelling student ranks and the recent development of the use of radio-visual aids in teaching programs. Caedmon's catalog is very active in this market in that it contains over 200 pieces of literary waxings (some of which are the author's own readings) including poetry, prose, plays, foreign language literature, children's disks and biblical platters.

Bard's 15G Budget

Production costs range from $2,000 for one artist reading poetry to $15,000 for a Shakespeare production. In the latter category, Caedmon is currently embarked, at a cost of $300,000, on a project to record all of the Bard's works. Six plays have already been completed featuring several top Shakespearean actors in the casts.

Mrs. Mantell feels that "there is something to be said for recorded Shakespeare that can't be said for it when it is performed." Elements like witches, ghosts and other things that by modern mores aren't easily accepted come across "more effectively when freed from the limitations of the stage," she says.

The obvious advantage of the portability of disks leads Mrs. Mantell to feel that the educational and home use and development of spoken word platters "hasn't really begun to get going." It is now moving well in the schools, she points out, and soon the same use as is being practiced in school will be worked in the home. This factor she sees as "a very important thing" for the future of recordings, both in sales and in the home. She feels that signs point to a "potential renaissance of the arts in our day" and that this speaks well for the future of the spoken word disk field.

Discounting Negligible

This is not to say that the product is to be produced by just taking a piece of literature and having it read into a mike. "What is recorded has to be something that makes sense on two sides of an LP," she says. "It has to be well-read and have some logic in terms of the time element involved." Consequently Caedom LPs sell for $5.95, but there is very little discouting so that the $2,700,000 retail sales figures is a fairly accurate barometer of the actual potential in the market.

A single disk in this field is capable of selling over 20,000 copies, which is what Caedmon's waxing of Dylan Thomas' collected reading has sold. And the full market potential of this field is just beginning to open up. "It was nothing 10 years ago," she points out, "and now is a fully established field today." Mrs. Mantell is confident that there's a great hunger for quality spoken word waxings. It is an international market too. Caedmon is currently distributed in several overseas areas including the European, Latino, South African and Australian markets. Here, too, there is growth potential, a factor which seems to dominate the spoken word picture.

Album Reviews

Continued from page 46

order, 'tain't so. There is a good beat here for terping but the r'n'r sound has been replaced by a more gratifying and jazz-blues sound. Moore's tenor has plenty of drive and his ideas often make good musical sense, as opposed to some of the standard rock renditions. This session is therefore a double-barrelled affair—it not only has a solid beat, but also has some jazz values in the blues tradition. There is a fuller sound than most rock units, albeit the instruments remain sax, organ, piano, drums. Tunes are by Moore, Nat Adderley and Cannonball Adderley, and the session is a swinging one.

"OSCAR PETTIFORD" (Jazzland). Even after his death, bassist Oscar Pettiford remains one of the greatest names among modern jazz bass men. This set, the second in a series of Jazzland Classics of Modern Jazz, is the last session Pettiford cut. Included are five of his own compositions as done by himself and a group of Swedish and Danish tooters since this session was cut in Sweden and Denmark shortly before his death. His playing permeates the session, with strong melodic and imaginative finger and chord stylings. His solos are as musical and lyrical as any horn, and his rhythm work has drive and quality. Ensemble work is likewise strong and sure. The LP is a solid addition to any jazz library.

JIMMY HEATH: "TRIPLE THREAT" (Riverside). Some of the many musical talents of Jimmy Heath, along with those of some other musicians, are strongly displayed via this set. Featured are compositions, arrangements and tenor work by Heath, as well as solid instrumental attacks by such sidemen as Freddie Hubbard on trumpet, Julius Watkins on french horn, Cedar Walton on piano and Percy and Albert Heath on bass and drums, respectively. It's a swinging session, sparked by knowing musicianship along with strong composing and arranging. Most of the tunes are Heath's, and are uptempo and in the groove. A moody break is supplied by a rendition of Gordon Jenkins' "Goodby." It's a swinging set for all, but for Heath it's not just a triple threat, but rather a grand slam outing all the way.

Del Monaco's German Tour

Berlin, April 17.

Italy's Mario del Monaco, one of the world's top tenors, will sing "Othello" April 23 and Radames (in "Aida") on May 6 at the Hamburg State Opera.

He recently gave concerts in Stuttgart, Wiesbaden, Freiburg and Kassel.

Stein's 250G Win

Nashville, April 17.

A $250,000 suit against the American Federation of Musicians brought by local promoter Abe Stein has been settled out of Davidson County Circuit Court—where the case originated more than a year ago.

According to Stein's lawyers, Harris Gilbert and Harry Lester, their client settled for a sum, "substantially less than the prime figure." It is generally believed to be approximately $15,000.

Stein instituted the suit on the grounds that the union "obstructed his business" by placing him on their "published unfair list."

Col Casting Its Own 'Family Way'

Columbia Records apparently believes in "togetherness." Last week the diskery brought 20-year-old Terry Day into its artists' fold to join his mother, Doris Day, in Col's family plan.

Two weeks ago Columbia brought the husband-wife team, Steve Lawrence & Eydie Gorme, under its banner, and, as yet, has encountered no sibling problems form sisters Aretha and Erma Franklin. Former records for Col and the latter is grooved on Epic, a Col subsid label.

In the classical field, Col has the brother-and-sister piano duo, Robert and Gaby Casadesus, and pianist Rudolph Serkin has his son Peter following in his footsteps.

In the husband-wife area, Col has Leonard Bernstein, whose wife, Felicia Montealegre, has appeared as narrator-soloist with the N.Y. Philharmonic; Andre Previn, whose wife, Dorie, has written lyrics for her husband's tunes and is working with him on a Broadway musical planned for next season; Dave Brubeck, whose wife wrote the words to his "Take Five" disclick; and Miles Davis, whose wife modelled for the cover of his recent "Someday My Prince Will Come" LP. And on the exec level, Col president Goddard Lieberson's wife, Vera Zorina, just completed new recordings with conductor Robert Craft on the Coast.

To stretch the point a little further, Mitch Miller's newest package is called "Family Sing Along With Mitch" and one of the big tunes from Harold Rome's "I Can Get It For You Wholesale" score, which Col has cut with the original Broadway cast, is "The Family Way."

A Trend?

Martin Lauer, former German world record holder in hurdle-race, has waxed his first song, "Sacramento," with a Hamburg diskery.

Lauer, after boxing champ Gustav "Bubi" Scholz and track star Charley Kaufmann, is the third German sports name to become a pop singer.

Inside Stuff—Music

The Composers & Lyricists Guild of America will make its own awards this year for the best achievements in music and words in films, tv and radio. The awards will be presented at the western membership's annual dinner in L.A. on May 16. The awards will be for 1) original dramatic score, 2) original comedy score, 3) original song, and 4) original "specialied material" in both the categories of theatrical films and tv, as well as original musical contributions to short subjects in the former, and original theme, vocal or instrumental, in the latter.

Commercials will be cited, too, for original score and for best original score and for best original song. The awards committee consists of Henry Mancini, chairman; Jeff Alexander, Elmer Bernstein, Jack Brooks, Mack David, Ralph Freed, Jerry Goldsmith, Jerry Livingston, Lyn Murray, Farlan Myers, Larry Orenstein, Ruby Raskin, Martin Sperzel, Morton Stevens and Stanley Wilson.

Benny Goodman's Seattle World's Fair appearance has been moved up from May 26 to May 21. The change was necessitated by the tooter's upcoming Russian visit, the dates of which conflicted with those of his Fair schedule. Goodman's band and the N. Y. Ballet Company, which will perform at the Fair July 24-Aug. 4, are slated to go to the U.S.S.R. in exchange for the appearances of the Ukrainian State Dance Company and the Bolshoi Ballet troupe in the U. S. The Ukrainian State Dance Co. is due to appear at the World's Fair June 18-19. The Bolshoi will be in the States in the fall.

A special tribute to the late composer Peter De Rose will take place at the end of the month at New York's Duffy Square which will be designated as "Peter De Rose Memorial Square." The tribute is part of "Peter De Rose Memorial Week" (April 23-30). The Big 3 (Robbins, Feist & Miller) has arranged for a radio-tv drive on the composer's catalog during that week.

The Lynn Farnol Group is looking for photos of Richard Rodgers in the shows he was associated with in the 1920s and '30s for a project it's now working on. Also photos of Rodgers with the Akron Show, the Columbia Varsity Show and the "Garrick Gaities" are needed. Stanley Green, of the Farnol office, is handling the pictures.

On the Upbeat

New York

Stanley Green, author of "The World Of Musical Comedy" and currently with the Lynn Farnol Group, authored a piece on "Jukebox Piracy" for April issue of Atlantic mag. . . . **Jay & The Americans**, United Artists diskers, open at the Camelot with their own revue April 23.

First release on **Ray Charles'** new Tangerine label will feature r'n'b writer-singer **Percy Mayfield** doing "I Reached For a Tear" and "Never No More." Mayfield, who has written stuff for Charles, penned the former tune and collaborated with **Don Malone** on the latter.

Duane Eddy, recent RCA Victor acquisition, set for **Sam Katzman's** "Broken Lariat," a Columbia Pictures release . . . Epic's **George Maharis** at St. John's Hospital in Santa Monica, Cal., Hepatitis . . . **Mike Clifford**, 18-year-old Columbia disker, set for three weeks at the Playboy Club, New Orleans, starting May 16 . . . **Oscar Brown Jr.** into San Francisco's hungry i for four weeks (April 23-May 20) . . . **Bobby Vee**, Liberty disker, heads out on singing tour of the Philippines and the Orient early in May . . . Capitol's **Lettermen** go on **Ed Sullivan's** CBS-TV show June 10.

Sammy Fain to do the title song for **Ed Gollin's** "Ten Girls Ago" . . . **Juggy Murray**, Sue Records' president, now has singer **Barbara George** on a management deal . . . **Jay & The Americans**, United Artists diskers, will do weekend hops until school is out at the end of May. Then they'll go on a personal appearance tour . . . **Teresa Brewer** opens at the Sahara, Las Vegas, May 1 for a month's stay . . . **Stan Rubin**, who performed at **Grace Kelly's** nuptials, composed a "Marnie" tune which he's disking independently.

Neil Sedaka's busy schedule: April 20, the Palladium, London; April 21, Manchester; April 22, Liverpool; April 26, the Forty Thieves, Bermuda, for a week; May 6-20, the Holiday House, Pitt.; June 6-27, the International, N. Y. The singer's latest Victor single is "King of Clowns" . . . Singer-dancer **Skip Cunningham's** first Kapp release is "The Best Man Cried" and "Money" . . . **Herb Landon** will handle publicity for **Benny Goodman's** State Dept. tour of Russia, which begins May 27. **Dan Regan**, onetime p.r. director for Calkins & Holden, has joined Landon's outfit as an account exec.

Hollywood

Ray Anthony is forming his own label; will ink **Rita Moreno** as first artist and back her on series of vocals—not from "West Side Story" . . . **Leonard Sues, Milton Berle** music conductor-arranger, inked by Star-Crest; will cut first session this month . . . Music publisher **Mickey Goldseen** winged in from Tahiti, where he recorded a flock of new album material. Also, says Tahitians "dig The Twist and latest dance is—the Charleston."

Imperial Records in planning release this week of **Kenny Miller's** "Spring Vacation"; as a "Twister" this time . . . **Mary Kaye Trio** put their respective signatures to Columbia Records pact negotiated by Coast a&r chief **Irving Townsend** . . . **Pat Boone** bought a pair of tunes, "Condoli, Gondola," and "Quando, Quano, Quando," which he'll warble in his "The Main Attraction" . . . **Pete Fountain** winged back to New Orleans last week after cutting two new Coral albums with **Bud Dant** a&r'ing . . . RCA-TV will have 13 musical-variety shows airing during the summer months with **Tony Romano** kicking off the new series.

London

British guitarist **Bert Weedon** to the U.S. in October where he will be peddling compositions to Yank strummers . . . **Kenny Ball's** Stateside visit set for May 5 . . . BBC Radio's swinger, "Jazz Club," plans a "salute to Satchmo" on April 26 when whole show will be devoted to the musician's career. Armstrong tours here from April 28.

More American singers due in Britain this fall. Now, **Sam Cooke** and **Linda Scott** are coming . . . **The Shadows'** recording of "Wonderful Land," current British chart topper, sold more than 250,000 in just over a month . . . Hot popster **Billy Fury** hospitalized briefly from "overwork" . . . Just waxed here is an album featuring 72 musicians and a new disking technique. Produced by **Harry Walters**, European chief of the American Cameo imprint, album is for Cameo release in the U.S.

Billy Fury, top popper here, will vacation in New York this summer . . . **Acker Bilk's** U. S. success, "Stranger on the Shore," now has a sequel, "Stranger in the City" . . . **Errol Garner** signed a seven-year contract with Philips to distrib his disks in the U. K. . . . Ten provincial dates now set for **Louis Armstrong** when he arrives late this month.

Despite his disappointing tour last time, **Bill Haley** is going to revisit wild and wooly (for him) West London in June . . . Sequel to **Chris Barber's** jazz tours of Poland and Czechoslovakia is an offer to head the bill at Hungary's first jazz festival in early July . . . **LeRoy Van Dyke** won a silver disk (250,000 copies sold) for the British release of "Walk On By" on the Mercury label.

San Francisco

Felicia Sanders opened at the hungry i . . . **Artie Auerbach** brought in **Thelonious Monk** to the Jazz Workshop while **George Shearing's Quintet** is holding forth at the Blackhawk . . . **Mose Allison's Trio** returned to Sugar Hill . . . **Marty Marsala's** band replaces **Muggsy Spanier's** at the Hangover next weekend . . . Mark Hopkins Hotel has begun a new policy, with **Ray Hackett's** dozen-piece band in the Room of the Dons and a quartet at the Top o' the Mark—Hackett was named hotel's musical director by new owners . . . **Gene Barry** opened at the Fairmont . . . **Frank D'Rone's** booked for eight weeks, starting April 23, at the hungry i . . . **MJQ's** booked for a May 5 concert at Masonic Auditorium and two nights after goes into Blackhawk.

Fantasy took over the Debut catalog and will reissue six LPs this spring, including **Miles Davis'** "Blue Moods," **Charlie Parker's** and **Dizzy Gillespie's** "Jazz at Massey Hall," "The Fabulous Thad Jones" and "The Bud Powell Trio" . . . Jazz critic **Ralph J. Gleason** already has eight half-hour jazz shows in the can for NT . . . **George Andros** shuttering New Fack's until May 4, when **Buddy Greco** opens . . . **Thelonious Monk's** been held over twice by **Artie Auerbach's** Jazz Workshop, which has the **Three Sounds** inked to start next weekend, **John Coltrane** May 1 . . . **Oscar Peterson** followed **George Shearing** into the Blackhawk — club's also booked **Gerry Mulligan's** Quartet to open July 2.

Omaha

Stan Yank Trio opened at the Races . . . Ragtime pianist **Ray Rose** held over at Ernie Firmature's Gas Lamp . . . Top twist spots in town are Peppermint Cave, with **Te-Do & Candy Sticks**, and Rocky's Hideaway, with **Curly & Falcons** . . . Organist - accordionist **Dottie Jean** at Alibi Lane . . . **Jerry Rogers Quartet** at Riviera Club . . . Organist **Marjorie** (Slightam) continues long run at White Horse Inn of the Regis Hotel . . . Ditto **Paul Moorhead Orch** at the Pax Room of the Paxton Hotel.

Mexico City

This capital is flooded with top U.S. names . . . **Nat King Cole** wound up a local nitery engagement . . . **Frank Sinatra** repeats his charity appearance for the "April in Mexico" promotion, with **Dean Martin** and **Peter Lawford** expected to tag along . . . Mills Music de Mexico initiating activity here, represented by Campei, firm founded by **Alfred Gil** of the **Los Panchos** combo, actually run by **Andre Toffel**, with firm also repping World Music Corp . . . Avalanche of Italian ditties hitting local platter market with diskeries turning out longplays of San Remo Song fest winners. **Domenico Modugno**, two time winner at San Remo song fest, coming to Mexico to make awards to national winners of Mexican Festival of Song set for late spring or early summer

(Continued on page 52)

D.C.'s First Int'l Jazz Fest Picks Up More Events, Artists; BMI's 7 Works

The list of events and artists for the First International Jazz Festival at Washington, D.C. continues to grow. Seven jazz works have been commissioned by BMI, in cooperation with the Festival Planning Committee, more jazzmen have signed to appear and a full card of gospel artists has been set.

Original compositions will be supplied by jazz trombonist J. J. Johnson, who'll write a piece for trombone and symphony orchestra; French composer and critic Andre Hodier, who will write a work for vibraphone and orchestra; Gunther Schuller, who will write a work for narrator and orchestra as part of a young people's concert; Edgar Summerlin, who'll do a jazz liturgy; clarinetist Jimmy Giuffre, who will write a piece for clarinet and string quartet; theoretician George Russell and pianist Lalo Schifrin, both of whom will write works for combos.

The Johnson and Hodier pieces will be presented at Constitution Hall May 31 as part of a National Symphony Orchestra pension fund concert. Schuller's work will be given June 2 at Constitution Hall in the young people's program. Summerlin's composition will be held at an as yet undesignated time and place. A committee, made up of a group of clergymen and denominational officials, is arranging for the service.

Giuffre piece will be given June 3, at the Library of Congress; Russell's, June 2 at Crampton Hall; and Schifrin's in a program of jazz and ballet, to be presented by choreographer Lee Becker.

Appearing at the Constitution Hall gig along with Johnson and the National Symphony will be the Duke Ellington Orch, Eddie Costa, Don Ellis and Dinah Washington. Other jazz artists to appear are the Cannonball Adderley Quintet, Sonny Rollins Quartet with Jim Hall, Gerry Mulligan Quartet, Oscar Peterson Trio, Thelonious Monk Quartet, Dave Brubeck Quartet, Gloria Lynne & Trio, Lionel Hampton Orch, George Shearing Quintet, John Benson Brooks Ensemble, George Russell Sextet and the Jimmy Giuffre Trio.

A card of gospel artists has also been set for the Fest. On Sunday morning June 3, Marion Williams & the Stars of Faith, the Alex Bradford Singers and Princess Stewart will perform Langston Hughes' song play, "Black Nativity." Also on the bill, which will be at the Washington Coliseum, will be Clara Ward and the Staple Singers. Elder Michaux, a jazzman from the early 30s, will be the host.

On June 1, along with some of the above jazz artists, Miss Williams and her group, Bradford and his Princess Stewart will appear, doing material from "Nativity." Paul Barber & the New Orleans Marching Band, a gospel-traditional unit, will also work then.

The Fest, which will run from May 30-June 3, is being presented by the President's Music Committee of the People to People Program. In addition to the above, there will be several other jazz events, the principal performances taking place at the National Guard Armory, June 1-3, involving jazz people from around the world.

175G in Disk Companies' Construction Amplifying That 'Nashville Sound'

Nashville, April 17.

The "Nashville Sound" is being amplified from an operational standpoint.

Decca is constructing an office building here while almost directly across the street talent agency topper Hubert Long has purchased land and let the contract for a similar type structure—a major portion of which will be tenanted by Capitol Records.

Meanwhile Bradley's Studio (recently purchased by Columbia Records) will be enlarged. Tentative plans by Columbia designate more studio and office space, plus a large parking area.

Long said that Capitol "likely will occupy the entire first floor" of his structure. Both Decca and Long operations will include "demo-type" studios, but will not be equipped originally for record sessions.

German Disk Best Sellers

Frankfurt, April 17.

Two Little Italians.....Kjeld (Ariola)
Money Like Hay....Boettcher (Decca)
Mexico .....Moore (London)
A Rose from Santa Monica, Coren (Ariola)
Hawaiian Tattoo The Walikiki's (Telefunken)
Dance With Me in Morning, Wendland (Phillips)
Peppermint Twist....Valente (Decca)
Striptease Sual.....Bendix (Columbia)
Mey Annabella Susan, Candy Kids (Fontana)

Vegas Jazz Fest 'Not Necessary': Local Hotelmen

By FORREST DUKE

Las Vegas, April 17.

The first annual Las Vegas Jazz Festival is set for July 7-8 in the Convention Center, and already some of the hotel owners are grumbling because "we don't need the extra 20,000 people it will draw on the July 4 weekend." Festival officials claim that they were the only available dates at the Center, and next year they will pick dates which will make the hotelmen happy.

The Festival is being sponsored by the Musicians Club of Las Vegas, as affiliate of Musicians Union, Local 369, AFM. Jack Eglash, assistant to the prexy of the union, is coordinating the festival, and says, "We're just trying to promote good jazz—the only authentic American music. There are no outside promoters, the musicians are doing this entirely on their own, and the money raised will go to the union fund which will take care of their future welfare."

Eglash just returned from New York, where he finalized most of the festival's plans and signed contracts for the artists who will appear. He told VARIETY that he was negotiating with several sponsors to have the festival televised live as a spec, or done on film for tv syndication.

Lotsa Commitments

Definitely committed to perform are Dizzy Gillespie, Cannonball Adderley, Gerry Mulligan, Buddy DeFranco, Lee Konitz, Louis Bellson, Mel Torme, The Hi-Lo's, Nancy Wilson, Mavis Rivers, Roland Kirk, Art Blakey, and Vi Redd.

Benny Carter will also solo, and in addition, will conduct a 27-piece house orch playing his composition, "Las Vegas Suite." Included among the sidemen will be top trombonists Carl Fontana and Tommy Turk, who now make their homes in Las Vegas.

Probable performers, who haven't yet signed contracts, are Dave Brubeck, Miles Davis, Oscar Peterson, and Buddy Rich.

Sammy Davis Jr., Pearl Bailey and Leonard Feather will act as emcees. Steve Allen will also appear, if he can get out of a conflicting date. Jackie Cooper has also been invited to be an emcee.

The festival will feature a "Ballet and Jazz" production, with book and choreography by Barry Ashton, assisted by Larry Maldonado. Louis Bellson will compose, orchestrate, and conduct the music for the ballet, which Ashton says will be "an artistic surprise."

There will be five complete performances, and all will be different.

Eglash says that "about 75%" of the artists were booked by the Associated Booking Corp. He added that one performer — Nancy Wilson—was booked by MCA, and most of the others through Shaw Artists.

Col's Lift to U.S. Musical Theatre Via Its Original Casters Gets TV Tribute

Columbia Records' impact on the American musical theatre via its original Broadway cast albums and its "reconstruction" of vintage tuners was given ample display on WCBS-TV's "American Musical Theatre" Sunday morning (15). There should be no squawks of parent company coddling for this fraternal pitch from rival diskery quarters because Col actually rates the solo kudos in this area on catalog values alone.

In addition to having the most 1,000,000-plus original cast album sellers ("My Fair Lady," "South Pacific" and "Sound Of Music"), Col, through the foresight of its current president, Goddard Lieberson, dug into the legitime legacy to "reconstruct" shows that were on the boards before the days when they went on records. (Jack Kapp started the original Broadway cast album field for Decca with "Oklahoma" back in 1944.) In Col's "reconstruction" fold are such items as "Bandwagon," "Anything Goes," "Girl Crazy," "On Your Toes," "Pal Joey" and "Porgy & Bess."

That's a repertoire that any company can be proud of and Lieberson had every right to be pleased with the showing as he obviously was during the 45-minute program on which he was featured guest.

Lieberson, who seems to be on a tv bicycle these days (he guested on Mike Wallace's "PM" show a little over a week ago), held the floor in an easy and informative manner as he ran down some insides re Broadway tuner recording for the benefit of the New York City highschool students in the audience. It was quite an improvement over his showing on the "PM" stanza, where he seemed to have trouble falling into the informality of the show's format.

On "American Musical Theatre," however, he was right on the beam on the technical end of how a record is made and slyly humorous on how a record company operates. ("We have a factory with people who make records and executives there who look at the people who make records and executives in the homeoffice who look at the people who look at the people who make records.")

He also spoke of record company excitement to get the rights to a Broadway show these days compared with their standoffish attitude not too long ago when the diskeries sat back and casually decided what show to do.

Interspersed in the Lieberson palaver were renditions of tunes from the shows under discussion. In this area host Earl Wrightson and guest Susan Johnson came off quite pleasantly with the aid of Alfredo Antonini's orch.

In addition to the spoken pitch for Col's tuner repertoire, shots of the album covers gave more impact. The closing spiel, however, in which some other Columbia projects, like its series celebrating Stravinsky's 80th birthday celebration, smacked too much of overt commercialism.

But in the show area, which Lieberson has done so much to preserve, there can be no beefs.

Gros.

INK DEE & STARLITERS FOR HARRY ROMM PIC

Philadelphia, April 17.

Joey Dee & Starliters, now touring with Chubby Checker in "Twist Spectacular" for promoter Lee Gordon, until May 13, has been signed for a Harry Romm film, "Two Tickets to Paris." Pic will be lensed in New York aboard liner "France" from May 14 to June 5.

Deal was set by Dee's agent Jolly Joyce, who also has lined him up for Ben Maksik's Town & Country, Brooklyn, June 15-24; a tour of air bases in Germany, France and Italy, July 8-22; and a 10-day hotel date in Jamaica, BWI., starting July 26.

Other Twist bookings by the Joyce Agency include Bill Haley & Comets, jointly at Terrazzo Cafe and Lyric Theatre, Mexico City, April 9-29. Haley will also cut eight tv films and two LPs for Orfeon in Mexico City.

Betty Oakes, Robert Lone and Lori Rogers are understudies in "All American" for Eileen Herlie, Ron Husmann and Anita Gillette.

'Moon River' Oscar Stirs Up Lotsa Biz for Publishers and Diskeries

British Disk Best Sellers

London, April 17.

Wonderful Land .. Shadows (Columbia)
Tell Me What.....Shapiro (Columbia)
Rock-a-Hula Baby .. Presley (RCA)
Dream Baby .....Orbison (London)
Hey Baby .....Channel (Mercury)
Twisting Night Away..Cooke (RCA)
Wimoweh ..... Denver (Decca)
March Of Siamese.....Ball (Pye)
Let's Twist Again ..Checker (Columbia)
Stranger On Shore.....Bilk (Columbia)

Mex Song Fest As Boost For Native Tunes & Tourism

Mexico City, April 17.

The Mexican Song Festival, sponsored by the Mexican Society of Authors and Composers, with the collaboration of all major diskeries and music publishers, is being pushed not only as an annual national event to publicize Mexican ditties but also as a tourist lure.

An initial fund of $8,000 has been set up for organization and promotion of event, to be held possibly in May. Fest has backing of ex-president Miguel Aleman, now heading the National Tourist Council. President Adolfo Lopez Mateos has also signified his support.

Regulations and prizes are now being formulated. The plan is to have 12 prizewinning songs, with possibly a top prize of $4,000. There will also be the President Lopez Mateos trophy, a trophy presented by the Dept. of Education, another by the Society of Authors and Composers, etc.

Diskeries have promised support by waxing an LP of 12 top tunes while music publishers will offer contracts and aid in publicizing the event.

One of aims of the festival will be to fight so-called "foreign rhythms," imported in increasing numbers and allegedly contributing to "the confusion of the public and Mexican composers."

In Mexican musical circles there is great hope that the festival will renew interests in national tunes. Composers have charged that five major diskeries control 97% of record production in Mexico and that they are responsible for the failure of new Mexican ditties within the republic.

Executives of the diskeries under fire have categorically denied the accusation. Jose Ignacio Morales, spokesman for RCA Victor de Mexico, controlling some 40% of total production, said "Mexican music is not in a downswing, and new rhythms can't harm it." He said his firm turns out nine Mexican platters to one import.

All diskery execs claim they are not to blame for fact that Mexican music is listened to more abroad than within the republic. The Mexican public just now is in an "exotic rhythms kick."

Francisco Gonzales de la Barrera, artistic director of Dimsa and Orfeon, said that Mexican composers should seek out "new ways of expression" for youth, and then they, too, would be on top in sales. This firm is only one in Mexico wholly controlled by Mexicans.

Felipe Valdes Leal, artistic director of Columbia de Mexico, said that there would be no damage to Mexican composers if they would learn to keep up with the times and musical fashions, and create accordingly. All rhythms are transitory and chief fault of Mexican composers, he said, is that they have remained behind the times.

The Oscar accolade for "Moon River" as "best song" in the Academy Award sweepstakes last week has stirred up action on the music publishing and recording fronts.

Arthur Israel Jr., chief exec of Famous Music, publishing arm of Paramount Pictures, which published Henry Mancini's "Moon River" contribution to the "Breakfast at Tiffany's" pic, reports a deluge of inquiries from outside composers which he expects will lead to new affiliations for the firm.

The song has been a bestseller in sheet music and records since the release of the film last October. The RCA Victor soundtrack album is still among the top sellers in the LP field. Following the day of the Oscar award, Israel noted that Famous filled more than 12,000 sheet music orders. (Mancini also won an Oscar for "best musical score.") Johnny Mercer did the lyric for "Moon River."

On Famous' agenda now is Mancini's score for the forthcoming Howard Hawks production, "Hatari." Victor has already recorded the soundtrack album as well as a single of the "Hatari" theme by Mancini. The publishing firm is working on the title song from John Ford's "The Man Who Shot Liberty Valance," which was recorded by Gene Pitney for the Musicor label. Recordings are now being set for Franz Waxman's theme for Steve Parker's "My Geisha," which will be one of Par's major releases this summer.

Meantime, Victor is banking on Mancini's double-barrelled victory to help the sales drive on its newly-released original soundtrack album of "Experiment In Terror," with a score by Mancini. Victor also has released a single of the title song etched by Mancini.

Columbia, too, make a quick move to cash in on the Oscar. Diskery is rushing into market this week a new package by Andy Williams called "'Moon River' And Other Great Movie Themes." Williams sang the Mancini winner on the nationally televised (ABC) Academy Awards presentation on April 9.

In another Oscar tiein, Col is putting a new promotion pitch on its soundtrack album of "West Side Story," which was named "best picture," with an extensive advertising and point-of-sales promotion campaign. Window streamers and special stickers for album covers have been sent to Col's distributors.

Greengrass Spreading His GLG Productions Into Real Estate; Plans Motel

Ken Greengrass is spreading his GLG Productions operation into the real estate field. Initial project of GLG, which up to now has had primary interest in the entertainment field (disk production, talent management, etc.), will be the building of a motel in the Virgin Islands.

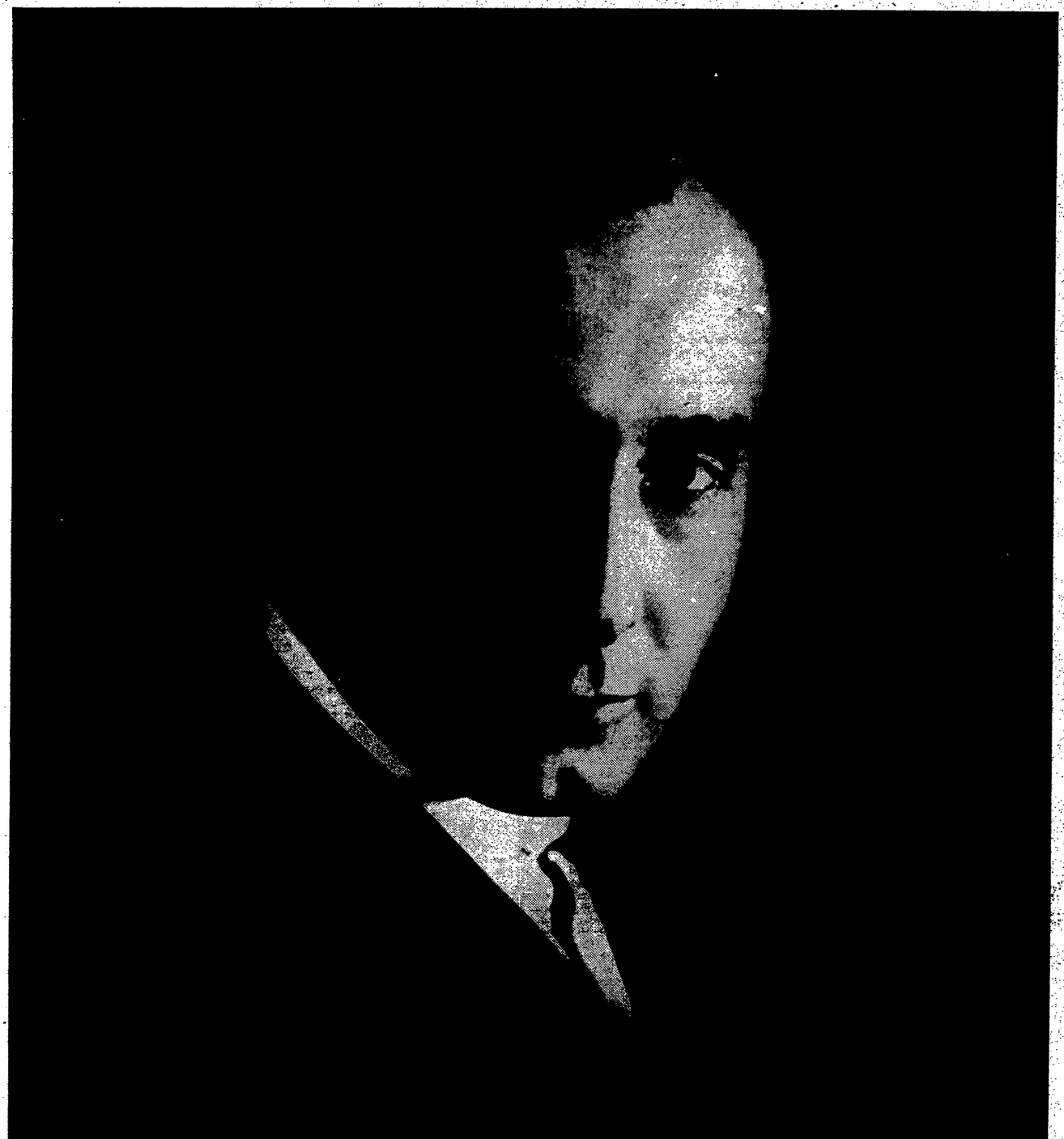
Greengrass, who is partnered with Steve Lawrence and Eydie Gorme in GLG, indicated that in addition to the branchout into real estate, there will be activities in the investment field as well. Also under study is the production of network tv series for the 1962-63 season.

The motel will be built at Christiansted, Saint Croix, Virgin Islands. Construction is expected to be completed by November of this year. There is a possibility that name entertainment from the U. S. will be brought to the resort during the tourist season.

Col Ups Bradford

John Bradford has been upped at Columbia Records to the newly created post of art director of the advertising & sales promotion division. In his new spot, Bradford, reporting to Robert Cato, art & design director, will be responsible for the design and layout of both advertising and sales promotion material.

Bradford, who joined Col in October, 1961, was art director of advertising in Col's Creative Services Department.



CONGRATULATIONS HENRY MANCINI ON YOUR TWO ACADEMY AWARDS

A PARAMOUNT PICTURE RCA VICTOR
"Breakfast at Tiffany's"
MUSIC FROM THE MOTION PICTURE
SCORE COMPOSED AND CONDUCTED BY
HENRY MANCINI

THE BEST SONG FROM A MOTION PICTURE "MOON RIVER"
THE BEST MUSICAL SCORE "BREAKFAST AT TIFFANY'S"

RCA VICTOR
THE MOST TRUSTED NAME IN SOUND

RETAIL ALBUM BEST SELLERS

(A National Survey of Key Outlets)

This wk.	Last wk.	No. wks. on chart	
1	1	23	HENRY MANCINI (Victor) Breakfast at Tiffany's (LPM 2362)
2	2	25	WEST SIDE STORY (Columbia) Soundtrack (OL 5670)
3	3	9	KINGSTON TRIO (Capitol) College Concert (T 1658)
4	4	26	ELVIS PRESLEY (Victor) Blue Hawaii (LPM 2426)
5	11	6	FRANK SINATRA (Reprise) Sinatra and Strings (R 1004)
6	5	65	CAMELOT (Columbia) Original Cast (KOL 5620)
7	6	17	CHUBBY CHECKER (Parkway) Your Twist Party (P 7007)
8	9	13	LIMELITERS (Victor) Sing Out (LPM 2445)
9	16	23	WEST SIDE STORY (Columbia) Original Cast (OL 5230)
10	14	11	RAY CONNIFF (Columbia) So Much in Love (CL 1720)
11	13	14	FLOWER DRUM SONG (Decca) Soundtrack (DL 9088)
12	7	16	JOEY DEE & THE STARLITERS (Roulette) Doin' the Twist at Peppermint Lounge (R 21566)
13	15	8	LETTERMEN (Capitol) Song for Young Love (T 1669)
14	8	34	DAVE BRUBECK (Columbia) Time Out (CL 1397)
15	24	19	CHUBBY CHECKER (Parkway) The Twist (P 7001)
16	10	37	JUDY GARLAND (Capitol) Judy Garland at Carnegie Hall (WBO 1569)
17	18	9	FERRANTE & TEICHER (United Artists) Tonight (UAL 3171)
18	31	6	ROGER WILLIAMS (Kapp) Maria (KL 1266)
19	12	100	SOUND OF MUSIC (Columbia) Original Cast (KOL 5450)
20	22	15	LAWRENCE WELK (Dot) Moon River (DLP 2314)
21	17	8	BURL IVES (Decca) Versatile Burl Ives (DL 4152)
22	19	21	FERRANTE & TEICHER (UA) West Side Story (UAL 3166)
23	27	18	DAVE BRUBECK (Columbia) Time Further Out (CL 1690)
24	29	3	FRANK SINATRA (Capitol) Point of No Return (W 1676)
25	32	5	JOHNNY MATHIS (Columbia) Live It Up (CL 1711)
26	33	3	NO STRINGS (Capitol) Original Cast (O 1695)
27	21	13	SANDY NELSON (Imperial) Let There Be Drums (LP 9159)
28	28	7	MIKE NICHOLS & ELAINE MAY (Mercury) Examine Doctors (MG 20680)
29	25	22	JOAN BAEZ (Vanguard) Joan Baez, Vol. II (VRS 9094)
30	34	4	NAT COLE & GEORGE SHEARING (Capitol) Nat Cole Sings George Shearing Plays (W 1675)
31	35	20	ENOCH LIGHT (Command) 35MM Stereo (RS 826 D)
32	36	4	HEY LET'S TWIST (Roulette) Soundtrack (R 25168)
33	20	22	FRANK SINATRA (Reprise) I Remember Tommy (R 1003)
34	50	2	CHUBBY CHECKER (Parkway) Twisting 'Round the World (P 7008)
35	—	2	JIMMY SMITH (Blue Note) Midnight Special (4078)
36	48	18	KING OF KINGS (MGM) Soundtrack (MGM 1E2)
37	39	6	FLOWER DRUM SONG (Columbia) Original Cast (OL 5350)
38	—	2	KENNY BALL (Kapp) Midnight in Moscow (KL 1276)
39	37	2	ANDY WILLIAMS (Columbia) Danny Boy (CL 1751)
40	23	6	MITCH MILLER (Columbia) Rhythm Sing Along (CL 1727)
41	—	1	BILLY VAUGHN (Dot) Greatest String Band Hits (DLP 25409)
42	30	4	ROBERT GOULET (Columbia) Always You (CL 1676)
43	—	4	JOAN BAEZ (Vanguard) Joan Baez, Vol. 1 (VRS 9078)
44	38	8	DON AMECHE & FRANCES LANGFORD (Col) The Bickersons (CL 1692)
45	—	58	RUSTY WARREN (Jubilee) Knockers Up (JLP 2029)
46	41	2	CHAD MITCHELL TRIO (Kapp) Mighty Day on Campus (KL 1262)
47	45	9	AL HIRT (Victor) Horn a Plenty (LPM 2446)
48	—	1	WILSON & ADDERLEY (Capitol) Nancy Wilson & Cannonball Adderley (T 1657)
49	26	18	HOW TO SUCCEED (Victor) Original Cast (LOC 1066)
50	—	1	JOHNNY HORTON (Columbia) Greatest Hits (CL 1596)

SPRINGTIME in CHICAGO
for ASSOCIATED BOOKING CORPORATION

JULIAN "CANNONBALL" ADDERLEY, *Sextet—Sutherland Lounge—Thru Apr. 29*
BEN ARDEN ORCHESTRA, *Empire Room, Palmer House—Indefinitely*
LOUIS ARMSTRONG and His ALL-STARS, *Living Room—June 11-two weeks*
BOYD TWINS, *Wrigley Company—Commercials*
LES BROWN ORCHESTRA—*April 21, Standard Club; April 22, Holiday Ballroom; April 26, Club Allegro; April 27, Country Club, West Chicago; April 29, Sheraton-Chicago Hotel; July 22-23, Club Laurel*
DAVE BRUBECK QUARTET—*April 28, Orchestra Hall Ravinia Festival, August 1 and 3*
GAY CLARIDGE ORCHESTRA, *Milford Ballroom—Indefinitely*
PATTY CLARK, *Fountain Room, Sherman Hotel starting May 1—4 weeks*
DICK CONTINO, *Ray Colomb's Supper Club—July 24-three weeks*
DON DAVIS ORCHESTRA, *Edgewater Beach Hotel—Indefinitely*
The DIAMONDS, *Edgewater Beach Hotel—June 4-four weeks*
LES ELGART ORCHESTRA, *Holiday Ballroom—May 20*
BILLY FORD and THE THUNDERBIRDS, *Club Laurel—April 25-4 weeks*
BUDDY GRECO, *Cloister—June 4-3 weeks*
JUNE HARRIS, *Le Bistro—Indefinitely*
AL HIRT SEXTETTE, *Living Room—May 10-Two weeks*
HITS OF BROADWAY REVUE, *Del Prado Hotel—Indefinitely*
DON JACOBY and ALL-STARS, *Edgewater Beach Hotel—June 4-4 weeks*
KITTY KALLEN, *Empire Room, Palmer House—June 2-2 weeks*
STAN KENTON ORCHESTRA—*May 5, Conrad Hilton Hotel, May 6 McCormick Place (Afternoon), May 6, Holiday Ballroom (Evening)*
RAMSEY LEWIS TRIO, *London House—Thru April 29*
ARTHUR LYMAN QUARTETTE, *Edgewater Beach Hotel—July 2-4 weeks*
JACKIE "MOMS" MABLEY, *Roberts Show Club—April 20-29, Tivoli Theatre—May 25-One week*
CARMEN McRAE, *Orchestra Hall—April 28, Archway Lounge—May 16-2 weeks*
NOVELITES TRIO, *Edgewater Beach Hotel—May 14-3 weeks*
NOCK-A-BOUTS TRIO, *Laredo Lanes—May 14-Three weeks*
RONNIE ORLAND, *Yacht Club, Edgewater Beach Hotel—May 16 Indefinitely*
ORLANDO, *Bismarck Hotel—Indefinitely*
JACKIE O'SHEA, *Barclay Club—Indefinitely*
JIMMY PALMER ORCHESTRA, *Conrad Hilton Hotel—Indefinitely*
MARY PASTOR, *Living Room May 24-June 10*
PENIE PRYOR, *Empire Room, Palmer House—May 14-2 weeks*
BRUCE ROBINS, *Yacht Club, Edgewater Beach Hotel—April 18-May 13*
SATAN and THE ANGELS, *Cloister—Thru April 22*
CHARLIE SHAVERS, *London House—May 1-3 weeks*
DOROTHY SHAY, *Edgewater Beach Hotel—April 23-3 weeks*
GEORGE SHEARING and HIS QUINTET, *London House—August 14-3 weeks*
TED SIEBER, *Yacht Club, Edgewater Beach Hotel—Mon. and Tues.*
SINCLAIR and ALDA, *Edgewater Beach Hotel—May 14-Three weeks*
TERRACE and ELITA, *Edgewater Beach Hotel—April 23-Three weeks*
GAIL TOBIN, *Dimitri's—Indefinitely*
LES TUCKER, *LaPetite Gourmet—Indefinitely*
TURNABOUTS DUO (Joey and Luigi), *Laredo Lanes—Thru April 22*
GLORIA VAN, *Club Alabam—Indefinitely*
ESTEBAN VELAZQUEZ, *Tree Room, Belden-Stratford Hotel—Indefinitely*
LES WAVERLY, *Edgewater Beach Hotel—Mon. and Tues.*
SLAPPY WHITE, *Sutherland Lounge—May 29-two weeks*
JULIE WILSON, *Sheraton-Blackstone Hotel—May 7-Three weeks*

Chicago PLAYBOY CLUB

HOWARD BEDER—*June 6-Three weeks*
CAROL BRENT—*July 19-Three weeks*
CHUCK-A-LUCKS-TRIO—*April 25-Three weeks*
KEN COLMAN—*Thru April 24*
JOE CONTI—*Thru April 24*
JAYNE DARWIN—*April 25-Three weeks*
BOB DAVIS TRIO—*Indefinitely*
DAY, DAWN and DUSK—*June 6-Three weeks*
WES HARRISON—*May 16-June 5*
JOHNNY HARTMAN—*June 27-Three weeks*
DICK HAVILLAND—*Thru April 24*
IRENE KRAL—*June 6-Three weeks*
WILL MERCER—*May 16-Three weeks*
JUARIA MOORE—*Thru April 24*
MICKEY ONATE—*June 6-Three weeks*
ANN RICHARDS—*Thru April 24*
TERRI THORNTON—*July 19-Three weeks*
BOB VEGAS—*May 16-Three weeks*
JACKIE VERNON—*June 6-Three weeks*
BOB WEYMOUTH—*April 25-Three weeks*

(All alphabetically listed)

ASSOCIATED BOOKING CORPORATION

JOE GLASER, President
Fred Williamson, Vice Pres., Manager Chicago Office
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Decca Gets Tarriers, Westminster Corrals Monteux; Other Signings

The Tarriers, folksinging quartet, have inked with Decca. The group will wax both album and single product, their first single to be "Last Night I Had the Strangest Dream" and "Ride Up." The disk will be out this week. The Tarriers are currently appearing at the Bitter End, N.Y., and will shortly do a 10-day concert tour with Bobby Darin and Count Basie's Orchestra.

Westminster: Pierre Monteux

Pierre Monteux has been signed to the Westminster classical label of ABC-Par Records. His first waxing, an interpretation of Berlioz's "Romeo and Juliet," will be released in the fall. Dr. R. Curt List, Westminster a&r chief, will cut the session this summer.

Parker: Beatrice Kay

Beatrice Kay is returning to the disk arena via Charlie Parker Records. Her first session was cut under the direction of Mundell Lowe. The album, entitled "Having A Party," will be a spoken word type disk consisting of humor, stories and songs. Release is scheduled for the fall. MGM will distribute throughout the world for the Parker label.

Hickory: Kris Jensen

Kris Jensen, formerly with Kapp Records, has been added to the roster of Hickory Records, firm based in Nashville. Jensen, who is now making his home in Nashville, also signed an exclusive booking contract with Acuff-Rose Artists Corp. The two songs recorded in his first session for Hickory last week were written by John D. Loudermilk.

Embee: Naomi Shelton

Naomi Shelton will hit the disk market in mid-May via the indie Embee label. The singer has been set for an engagement at New York's 1 Fifth Ave. nitery Aug. 24.

Diamond: Shawn Elliott

Shawn Elliott has been signed to Joe Kolsky's Diamond label. Presently in the Army, Elliott got time off to do a date for Diamond last week. His first disk will go on release April 23.

Mercury: Terry Gibbs

Terry Gibbs has been re-signed by Mercury after a three-year absence from the label. Gibbs' big band was taped at the Summit Club in Los Angeles for an upcoming Mercury release.

British Cleffers May Share Coin

London, April 17.

Following meetings between the Songwriters' Guild of Great Britain and representatives of Phonographic Performance Ltd. (organization set up by the diskeries which licenses public performance of disks for a varying tariff) an important point of principle has been clarified. PPL has assured SWG that it never was the intention to exclude cleffers from the ex gratia payment made to pubberies and artists.

PPL said it would be willing at any time to direct fees to any channel where they would best be of benefit to the songwriters—providing all other beneficiaries still received their due amounts. Composers' share could not be additional as PPL was not prepared to increase the ex gratia handout.

With this point made adequately clear, the major problem remains of getting the publishers to part with a slice of the money gained from PPL. While the Mechanical Copyright Protection Society, which distributes the coin for PPL, states that it is prepared to account direct to the individual SWG members, the publisher in each case must give a written okay.

Says Victor Knight, SWG general secretary, "When this problem is solved it will be regarded as the biggest achievement ever made by the Guild. And it must eventually lead to a better relationship between writer and publisher."

The WIT! OF THE WEEK

CONWAY TWITTY

Sings

"COMFY 'N' COZY"

K 13072

M-G-M Records

ROSE, ANNA

b/w I'll Come to You

by

THE CHEERTONES

#10277

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VIA STEAMER — RAIL — DRIVEAWAY

AGENTS IN PRINCIPAL CITIES OF U.S.A.

INTERSTATE AUTO SHIPPERS, INC.

249 WEST 34th ST., N. Y. CH 4-5240

On the Upbeat

Continued from page 48

. . . **The Three Kings** deny they're breaking with RCA Victor, with which they have longterm contract, as had been reported in trade circles.

Chicago

Chuck A Lucks into the Playboy Club, Chi, April 25-May 15 . . . **Simmy Bow** down for same spot Aug. 9-29, and **Jimmy Caesar** Aug. 30-Sept. 19 . . . **Fay DeWitt** inked for Eddys', Kansas City, April 27-May 10, the Colony Club, Omaha, May 17-23, and Southern Club, Hot Springs, May 31-June 6 . . . **Don Brooks Three** set for the Playboy Club, Miami, April 25-May 15, and the N.O. Playboy, May 16-June 5 . . . **David & Giselle** down for the Holiday House, Pittsburgh, April 15-22 . . . **Dick Haymes & Fran Jeffries** skedded for the Vapors Hot Springs, May 7 for 10 days . . . **Bill Henderson** plays the Flame Room, Detroit, May 4 for 10 days . . . **Bob Newhart** set for Freddie's, Minneapolis, Aug. 17 for two weeks.

Philadelphia

The **Cavalcade of Jazz** with the **Modern Jazz Quartet, Gloria Lynne, Lambert, Hendricks & Ross, Redd Foxx** and the **Sonny Stitt Quintet** at the Academy of Music, April 29. WHAT-FM's **Sid Mark** emcees . . . **The Limeliters** set for the Academy of Music, April 27 . . . Vocalist **Eddie Dano** in West Jersey Hospital—mononucleosis . . . **Bobby Rydell** planed to the Coast for screen tests for Columbia's "Bye Bye Birdie."

MGM Records chief **Arnold Maxin** addresses AWRT at the Sheraton for their May meeting . . . **Harry Rosen**, local distributor for Warner Bros. and ABC-Paramount Records, in hospital for surgery . . . **Al Ossinoff**, Republican candidate for the State Senate, linked forces with the **Dovells** ("Bristol Stomp") to form Stage Seven, a personal management firm.

VARIETY'S RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio stations.

This Wk.	Last Wk.	No. Wks. On Chart		Label
1	1	6	GOOD LUCK CHARM Elvis Presley	Victor
2	2	13	JOHNNY ANGEL Shelley Fabares	Colpix
3	5	6	MASHED POTATO TIME Dee Dee Sharp	Cameo
4	3	7	THE SLOW TWIST Chubby Checker	Parkway
5	4	6	YOUNG WORLD Ricky Nelson	Imperial
6	10	4	STRANGER ON THE SHORE Acker Bilk	Atco
7	9	4	SOLDIER BOY Shirelles	Sceptor
8	6	6	LOVE LETTERS Ketty Lester	Era
9	7	6	LOVER PLEASE Clyde McPhatter	Mercury
10	19	3	SHOUT Joey Dee & the Starliters	Roulette
11	16	6	DEAR ONE Larry Finnegan	Old Town
12	8	7	LOVE ME WARM AND TENDER Paul Anka	RCA
13	11	9	DREAM BABY Roy Orbison	Monument
14	14	10	TWISTING THE NIGHT AWAY Sam Cooke	Victor
15	17	12	LET ME IN Sensations	Argo
16	13	12	HEY BABY Bruce Channel	Smash
17	12	10	DON'T BREAK THE HEART Connie Francis	MGM
18	25	4	SHE CRIED Jay & the Americans	UA
19	15	9	WHAT'S YOUR NAME Don & Juan	Big Top
20	18	12	MIDNIGHT IN MOSCOW Kenny Ball	Kapp
21	30	2	PT 109 Jimmy Dean	Col
22	28	5	NUT ROCKER B. Bumbler & the Stingers	Rendezvous
23	24	3	JOHNNY JINGO Hayley Mills	Vista
24	23	8	YOU BETTER MOVE ON Arthur Alexander	Dot
25	37	2	TWIST, TWIST SENORA U. S. Bonds	Legrande
26	22	6	PLEASE DON'T ASK Bobby Vee	Liberty
27	21	5	TWO OF A KIND Sue Thompson	Hickory
28	20	4	GINNY COME LATELY Brian Hyland	ABC Par
29	38	3	SHOUT, SHOUT Ernie Maresco	Seville
30	35	5	SHE CAN'T FIND HER KEYS Paul Peterson	Colpix
31	31	5	PATTY ANN Johnny Crawford	Delti
32	32	2	FUNNY WAY OF LAUGHING Burl Ives	Decca
33	46	2	WHAT'D I SAY Bobby Darin	Atco
34	40	2	SOUL TWIST King Curtis	Enjoy
35	48	4	TELL ME Dick & Deedee	Liberty
36	44	2	UPTOWN Crystals	Phillies
37	43	3	CINDERELLA Jack Ross	Dot
38	—	1	THOU SHALT NOT STEAL John D. Loudermilk	Victor
39	—	1	KING OF CLOWNS Neil Sedaka	Victor
40	—	1	THE JAM Bobby Gregg	Cotton
41	—	6	BALLAD OF THUNDERS ROAD Robert Mitchum	Capitol
42	—	1	PATRICIA TWIST Prez Prado	Victor
43	29	8	I'VE GOT BONNIE Bobby Rydell	Cameo
44	42	2	HONKY TONK MAN Johnny Horton	Col
45	—	1	DR. FEEL GOOD D. Feel Good	Okeh
46	—	1	I WILL Vic Dana	Dolton
47	—	2	WHAT AM I SUPPOSED TO DO Ann-Margret	Victor
48	—	1	EL CID Storm	Infinity
49	—	1	EVERYBODY LOVES ME BUT YOU Brenda Lee	Decca
50	—	3	JAMIE Eddie Holland	Motown

MGM Suit

Continued from page 47

and he had no agreement with MGM concerning the matter. He contends that MGM never paid him royalties or other compensation for the use of the material and that the diskery had "applied for and secured registration thereof for statutory copyright . . . in its name."

He charges that prior to MGM's manufacture and sale of the disk, the recording of the concert had never been sold to the public and remained his sole and exclusive property. For this "unlawful and unauthorized" use of his property, he is demanding $250,000 in damages.

Charges Conspiracy

Friedman further charges that MGM "conspired together with another whose identity remains unknown to the plaintiff, and maliciously and wilfully entered into a scheme and/or plan to defraud and deprive him of his property . . . and to withhold information from the public respecting plaintiff's participation and of the production of" the concert. This alleged situation has caused him $500,000 damages, he claims.

He alleges he's the owner of the disk and entitled to immediate possession of it. He asserts he's demanded that MGM return the property but his demands were "ignored." Friedman therefore asks damages of $500,000.

Friedman also claims that, "as part of a plan or scheme to defraud the plaintiff and to deceive the public," MGM deliberately changed the title of the concert. He says that all reference to him was "fraudulently omitted" from the jacket. For this he wants another $500,000.

Friedman asks that the property be returned to him. He also demands that MGM be enjoined from transferring or purporting to transfer its copyright and that it cancel and withdraw this copyright and return it to Friedman.

Attorney Earle Warren Zaidins is repping Friedman.

From the Warner Bros. Picture "ROME ADVENTURE"

ROME ADVENTURE

DELLA REESE / R.C.A. VICTOR #8021

AL DI LA

RAY ANTHONY / CAPITOL #4742
AL HIRT / R.C.A. VICTOR #47-8018
FAUSTO PAPETTI / LONDON #7160
EMILIO PERICOLI / WARNER BROS. #5209
JOE RENE / EPIC #5-9510
JERRY VALE / COLUMBIA #4-42027

QUANDO QUANDO QUANDO

PAT BOONE / DOT #16349

WHAT NOW MY LOVE

GEORGE GREELEY / WARNER BROS. #5264
JANE MORGAN / KAPP #K450K
ANTHONY NEWLEY / LONDON #9518

MUSIC PUBLISHERS HOLDING CORPORATION

HEAR PATTI PAGE!

MOST PEOPLE GET MARRIED

MERCURY RECORDS

FAMOUS MUSIC CORPORATION

THEY'RE OFF!

Sinatra's Daily Double

EVERYBODY'S TWISTIN'

and

The Verse from STARDUST

FRANK SINATRA—REPRISE

MILLS MUSIC, INC.

1619 Broadway New York 19

W. German Nitery Chain's Bankruptcy Points Up TV's Competish on Cafes

By HAZEL GUILD

Frankfurt, April 17.

One of West Germany's major nightclub and cafe-with-music enterprises has gone into bankruptcy here. And it is being charted as another step downward in the West German nightclub, vaudeville and night life field.

Helmut Dettmer has long been regarded as the leader of the Frankfurt nightclub circuit, with a series of restaurants, cafes, strip joints and nightclubs in Frankfurt and Wiesbaden.

But his cafe Regina, which offered a series of Italian and German and American orchestras, plus a few comic acts, has gone broke, and a couple of other Dettmer enterprises are up for sale or lease.

Two of the Dettmer-operated nightclubs and strip centers, the Parisiana and the Picasso Cellar, have been taken over by a new group called Entertainments Corp., one financed by a Frankfurt brewery and the other underwritten by a wine wholesaler.

The cafe, Uncle Tom's Cabin, in nearby Moerfelden recently went under new management. And two other Dettmer enterprises, a nightclub called "Hoelle" (Hell) and the Lido are up for sale, and another Dettmer club, "Ball der Einsamen Herzen" (Ball of the Lonely Hearts), recently went under new management.

Acts Lose Work

Dettmer for the last decade has been recognized as the "king of the Frankfurt night life," and his current financial crisis means loss of work for innumerable orchestras which found regular employment at the clubs. Also hard hit are variety acts which used to fill the bills, and striptease artists who provided the bulk of entertainment.

The West German Vaudeville Artists Assn. is moaning the loss of another work area for its members. Recently a vaudeville house called Kaiserhof in Cologne closed. In West Germany and West Berlin only a few variety theatres are still in existence which provide work for these acts.

Almost all the vaudeville houses and nightclubs using such talent which were built up after 1945 have been turned into beer halls, tele-

(Continued on page 56)

Baez's Aus. Date

Atlanta, April 17.

Joan Baez, folk singer, has been booked for concert April 29 at Tower Theatre at scale ranging from $2.25 to $3.85 top. She's being brought here by Artist Productions, Inc., Sid Davis, manager.

His first venture was Odetta, another folk singer, who packed 2,500-seat gymnasium at Morris Brown College at similar scale.

Paul Raymond's Tabarin, London, In $350,000 Fold

London, April 17.

After three months of financially disastrous operations, Paul Raymond has shut down his supper-and-song room, the Bal Tabarin. It has cost him more than $350,000 to set up and run the spot since it opened on January 1, and leaves him with the conclusion that Britain is not yet ready for this kind of club.

"If I had been able to transport the whole show to New York, it would have gone very well," Raymond declares. "But Britain is about five years behind the Americans in this style of entertainment."

Bal Tabarin has been bought from Raymond by an unnamed "gaming syndicate."

Raymond, who is best known as a strip club owner, dropped his "international name" policy just over a month ago and substituted a girlie show in an endeavor to boost trade, but it failed to stimulate business. "I felt I wasn't doing the right thing in relying on one name to pull them in," he says, "but I was strongly advised that London needed a lush, intimate nightspot with a 'name' attraction on the lines of an American nightclub."

Among artists who starred at the room were Diana Dors, Buddy Greco and Billy Daniels.

SPAIN'S TOP COMEDY THREESOME SPLITS

Madrid, April 17.

Zozi, Santos and Codeso are rupturing a 19-year old threesome that made them legendary figures in Spanish vaudeville. The three comedians, who have on many occasions produced their own musical shows, will dissolve officially next month following their final appearance together at the Burgos Fair. Thereafter, Zozi and Santos will continue as a Spanish duo while Codeso packs his trunks and leaves for New York.

Codeso has plans to produce a musical revue featuring all American talent, to be staged in Spain and then travel the world circuits.

Two Quit Miss Canada Pageant Bd., Blast Mgt.

Toronto, April 17.

What may mean the death knell of the annual Miss Canada contest followed the resignations of Fred Hooper and Syd Matthews as directors, with both Toronto men charging that Miss Canada Pageant Ltd. has falsely represented itself as being nonprofit making.

The two directors claimed at the annual meeting that the Miss Canada competition could, if properly sponsored and managed, receive wider support from business leaders and the Canadian public.

"I have made repeated demands to see audited accounts but I haven't seen any yet," declared Hooper. "Sponsoring companies are not going to put up money when they don't know where it's going."

Matthews, the other quitting director, said he also had been unable to get hold of an audited financial statement. He claimed that the pageant being set up on a nonprofit basis was "not true."

Key Clubs Vs. Standard Niteries—Room for Both Opines Eddie Risman

Tokyo, April 17.

Faced with the booming threat of key clubs and the drift of spenders to suburban beach clubs and country clubs, Eddie Risman and his partner, E. M. Loew, are combing the globe to uphold the lure of the Latin Quarter, N.Y.

Loew just toured Europe and Risman is ogling talent here and in Hong Kong for transplantation to the LQ stage.

Considering the onrushing popularity of the key clubs, Risman said, "The type of individual who will gravitate toward a key club is probably not the same type who would be a regular at the Latin Quarter two or three nights a week—although he will stop in when he wants to show a guest something of Broadway.

"People have a preconceived notion of Broadway," he added. "We try to keep that image in mind with lavish productions and showgirls. Outside of Las Vegas, the Latin Quarter is the last club to do so.

"Many people want to see a big show with a lot of girls," Risman continued. "They want a festive feeling. We usually have four acts. If they don't like one, they'll like

(Continued on page 56)

Patrice Wymore, Urban Set for Spanish Cafes

Film actress Patrice Wymore has been signed for a series of nitery dates in Spain by the Eddie Elkort Agency starting in June. She will be working cafes in Madrid and Barcelona.

Ron Urban has also pacted for a set of Castilian cafe stands by the Elkort office. He's already set for the Pasapoga, Madrid, and the Emporium, Barcelona, with others to be filled in. He starts May 15.

Agencies Must Reject High Client Coin If Less Pay Aids Career: Baum

Talent agencies must learn to reject higher-paying jobs in favor of lower-salary situations if the latter advances the careers of their artists to a greater degree, warned Martin Baum, General Artists Corp. veepee, who was in New York last week for a series of high-echelon company confabs.

The agencies, Baum says, must also extend themselves to a greater degree to develop new agents if they are to survive. He pointed out that the artists' reps have a problem in getting the right kind of manpower even though the talent agency field pay is comparatively higher than in any other field.

The time has arrived, Baum declares, when talent agencies must make special efforts, even to the extent of working nights with the younger staff members in order to assure a source of agency talent.

Baum emphasized the necessity of learning to say no to a lot of money and commissions if it's best for the artists in the long run. He feels that it's a difficult thing to do at times, and there are occasions when the artists won't permit such a step. However, it must be looked

(Continued on page 56)

Gridder's Vaude Debut

Roosevelt Greer, a lineman on the N.Y. Football Giants, will make his vaude bow at the Apollo Theatre May 4. He's a singer as well as a top gridder.

The Negro player recently signed with the William Morris Agency.

Wildwood This Season Depends On AGVA Powwo

Whether the Diamond Beach Club, Wildwood, N.J., will be able to open for the season, will be determined shortly. A conference between the operators and the American Guild of Variety Artists was held last wee kand attorneys are trying to find a basis for a settlement.

Difficulties stem from the union's demand for the management to make good on a $10,000 check given the Crosby Bros. last year. According to the version of the operators, the check was given by the previous management and was not presenting it to the bank until some weeks later, when the spot closed for the season, the bank account closed, and the bond at the union withdrawn. Since then, the spot was sold to the present owners, the Penn-Colorado Corp., headquartered in Ida-

(Continued on page 56)

Philly 1-Nighter a $1,000 Bomb for Genevieve

Philadelphia, April 17.

Genevieve grossed disastrous $1,000 during her one-nighter at the Arena here. She was guaranteed $2,500, and promoter Pete Tyrell is said to have lost about $6,500.

In addition to the star's fee, Tyrell's deficit was built up by advertising costs as well as the normal expenses that accrue on arena rentals.

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Indie Concert-Nitery Producing Firm Getting Bigger Slice of Fla. Bookings

Troubadour Productions, the concert and nitery producing outfit headed by Peter Rachtman, is expanding its activities. Currently home-based in New York, the operation is also setting up a central Florida branch out of which a slate of local concert and nitery attractions will be presented.

The new office will be in Orlando and Alan Avdoyan has been named to direct and coordinate activities there, reporting to Rachtman. Troubadour has been active in the area in recent months on a sporadic basis, operating largely out of New York. This move is designed to enable the outfit to better coordinate a series of events planned for the area.

Troubadour is setting a deal with the Langford Hotel, Winter Park, to present acts for its 300-seat entertainment room. The first booking there will feature singer Vaughn Monroe, May 2-5. Judging from how this show works out, more talent will be set on a once-a-month, one-week-show basis.

The outfit also has an arrangement with the Starlite Motel, Cocoa Beach, to bring in acts once a month for a week's engagement. Rachtman has already presented comic Dave Gardner there, as well as Dagmar. On May 21-26, he will offer comedian Charlie Manna with another act and on July 9-14 Bill Dana (Jose Jiminez) will be presented with another act. A booking is being worked on for June 4-9. Rachtman is also discussing with the Starlite the possibility of a 52-week presentation deal for names once a month and seminames the other three weeks.

In addition to these Florida deals, Troubadour is planning a concert season, beginning in the fall, for the Orlando-Tampa area with the possibility of also going into Daytona, Jacksonville and other such cities. In the past few months Rachtman has successfully presented jazz pianist Dave Brubeck in Tampa, Orlando and Cocoa, and also offered Gardner in a concert in Tampa before the Cocoa gig.

Back in New York, the operation has several outings planned for the northeast. On May 11, Troubadour will present folksinger-writer Ed McCurdy at Town Hall, N. Y. On May 26, Brubeck will be sponsored by Rachtman in Hartford, Conn., at the Bushnell Memorial Auditorium.

In February, Troubadour did a sellout date with the pianist at Town Hall. Several other outings are planned for the area in the fall.

Rachtman will continue to headquarter in New York but will shuttle back and forth to Florida for various events there. Barbara Weber has been named to handle publicity out of New York.

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Plush C-21 Club Spot-Books Acts

Seattle, April 17.

The plush C-21 Club on the Seattle World's Fairgrounds has booked acts for the club's nightclub area, with opening show Saturday (21) to have the Hoosier Hot Shots, Andrini Bros. and John "Scat" Davis and combo.

The C-21 Club, with 750 members (at $250 per membership) is the former Shrine Nile Temple, now fitted with cocktail lounge, restaurant, meeting rooms, showers, lockers, etc. and a supper club, seating 250, in the former Shrine grillroom. Club was designed as a meeting and relaxing place for fair exhibitors, Seattleites and visiting VIPs.

Mel Anderson, entertainment director for the club, said club would be the "prestige" booking for the fair. It is the only spot on the grounds that will be booking acts. Other shows, such as the Paradise International, Spanish Village, Peep Backstage, etc. will have set shows for run of the fair.

Other acts set for the club include Arthur Lyman combo, June 4-30; The Pars and Pattie, May 28-June 13; The Lancers, May 28-June 16 and Jack Ross, June 14-27.

Anderson said plans call for three acts in show, three to four performances a day (supper club area will run 4 p.m. to 2 a.m., Monday through Friday, close at midnight Saturday, closed Sunday). There will be no house band. Future plans call for a piano bar and incidental music in the cocktail lounge.

ATLANTIC CITY PREPS FOR EASTER VISITORS

Atlantic City, April 17.

Following last month's storm which left more than an estimated $100,000,000 damage in its wake, this resort is hoping for a sunny, warm Easter weekend. The holiday is the first of the new year when the city plays host to capacity crowds, weather assisting. In the past between 200,000 and 300,000 visitors have jampacked themselves into the area for the Easter parade.

Because the Easter holiday comes late this season, hotel and motel reservations already are topping similar dates in previous years. The resort, of course, is readying for the influx. Places closed last September start opening for the April and May weekends. Niteries are booking added talent. Steel Pier brings in a two-day show.

The big event naturally will be the Easter parade along the five mile boardwalk. The city helps make this an occasion by conferring awards for the "best-hatted" woman and the "best-dressed men."

Ray Set for Aussie Date; Eddy, Jane Russell Due

Sydney, April 17.

Johnnie Ray has been signed for a "limited" stint at the Chevron-Hilton Hotel here, opening April 24. It's understood that he's strictly on a percentage deal and will pay his own transportation to and from the U.S. Trip makes his fourth swing here. He previously played the Stadium Loop for Lee Gordon.

Meantime, it's believed that Nelson Eddy and Jane Russell will play brief nitery dates here later this year under the Chequers management. Miss Russell is due in June while Eddy is slated to arrive sometime in October. Both may make tv appearances while here.

Krasny Exits GAC

Continued from page 2

may segue into independent motion picture production. His resignation reportedly is not to take place until June 4 but he will probably exit as soon as he consummates certain pending talent negotiations. It's understood that both Siegel and GAC president Lawrence W. Kanaga did not want Krasny to resign.

After the evolution of General Amus. Corp. to General Artists Corp. and the present GAC parent, prexy Kanaga and Siegel made a deal about two years ago for sale of dominant control to Baldwin-Montrose. This included Mrs. Tommy Rockwell's holdings, since the widow of the founder had a dominant block of the stock.

Deal included stock swap and capital gains potentials for key executives, among them Krasny. Krasny became executive vicepresident of the company in 1947. He was president of the Cleveland local of the American Federation of Musicians and had been a practicing attorney when he was tapped for a post at GAC.

Shift Seeger Concerts To Unitarians; Do Okay

Pittsburgh, April 17.

Folksinger Pete Seeger finally got in two concerts at the first Unitarian Church here Monday (16) after public pressure forced cancellation of his show on WQED and the local YMHA. He asked the local promoter to change to auditorium other than latter, hence the church date.

This started organized picketing by students with most of the signs reading, "Let Freedom Ring, Let Seeger Sing."

Seeger received a standing ovation before and after both of his shows at the church which was full for both performances for $3,000 gross.

Omaha Amus. Ed On Yiddish & Inside Jokes

Omaha.

Editor, VARIETY

I appreciated the recent lead story in VARIETY about Las Vegas, generally because I had been column-gathering out there not so long ago myself.

Most of all I enjoyed your commentary on the sometimes excessive "Yiddishisms" of some of the performers. I have no particular complaint about the practice other than as a German-Irish-American, or vice-versa, of Protestant persuasion, I am always left in the dark when Yiddish is dropped into the act.

I finally licked the problem by glomming onto a Jewish classmate in high school in Omaha who also happened to be doing the shows. With him as an interpreter I finally managed to get with most of it.

Funny thing about this little bit of business is that it is more intensively practiced by non-Jewish entertainers than it is by Jewish performers, or so it appeared to me. Harry Belafonte puts a lot of it into his act, for instance. Then came Myron Cohen at the Flamingo (when I was there) whose primary business you might say is Jewish humor, but it is a universal humor. I think Myron, one of the finest and quietest entertainers in the business, probably used fewer Yiddishisms than some others—and whenever he did he kindly translated them. And he got another round of applause thereby.

The whole thing boils down to a public performance with a private language; that is, it's okay for clubs or tightly-knit social groups and functions—or even at a theatre, say, in a neighborhood dominated by a single group. But it seems a rather cloudy procedure when everybody isn't entirely hep. I have long felt this way about purely show biz jokes, Southern California jokes and other such vague matters to the uninitiated. I realize, too, that one of the surest ways to clobber a fine story is to translate it. Myron Cohen, I think, is about the only entertainer who can do this and get away with it with any style.

Denman Kountze Jr.
Entertainment Editor, Omaha World-Herald

Novel 'Teaching Machines' to Check Aud Reaction at Seattle World's Fair

Seattle, April 17.

Automated "teaching machines" will be used in the Federal Science Pavilion at the World's Fair here to assess the impact of scientific exhibitions on spectators.

Perhaps similar machines and techniques could assess spectator reaction to stage shows, dramas or films, thus bringing a scientific measurement to forecasting of the success—or failure—of shows.

Basic idea in use of the machines is that questions pertaining to displays, accompanied by multiple-choice answers, will be flashed on the machine's screen. The visitor will push buttons to record answers. Dr. Otto N. Larsen, director of the U. of Washington's Institute for Sociological Research, will supervise the survey.

"No one is happy exposing his ignorance to a stranger," Dr. Larsen said. "We can eliminate a lot of resistance to questioning by replacing the human interviewer with a fascinating and impersonal electronic device that provides answers in private."

A National Science Foundation grant of $61,214 will finance the project to evaluate the informational effect of displays ranging from subatomic physics to comparative psychology. Dr. James B. Taylor will be project director.

Some 2,000 visitors to the Science Pavilion will be interviewd.

The teaching machine has never been used before as a survey interviewer, Larsen said. Time-lapse cameras will also photograph the crowd flow and record interest in displays.

Interview information will be compiled in the university's electronic computer laboratory. Interest in results has been expressed by museum curators throughout the nation and by exhibit officials of the 1964 New York World's Fair.

Interviews will be conducted throughout the entire six months run of the Sattle fair.

St. Loo Hotel Kicks Off New Cafe-Legit Policy

St. Louis, April 17.

Dan Daily will star in "Guys and Dolls," which will launch a new entertainment policy at the Sheraton-Jefferson Boulevard Room starting Saturday (21). Formerly featuring dance bands and occasional name acts, the Boulevard will follow the three-week run of "Guys and Dolls" with similar runs for "Can-Can" and "Pal Joey," also headlining names.

New policy is a break for budget-watchers. The $6.25 tab on week nights and $7.50 on weekends includes dinner, complete show and dancing.

Fair's Food Fare From 35c to $10

Seattle, April 17.

A hamburger for 35c—a de luxe dinner in the sky for $10. Those are the lowest and highest food prices set for the Seattle World's Fair, with many snacks and meals ranging between.

The 35c hamburgers will be those from coin machines; kiosk burgers will be 40c. The $10 dinner will be about tops in the Eye of the Needle restaurant atop the Space Needle. The Eye will also have a special complete dinner for $6.50; rest of menu a la carte.

Fair officials say there will be 68 places to eat on the grounds, plus the Food Fair, which will contain some 50 to 60 cafes and food bars, serving everything from pot pies to barbecued salmon, pancakes, scones and cotton candy. Another two dozen food stalls in the Food Fair will be operated by food companies selling their own products.

Restaurants on the grounds will include cafes operated by foreign countries (Argentinian, Korean, French, Algerian) as well as familiar Chinese and Mexican restaurants, a German hofbrau and a seafood restaurant. Five will serve cocktails (except on Sunday, unless latest push of Fair management for relaxation of the Washington state law forbidding sale of drinks on Sunday succeeds).

There will also be places selling fish and chips and box lunches, and Fair management says there will be plenty of benches and other spots to eat a picnic lunch.

MPLS. PRESS WARNS ON SEATTLE'S 'GOUGING'

Minneapolis, April 17.

The Seattle World's Fair is getting some unfavorable advance newspaper columnist publicity here. It may keep people away.

Even Seattle's own newspapers are pointing out that hotels, apartment buildings, lodging houses and parking lots are skyrocketing their rental rates on the eve of the exposition's start.

"A damping note on the Seattle, Wash., World's Fair," wrote Bob Murphy in his Evening Star column, "is that the papers there are airing complaints that people are being thrown out of apartments to make room for visitors at much higher rates.

"One informant says he was tossed out of his quarters, for which he paid $95 a month, because the owner coulld get $20 a day for it. The same man says that parking lots that used to charge a half buck now get $2.50 for the same accommodations. The natives are reported irked."

Bikel SRO $17,186, Chi

Chicago, April 17.

Theodore Bikel racked up a $17,186 gross in an SRO concert in the 5,000-seat Arie Crown Theatre of the McCormick Place exposition centre last Saturday (14). Tickets were scaled to a $5 top.

Chi impresarios had earlier been dubious of the booking since at least one other one-man show had not fared well in the capacious theatre.

Berman's Flock of Cafe Dates After His Legiter

Shelley Berman is resuming nitery work following a legit fling in "A Family Affair," now closed. He starts at Mister Kellys', Chicago, April 30 and follows with the Tidelands, Houston, May 14.

Other dates thus far include the Sahara, Las Vegas, June 26; the Shoreham, Washington, Oct. 9, and he'll be on the second show at the Empire Room of the Waldorf-Astoria, N.Y., Oct. 18, for four weeks and three days.

Deals are being set by MCA.

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THE NEW YORK TIMES, MONDAY, MARCH 26, 1962.

3 Clancy Brothers and Makem Give Musical Slice of Irish Life

What a pleasure to hear a folk-music group that is steeped in its national culture and oral tradition. This was part, if only part, of what made the Town Hall concert Saturday night by the Clancy Brothers and Tommy Makem a memorable one.

This quartet of Irish-American singing actors is made up of Pat, Tom and Liam Clancy from County Tipperary and Mr. Makem, the bard of Armagh. They last appeared in Town Hall in the autumn of 1960 and have since cut a swath in the cabaret circuit and on television. If there is a more versatile folk-music ensemble in the English-speaking world, this listener has yet to hear it.

The Clancy-Makem group destroys the canard that ethnic music must always be rough, remote or of limited appeal. Granted, the group has acquired more polish and stylization since the singers went professional three years ago. They are still, however, singing the music of their past, and they are doing it with understanding, passion and charm. Most American "mainstream" folk-music groups seem wan and one-dimensional in comparison.

The repertoire was of drinking songs, rebel rants, love songs and children's tunes, which ranged from the sentimental to the broadly humorous. But the quartet did more than trot out a catalogue of songs and perform them with conviction and musical skill. They beautifully integrated stagecraft, pacing, wit, poetry, declamation, folklore, light-handed social history and, of course, music, into a slice of Irish life.

Musically, Mr. Makem probably takes the honors. His rich, warm voice projected strongly in "One-Eyed Reilly" and "Courtin' in the Kitchen."

But this does not mean to slight Liam Clancy's lyric tenor in the waspish "Jolly Tinker" or sarcastic "God Bless England"; Tom Clancy's robust baritone in a hearty sea chantey or "The Rising of the Moon," or Pat Clancy's rugged, evocative "folk voice" in "Jug of This" or the spirited nonsense of "Mountain Dew." For concerted numbers, all shone in a madrigal-like round, "The 23d of June," and the Scottish jape, "The Night We Went to Rothsey."

Dressed in burly wool Aran Island sweaters, their trademark, the group is chiefly known for a rakish virility and impertinence. But they revealed a softer side to their artistry in a delicately sculptured segment of children's songs, street chants, taunts and gamelore. This portion, under the heading of "So Early in the Morning," conveyed an air of tenderness and nostalgia. But even here, the Clancys and Makem were singing folk music for sophisticated adults, not campers or adolescents. For all their showmanship, however, their work was thoroughly believable because it was, at this concert, thoroughly honest.

Bob Morgan on bass and Sandy Bull on banjo were able accompanists.

ROBERT SHELTON.

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Sawdust Scent Marks N.J. Park Bow Of King Bros.-Sells & Gray Circus

By JACK PITMAN

The canvastop sawduster in the American circus tradition is increasingly the rara avis. Their shrinking number is blamed on stiffer costs and changed fashion, and the combination has even affected John Ringling's perennial big show. As in the realm of commerce, the once abundant and fiercely competitive tenters have fallen or merged. It's tough for a youngster to pick up the scent these days.

The wistfulness, for a man in the trade, was given point last Saturday (14) with the season premiere of the Palisades (N.J.) Amusement Park, where probably the stellar attraction is the newly-combined King Bros.-Sells & Gray three-ringer. Between them they total 105 years of hinterland savvy with the medium. The combination, taken on its folksy, unpretentious terms, should be vouchsafed a long and prospering tenure, for it has—getting back to the start of this—the character of the bygone. This is to say the charm of mood, wood shavings and all.

King Bros.-Sells & Gray Circus

Frank McClosky presentation, produced by Walter Kernan. Musical direction, William Browning Jr. At Palisades (N.J.) Amusement Park, April 14, 1962.

Features: Great Wallendas, Flying Jordans, Riding Dorchesters, Roy Rogers' Liberty Horses, the Jungs, Six Ralstons, Olga Ming, Six Fredies, the Victors, the Two Latinos, El Mundo, La Norma, Carla Lyons, Wendy May, the Cannestrellis, Mlle. Lalage, the Mimes Corinne, Miss Morris' Seals, Zoppe's Riding Dogs, Newman's Performing Bears, Chat Juszyk's Mixed Jungle Group, Two Wallabys, Four Titos.

It does not lack the essentials, either, for its stature. It cannot claim an overwhelming profusion of talent, but it can mount a pretty fair spectrum of circus staples all the same. The billboard lacks Emmett Kelly this year (other commitments), but the Great Wallendas cycling on the high wire provide a timely special potency at the wicket. This is a justly touted daredevil family, plainly chastened by the recent Detroit tragedy, yet still routined for tremendous effect.

To single out another display, the Riding Dorchesters, from Britain, rate strong focus with showmanly bareback stants. Other solid components are aerialist La Norma, and the Cannestrellis with a novelty risley-and-perch turn. Ditto Olga Ming's Chinese hair slide, and the mettlesome Flying Jordans in a trapeze workout. Some of the clown capering, on the other hand, was soft, even allowing the basis orientation for moppet trade.

Some faulting, too, on other counts. The public address could stand clarity; and for undisclosed reasons, the souvenir program transposed the order of appearance in certain instances, in addition to listing some displays that were missing. But on balance, general manager Frank McClosky and production boss Walter Kernan can take deserved bows.

An accolade, also, for the Irving Rosenthal stewardship of Palisades Park, which retains the best and prohibits the worst of the whilom midway operations. Withal, a tiptop operation for the family turnouts.

Upstairs' Pards Haber-Monk Split

The longtime partnership arrangement between Irving Haber, owner of the twin niteries, Upstairs at the Downstairs and Downstairs at the Upstairs, N.Y., and Julius Monk, who produces the revues at these boites, have agreed to sever the arrangement following a disagreement on policy. Monk will not renew his contract which expires in June.

Present plans are indefinite. There is the likelihood that the present shows, "Seven Come Eleven," current at the Upstairs, may run through the summer instead of closing as has been usual during the hot weather, and the Downstairs show "Dressed to the Nines" will continue. Haber is currently auditioning producers and directors as successors to Monk.

The Upstairs-Downstairs intime revues have been among the most successful in the cafe orbit and have been instrumental in starting a vogue for that type of entertainment. Monk, of late, has attained status as one of the top male photographic models, and has been extremely busy on that score, in addition to his emceeing and production chores at the nitery.

Agencies

Continued from page 53

upon as a longterm investment that will pay off handsomely.

The most immediate example, Baum points out, was that of Jackie Gleason who went into "The Hustlers" for a $50,000 fee when he could have gotten several times more in "Jumbo." However, says Baum, the agency felt that the role in the latter would do nothing to enhance Gleason's career and he was urged to ink "The Hustlers" at the lower figure. The results were indeed better for Gleason. He's now pacted for "Papa's Delicate Condition" at $200,000, plus a percentage.

The situation whereby an agency must be in position to sacrifice commissions if it's to benefit the actor must also be applied to other aspects of the entertainment industry, according to Baum. He notes that salary shouldn't be the ultimate aim of either the agent or the performer.

It's better to sell an act at a lower figure than at one which will bankrupt the buyer. Neither the act nor the agency gains economically or in prestige by drying up the sources of employment through inflated salaries.

Key Clubs

Continued from page 53

the next. I feel our formula is still very valid and have lots of confidence in it.

"But I think the key clubs are here to stay," he hastened to state. "People like to say, 'Come to my club. I'm carrying a key myself,'" Risman offered with a smile.

"I think there is room for both types of clubs. I like to think that if the key clubs bring more men into town, some of them will want to see the girls at the Latin Quarter. They'll get the on-the-town mood."

Risman noted too that the LQ is faced with the task of keeping the spenders from Grand Central and other arteries to the suburbs each evening, an effect of the city's population shift. To offset this movement, he is increasing his party business and signing new contracts with big corporations which will offer a night at the Latin Quarter as incentive to employees and customers.

The club seats 600. "I wish we had 1,200," Risman said. "We turn down a lot of business because of the lack of size."

2-Day N.Y. Twist Festival Slips To Disappointing 5G

Whether the Twist remains a hot show biz attraction has become open to question around New York, where the dance first became a fad. The Twist Festival, starring Chubby Checker and Joey Dee & Starliters, which Lee Gordon promoted Sat.-Sun. (14-15) at St. Nicholas Arena, N. Y., drew a thin total of 1,200 patrons and grossed an estimated $5,000. Meantime, Gordon is continuing to promote this show around the country.

A spokesman for Gordon claims that the festival lost its steam by Checker's appearance in 30 RKO theatres around the city during the fest period. In addition, the current film "Don't Knock the Twist" has Checker as its star. That much Twist appears to be more than enough even for the dance's most loyal fans.

Fact that Checker spread himself exceedingly thin with his multiple appearances is believed to have been the downfall of the festival locally. There were also beefs that Checker failed to cooperate in promotional schemes, and came late for one of the shows. One result of the festival was the frontpaging of pictures of a fight between teenage girls at the arena.

Gordon's Checker-Dee Twist Festival played Baltimore Monday (16) and went to St. Louis yesterday (Tues.). Others in the show's cast are Deedee Sharp, Bobby Gregg and The Dovells. Gordon contemplated a closed circuit tv show on the Twist early this month, but the event was cancelled.

W. German Niteries

Continued from page 53

vision studios, garages or supermarkets. And even the circuses, which once provided the training ground for the acrobats, clowns, trapeze acts, tightrope walkers, comics and singers, ventriloquists, jugglers, etc., have had an increasingly difficult time. At least 19 smaller circuses have permanently folded their tents during the last five years in West Germany, with only about six of the major circuses still hitting the local sawdust trail.

Just as the West German film industry is crying over its dwindling boxoffice and blaming television, the same situation is affecting the nightclub and vaudeville circuit in this country.

One complaint is that very few young people are entering the vaudeville profession. Most teenagers are lured by jobs in industry, where they can earn a more regular income, and those who are following the entertainment field are mostly children of oldtime vaude performers.

Lack of Names & Vehicles Could Eventually Crimp Cafe-Legit Shows

Talent agencies, while pleased at the emergence of legit shows as cafe attractions, feel that this field may soon be a victim of the problems that beset name policies in effect in most U.S. niteries. The shortage of both names and legit musical vehicles could be a factor that may eventually slow down or halt the growth of the legituners in cafes.

Thus far, the agencies feel that this will not happen for at least a year, no matter how many nightclubs hop on the legit bandwagon. There are enough show properties plus headliners to meet cafe needs for a long time. There are some areas, admittedly, in which a barn or a music tent may have prior rights on a particular show. But generally there will be enough properties for all.

The date diggers reason that many summer situations have been hurt because of a lack of new shows. The old reliables have been used for years, and the supply of new vehicles does not meet the demand. This must also happen to niteries, they claim, but it will be a long time in coming even if the cafe-legit field should grow at an accelerated rate.

However, the percenters point out, cafes can always return to names or alternates with headliners as they become available. The cafe-legits can be used as a checkmate on prices and also as a means of extending the life of some topliners by less frequent return dates.

With legits, an operator will have a greater choice of policy and a check upon the unrestricted rise in salaries of the top acts. The net effect of the legit policy, the agents claim, is similar to the sudden influx of a batch of new headliners. It will not reduce name prices immediately, but it will prevent any huge rises and may ultimately level out the headline price structure.

The current price of $8,000 to $9,000 for the nitery legits is in itself a check to inflationary influences in the performer field. Within this range, the operator gets a name, frequently a film or a cafe star, plus the easily exploited values inherent in a Broadway show, composers, lyricists, etc.

Wildwood

Continued from page 53

ho Springs, Colo. Present operators, represented by J. T. Morris and Robert Lindemuth disclaim responsibility for that indebtedness.

The present owners are primarily realty operators, and may not open if tapped for that arrearage. They had agreed to buy Xavier Cugat and Abbe Lane, when they were told of the incumbrance and consequently stopped all as talent negotiations. The previous owner, Benny Martin, who is said to have incurred the indebtedness, now operates the Bolero in Wildwood. He'll also be involved in the settlement, it's believed.

Lenny Bruce Slugs Nitery Heckler

Comedian Lenny Bruce, who frequently makes news during his nitery engagements, maintained his reputation during his stand at the Village Vanguard, N. Y., which ended this week. Bruce, heckled by a patron, went out front and hit the customer. Fisticuffs were prevented by the staff and other customers.

The altercation was observed by a N. Y. jurist, whose name wasn't learned, who lectured both Bruce and the customer on decorum. Whether the customer will take legal action isn't known as yet.

Bruce was a defendant in a San Francisco court trial recently because of offensive language. He was acquitted on the charge.

Vaude, Cafe Dates

New York

Dave Astor returns to the Blue Angel April 30 . . . Pat Henry starts at the Deauville, Miami Beach, with Sammy Davis Jr. Friday (20) . . . Carmen Michelle preems at the Lorelei, Montreal, May 4 . . . Stan Freeman to the Strollers bar starting tonight (Wed.) . . . Manager Gerry Purcell and his wife Monique Van Vooren fly to Europe tomorrow (Thurs.) with Al Hirt for a series of one-nighters on the Continent.

Fats Domino and Brook Benton on a series of one-nighters starting at the Municipal Auditorium, Norfolk, tomorrow (Thurs.). They play 24 cities in 30 days . . . Dion to the International May 16 to be followed by Neil Sedaka . . . Lilly Cavell into the House of Vienna April 26 . . . Jerry Vale to the Town Casino, Buffalo, April 21 . . . Bobby Ramsen opens tomorrow (Thurs.) at the Riverside, Reno and follows with the Sahara, Reno, July 24 . . . Buddy Greco tapped for the Cloisters, Chicago, June 4.

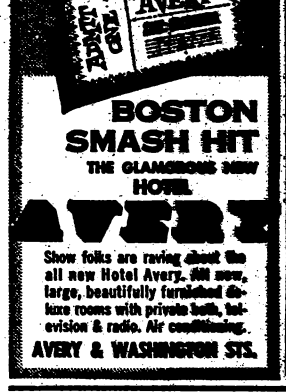
Hollywood

Nora Evans and Art Rann Trio into Fairchild's . . . Kingston Trio gig April 22 at Waikiki Shell, Honolulu . . . Johnny Mathis headlines Eden Roc, Miami, Beach, for one frame starting tomorrow (Thurs.) . . . Gene Barry into Cork Club, Houston, June 8 for triple sesh . . . Guy Marks tees off fortnight at Diplomat, Miami, Beach, June 29 . . . Mac Wiseman current at Ashgrove . . . Keely Smith to Riviera, Las Vegas, May 14 . . . Ben Yost Trio on six-week tour of Pacific Northwest, opening at Elks Club, Lewiston, Idaho . . . Ketty Lester set for Aug. 5 opening at Holiday House, Pittsburgh . . . Adrian Bee joins George Liberace orch as chirp at Hollywood Roosevelt Hotel's Cinegrill.

Glaser Inks Dot Shay

Dorothy Shay has signed an agency contract with Joe Glaser's Associated Booking Corp. She'll start a series of nitery dates in the fall under the ABC banner.

Miss Shay delayed the start of nitery work until that time inasmuch as she is participating in the management of a summer theatre which she owns at Cooperstown, N.Y.



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CURRENT BILLS

WEEK OF APRIL 18

NEW YORK CITY

MUSIC HALL — "Glory of Easter," "Disneyland, U.S.A.," Wally Boag, Balcombes, Marquis Chimps, Flying Ballet, Pat Theriault, Graciella, Corps de Ballet, Rockettes, Raymond Paige Orchestra.

AUSTRALIA

MELBOURNE (Tivoli) — Freddie Morgan, Joe Chisolm, Five Otharis, Montegos, Sherrier, Three Madcaps, Ken Littlewood, Len Howe & Audrey Maye, Thomas & Ross, Van Dyk, Charles & Nola, Alby Franks.

SYDNEY (Tivoli)—Hutch, Freddie Morgan, Alec Finlay, Alistair McHarg, Roy & Toaduff, Kenet & Jani, Grecos, Jandy, Anne Lane, Paul Gavin, Vincent Grant, Beverly Thomas, Monica Sheargold.

PERTH (His Majesty's)—Pat Gregory, Frank Berry, Jodie Gray, Howard Hardin, Joe Chisolm, The Trapinos, Fay Melody, Ken Mackey, Ron Balcombe, Bill Christopher, Harvey Weber, De Jong & Dee, Adrienne Erdos.

BRITAIN

BIRMINGHAM (Hippodrome) — Ken Dodd, Eddie Calvert, Bluebell Girls, Dennis Spicer, Schaller Bros.

BRISTOL (Hippodrome)—Norman Wisdom, Morton Fraser's Gang, Eddie Leslie, Billy Whittaker, Terry Kendall, Patricia Stark, Betty Wheeler, Harold Holness.

LIVERPOOL (Empire)—Russ Conway, M & B Winters, Spring Fields, Janie Marden, Paul Andrews, Terry Kaye, Medini Trio, Les Franky Babusio.

LONDON (Palladium)—Charlie Drake, Janette Scott, Jackie Rae, Gary Miller, Billy Danvers, Bert Brownhill, Roger Delgado, Seven Volants, Holt & Gillis, Herbert Hare, Jack Francois, Sandra Michaels, Aida Foster Babes, Kirby's Flying Ballet.

MANCHESTER (Palace)—Bruce Forsyth, Yana, Thelma Ruby, Tudor Evans, Penny Calvert, Ken Wilson, Lionel Baker, Jimmy Lee, Munks Twins, Nicholas Brent, David Kirk, Winstanley Babes, Bill Shepherd Singers, Elizabeth Saunders.

NEWCASTLE (Empire)—Lex McLean, Carr & Vonnie, Guy Holloway & Pat, Margo, Melody Makers, Tommy Banner, Bill Gordon, Colin Stuart, Bobby Mack, Dorothy Dunn, Alexander Bros., Ronnie Dale.

NOTTINGHAM (Royal)—Ronnie Hilton, Peter Butterworth, Joe Black, Falcons, Jeanne Craig, Hassani Troupe, Trevor Richins, Jennifer Burch, Shelagh Miller, Lorna Green, Tony Cundell.

VICTORIA (Palace)—Nervo & Knox, Bud Flanagan, Naughton & Gold, Eddie Gray.

Cabaret Bills

NEW YORK CITY

AFRICAN ROOM — Afro-Caribbean, Johnny Barracuda, Larry Bonito, Trade Winds.

BASIN ST. EAST — Peggy Lee, Benny Carter Orc.

BLUE ANGEL — Dick Gregory, Gene Farmer, Carol Sloane, Bobby Short, Otis Clements

BON SOIR — Phyllis Diller, Three Flames, Tony & Eddie, Isobel Robins, Adam Keefe.

CHARDAS — Lily France, Lia Bella, Elemar Horvath, Tibor Rakossy, Dick Marta.

CHATEAU MADRID — Mancheno & Carmelilla, Alberto Rochi, Pupi Campo Orc.

COPACABANA — Jackie Wilson, Al Bernie, Paul Shelley Orc., Frank Marti Orc.

EMBERS—Ronnie Brown Trio, Jimmy McPartland Four.

HAWAIIAN ROOM — Rudy Adamo, Dennis Regor, Virginia Wing, Keola & Leimomi Beamer, Wailani Gomes, Joe Kekauoha, Liwai Toyo & Iona Ramirez, Ted Auletta Orc., Sam Makia Islanders.

HOTEL ASTOR—"Vive La Difference," Lou Wills Jr., Marilynn Alwyn, Lester James, Camille Valle, Suzanne Munn, Dick Harding Orc., Eddie Lane Orc.

HOTEL NEW YORKER—Milt Saunders Orc., Joan Baldwin, Joe Furst.

HOTEL PIERRE—B & M Hagett, Betty Madigan, Stanley Melba Orc.

HOTEL PLAZA — Shani Wallace, Emil Coleman Orc., Mark Monte Continentals, Payson Re Orc.

HOTEL TAFT — Vincent Lopez Orc.

HOTEL ST. REGIS — Georges Ulmer, Chauncey Gray, Chiquito Orc.

HOTEL ROOSEVELT—Guy Lombardo Orc.

HOTEL WALDORF-ASTORIA — Peter Lind Hayes, Mary Healy Emery Deutsch Orc., Milt Shaw Orc., Greta Keller, Joan Bishop.

HOTEL SAVOY HILTON — Tony Mitchell, Arturo Arturo Orc., Gunnar Hansen Orc., Ray Hartley.

INTERNATIONAL—Eagle & Man, Jodie Berry, Mike Durso Orc., Aviles Orc.

JAZZ GALLERY—Modern Jazz Quartet.

LATIN QUARTER — Helen Traubel, Rip Taylor, Julie Gibson, Winged Victory Chorus, Wallenda Ballet, Jeanine Pivoteau, Rudy Cardenas, Jo Lombardi Orc., Irving Fields Orc.

LEFT BANK—Dottie Reed, Cecil Young Combo.

LIVING ROOM — Johnny Nash, Casey Anderson, Janet Stewart, Bob Ferro Orc.

NO. 1 FIFTH AVENUE—Hankinson & DeMaio, Cy Young, Julie Sargant.

ROOM AT THE BOTTOM—Lyda Fairbanks, Morty Storm.

ROUNDTABLE — Vibrations, Ronnie Hawkins, Nora Hayden.

SAHBRA—Four Avalons, Esther Tohbi, Leo Fuld, Badoc & Sharobi, Louis Bannett Orc.

TWO GUITARS—Alya Uno, Sasha Polinoff, Ivan Nepa & Sonia, Kostya, Poliansky.

SQUARE EAST—"Second City," Alan Arkin, Howard Alk, Severn Darden, Dawn Daniel, Andrew Duncan, Lynda Segal, Eugene Troobnick, Gary Sherman, Barbara Harris.

UPSTAIRS & DOWNSTAIRS — Phil Bruns, Ceil Cabot, Rex Robbins, Steve Roland, Donna Sanders, Mary Louise Wilson Lovelady Powell, Freddie Webber, Jim Sheridan, Dick Riddle, Milrad & Colston.

VIENNESE LANTERN — Vicky Autier, Ben Hayon, Ernest Schoen Orc.

VILLAGE BARN—Ralph Pope, Peri & Ray, Tex Fletcher, Lou Harold Orc., Joe Shay Orc.

VILLAGE GATE — Don Sherman, Sam Hopkins.

VILLAGE VANGUARD — Miles Davis, Blossom Dearie Trio.

CHICAGO

BLUE ANGEL—Christian Lamont Twist-Up Revue, Joi Dari, Carmen Hylton, Lord Montego, Petita, Charlotte Rae, Lord Carlton, Tito Perez Orc.

CLOISTER — Satan & The Angels.

CONRAD HILTON—"Pink Tights," Nip Nelson, Hinchy & Allan, The Bokdams, Locke Lorraine, Consuelo, Boulevar-Dons (3), Boulevar-Dears (6), Charles & Hasmick, Jimmy Palmer Orc.

EDGEWATER BEACH — Dorothy Shay, Terrace & Elita, Don Davis Orc.

GATE OF HORN—Will Holt, Ted Markland

HAPPY MEDIUM — "Medium Rare," Linda Donovan, Denise Foster, James Inman, Marc London, Donna Miller, Bert Vallencourt, Cindy Witsell, Tom Williams, Downstage Room: Beatrice Mila, Cy Touff Trio, Cliff Niepp Trio.

LE BISTRO—Johnny Janis, Vic Cesario Trio.

LIVING ROOM — Don Cornell, Billy Falbo, Joe Parnello Trio.

LONDON HOUSE—Ramsey Lewis Trio, Larry Novak Trio, Jose Bethancourt Trio.

MISTER KELLY'S—Mort Sahl, Donna Lee, John Frigo Trio, Marty Rubenstein Trio.

PALMER HOUSE—Andy Williams, Ben Arden Orc.

PLAYBOY CLUB—Dick Haviland, Ann Richards, Ronnie Chapman, Bobbi Baker, Ken Coleman, Joe Conti, Paul Lennon, Tom Pasle, Joe Iaco Trio, Bob Davis Trio, Billy Wallace Trio, Harold Harris Trio, Larry Novak Trio.

SECOND CITY—"A Knocking Within," William Alton, Roger Bowen, Severn Darden, Del Close, Bob Camp, Mina Kolb, Irene Riordan, Richard Schaal, Avery Schreiber.

SHERATON BLACKSTONE — Denise Darcel, Franz Benteler Orc.

SUTHERLAND LOUNGE — Nancy Wilson, Redd Foxx.

LOS ANGELES

CRESCENDO—Frances Faye, Louis Nye.

DINO'S — Marilyn Brown, Jack Elton, Steve La Fever.

INTERLUDE—Troy Walker & Hustlers.

LE CRAZY HORSE—Donnie Brooks & Shamrocks, Janine Caire, Helene & Howard, Tommy Roberts & Evelyn Freeman Combo.

SLATE BROS. — Tommy Noonan, Vic Dana, Herb Dell Trio.

STATLER HOTEL — "Bring on the Girls" Revue, Skinnay Ennis Orc.

YE LITTLE CLUB—Emmaline Henry, Jerry Holmes, Joe Felix Group (4).

LAS VEGAS

CALIFORNIA CLUB—Johnny Paul.

DESERT INN — Phil Harris Show, Donn Arden Dancers, Carlton Hayes Orc. Lounge: Frankie Carle, Michael Kent, Dave Apollon, Milt Hearth, Sam Melchionne, Acapulco Boys, Three Suns.

DUNES—Eleanor Powell, Gary Morton, Earl Barton Dancers, Bill Reddie Orc. Lounge: "Vive Les Girls," One Plus One, Travelers Three, Joseph Mack Four.

EL CORTEZ — Miguelito Valdes, Lorraine Barry.

FLAMINGO — Ella Fitzgerald, Jack Carter, Diane Varga, Don Kirk, Nat Brandwynne Orc., Flamingoettes. Lounge: Harry James, Billy Eckstine, Peggy Dietrick.

FREMONT—Fables Knockouts, Jets.

GOLDEN NUGGET—Leon McAdliff Roy Clark, Billy Thompson, Chick Adams.

HACIENDA — Four Tunes, Johnny Olenn, Keynotes, Cathy Ryan, Lynne Davis, Grover Shore Trio.

MINT—Pat Moreno's "Artists & Models of '62," Bill Bird, Gil Lamb, Hellzapoppin'.

NEVADA—Jay Orlando, King Henry 4.

NEW FRONTIER—"Minsky's Follies of '62," Irving Benson, Murray Briscoe, Allen Conroy, Janet Grey, Ingeborg Kjeldsen, Jack Mann, Ann Pett, Claire Werner, Dick Rice Orc. Lounge: Gene Austin, Sunny Spencer, Bob Crosby's Bobcats.

RIVIERA — Tony Martin, Jose Greco, George Arnold Dancers, Jack Cathcart Orc. Lounge: Kay Stevens, Braman & Leonard.

SAHARA—Ben Blue, Dorothy Loudon, Mr. Ballantine, Moro-Landis Dancers, Louis Basil Orc. Lounge: Don Rickles, Freddie Bell, Tunejesters, Rosa Linda, Arthur Ellen, The Characters, Lloyd Linroth.

SANDS — Dean Martin, Bud & Cece Robinson, Garr Nelson, Copa Girls, Antonio Morelli Orc. Lounge: Martin Denny, Dave Burton, Morrey Kink, Ernie Stewart.

SHOWBOAT—Red Foley, Little Jimmy Dickens, Abbie Neal, Craig's Chimps.

SILVER SLIPPER — Hank Henry, Sparky Kaye, Bobby Clark, Cindy Ember, Danny Jacobs, Red Marshall, Dolores Frazzini, Marge Elizarde, Slipperettes, Geo. Redman Orc. Lounge: Chas. Teagarden Orc., Jack Prince, Phyllis & Glen

STARDUST — "Lido de Paris," Eddie O'Neal Orc. Lounge: Roberta Linn, Happy Jesters, Diosa Costello, Micki Lynn, Jack Costanza.

THUNDERBIRD—"Flower Drum Song," Jack Soo, Arlene Fontana, Juanita Hall, Garwood Van Orc. Lounge: Billy Daniels, Wingy Manone, Carol Lee.

TROPICANA—"Folies Bergere of '62," Ray Sinatra Orc. Lounge: Jerry Colonna, Gardner Sisters, Al Morgan, Del Rey, Al De Paulis Four, Dubonnet Trio.

RENO-TAHOE

HAROLDS — Carmen Cavallaro, Joan Fairfax, Don Conn Orc.

HARRAH'S (Reno)—Sam Butera & Witnesses, Lancers, Jimmy Wakely, Margaret Ann and Ernie Mariani Trio, Four Amigos, Cutups, Red Coty.

HARRAH'S (Tahoe) — South Shore Room: Donald O'Connor, Sidney Miller, Louis daPron, Amazing Monahans, Dorben Singers and Dancers, Leighton Noble Orc. Lounge: Hank Penny, Tune Timers, Partners, Novelords, Hi-Tones.

HOLIDAY — Frank Yankovic, Charles Gould, Modernisians, Esquires.

MAPES—Gaylords, Gallions and Ginny Greer, Marksmen, Joe Karnes.

RIVERSIDE—Mills Bros., Bobby Remsen, Lou LeVitt Orc

WAGON WHEEL (Tahoe)—Arthur Lyman, Frank Moore Four, Bobby Page, Newton Bros., Solistocats.

SAN FRANCISCO

BLACKHAWK—Oscar Peterson Trio.

BLACK SHEEP — Earl Hines Orc., Rich Dean.

EARTHQUAKE McGOON'S—Turk Murphy's Orc., Clancy Hayes, Claire Austin.

GAY 90'S—Ray K. Goman, Bee & Ray Goman, Dick Keegan Orc.

FAIRMONT — Pearl Bailey, Ernie Heckscher Orc.

HANGOVER — Marty Marsala Orc., Ralph Sutton.

HUNGRY I — Felicia Sanders, Bob Grossman, Jackie Vernon, Amy Rouselle.

JAZZ WORKSHOP—Three Sounds.

PURPLE ONION — Jim Nabors, Don Crawford, Jay Kennedy.

345 CLUB—Barry Ashton Revue, Roy Palmer Orc.

SUGAR HILL—Mose Allison Trio.

SAN JUAN

CLUB CARIBE — Katyna Ranieri, Miguelito Miranda Orc., Pepito Arvelo Five.

LA BOTELLA — Gloria Hearn, Fayne Blackburn.

LA CONCHA—Yemenites Three, Noro Morales Orc.

EL CONVENTO — Pepe Lara Orc., Rodriguez Olivo Five.

FIESTA ROOM—Humberto Cobos, Los Powells Two, Pepito Torres Orc., Barletta-Queralt Five.

FLAMBOYAN CLUB — Dick Roman, Winnie Hoveler Ballet, Cesar Concepcion Orc.

MOULIN ROUGE—Humberto Morales Five.

OCHO PUERTAS — Luis & Soledad, Renee, Luis Riviera.

SAND & THE SEA—Hal Hester, Calypso, Steel Band.

TROPICORO—Rafael de Cordova Ballet, Charlie Fisk Orc.

Ice Show Review

Ice Capades

Kansas City, April 12.

Ice extravaganza twentysecond edition produced by John H. Harris; costumes, Billy Livingston; musical director, James Peterson; musical arrangements, Al Woodbury; vocal arrangements, Lyn Murray; announcer, Arthur Gilmore; lighting, Michael Crowley. Cast: Ronnie Robertson, Freddie Trenkler, The Old Smoothies, Sandy Culbertson, Labrecque & Page, Romayne & Steele, Bobby Specht; Eric Waite, Lynn Finnegan, Herbert Cowman, Gille Vanasse, Grete Borgen; Dave Parks; lines, 45 girls, 30 men. Municipal Auditorium, April 9-15, $4 top.

The 22d time around is a charmer for "Ice Capades," for this edition is perhaps the cream of all the shows producer John Harris has sent here. The margin of gain over previous shows is readily discernible to the populace, so much so that they are giving the company the best boxoffice it ever has had here.

When the week is out, the 10 shows likely will have grossed around $150,000 net, and that is at least 10% better than any previous figure. As evidence that the word got around, mail orders this time were up nearly 30%, also indicating the effectiveness of a six-week intensive advance campaign. This one, as were others over the past years was handled by Vernon Banks, local exploiter.

Show leans heavily to the artistic at the opener with the music by Tschaikovsky's Fifth and high-styled acro adagio by Cathy Steele & Phil Romayne. This is one of six major productions, including the "Precision in Rhythm" by the line of girls opening the second act, all of which are vehicles for luxurious costuming which is standard for "Ice Capades."

Following the opener the pace is quickened by the comedy acro of John Labrecque & Brian Page, and holds lively throughout the first act with "Disneyrama," and Freddie Trenkler as Donald Duck and Sandy Culbertson as Snow White in standout solo turns.

First act easily has the entertainment edge. It includes Eric Waite, a 20-year comedy vet; some specialty skating by youngster Gille Vanasse standing in for missing Alan Konrad, a second comedy sequence by Freddie Trenkler in his tramp routine, and the bringing back of Bobby Specht, one of the alltime pop male skaters who still has that fine touch after 20 years.

Specht leads off the "Salute to Lerner and Loewe" as the musical masterpiece of the show, and this also is the entree for young Lynn "Patsy" Finnegan, replacing Cathy Machado, originally with the show. Sequence has another choice bit by Steele & Romayne, and the closer is left to Ronnie Robertson, every bit the twirling "blur" he is billed, and a rousing finale to the act.

Second act starts strong on the precision work of the line, has a comedy interlude in the contortions of Dave Parks, and a second nonsensical bit by Eric Waite. This act also provides the slot for The Old Smoothies, Orrin Markhus and Irma Thomas, veterans of many years and scoring as big as ever. The mid-act production number is "Hungarian Rhapsody," again calling out all the principals and again getting that great clincher from Ronnie Robertson.

Closer is "Circus on Ice," a sequence of novelty bits and featuring Trenkler. A show, on or off the ice, with this high calibre talent and production ought to click anywhere anytime. *Quin.*

New Acts

GENE FARMER
Comedy
15 Mins.
Blue Angel, N. Y.

The folksinging vogue has been around for so long a time that it is somewhat hard to believe that a really effective act kidding this music form hasn't been devised. Shecky Greene has one strong number ribbing this field, but very few others have hit upon satirizing ballads.

Gene Farmer has a delightful idea and an ingenious mode of execution that requires musical and vocal skill as well as a zany style of thought. As presented at the Blue Angel, he still needs work upon its physical projection, but he indicates that he has a toprate act in the making.

Farmer has picked on an extremely difficult field. He attacks from all sides. Some of his music has subtle offkey effect, many of his rhymes fail to scan, and the words are somewhat puzzling.

His demeanor is similarly naive, but deliberate. He also kids the Spanish type ballad as well as the early American folktune. It's not the hillbilly practitioner that he attacks, but the collegiate brand that has become so popular in academic circles. His clothes seem to indicate that he is loathe to abandon the white shirt, but makes a concession with a string necktie.

Farmer needs work and more playing time, but his ideas are sound in every department and very funny too. *Jose.*

CY PAGOS & THE POODLE BOYS
Comedy, Novelty
14 Mins.
USAF Base, Kirknewton, Scotland

Cy Pagos is male half of one-time song-and-dance act, Rey Overbury & Suzette, who now travels this animal act. The Poodle Boys are two well-trained pet poodles.

Opening six minutes are very much a la Bob Williams, but with introduction of second dog, Bambi, act takes a novel twist. Cy and Bambi together mime to a record of Alvin & the Chipmunks, with expertly-trained poodle taking the Alvin part.

A refreshing act, highly suitable for clubs and vaude. *Gord.*

HERBIE STUBBS
Songs
20 Mins.
Loewinger Buehne, Vienna

Herbie Stubbs, American Negro singer, is a personable lad, who has recently toured Europe and finally succeeded in joining the Hannes Schmid production here.

He sings easily, has a warm voice and fine diction. Getting a superb backing from the show's orchestra, he is a plus for this outfit.

Stubbs' abilities lie more towards the baritone pitch, as for instance when rendering "I'll Live Until I Die." When venturing to deep basso, such as "Old Man River," he demands too much from himself.

Stubbs should do very well in Europe and when returning to U. S. be loaded with valuable experience. *Maas.*

GARRY WELLS & BARTON SISTERS (2)
Comedy, Songs, Dancing
45 Mins.
Gusher Room, Houston

Wells and the Bartons have a variety act that is still building, despite number of current sparkling moments. Bartons are pert brunet with ponytails, who divide their bits between tandem terping and vocal duets, with the edge going to their footwork.

Wells is low-keyed, slow-talking comic who needs a little better material that more closely fits his delivery, as a Herb Shriner. However, there is much to recommend. His throw away lines are above average, he has excellent pipes and some impressions are good, particularly a carbon of Walter Winchell. Wells' solos are "All Right, OK" "Had My Way," "Bill Bailey," "Never Walk Alone," "Heart of a Clown."

Beverly Barton does one duet with Wells, a couple with stage sister Ceil, and teams with Ceil for number of lively dances.

Act has outgrown the sticks, but needs more for the bigtime. *Skip.*

SHEILA SOUTHERN
Songs
18 Mins.
Edmundo Ros Club, London

A lively and attractive newcomer on the London cabaret scene, Sheila Southern is a good looking blonde with a pleasing set of pipes, who has taken the trouble to fashion a routine which includes a reasonable share of original material.

Miss Southern is a versatile singer, equally at home with a ballad as with a special lyric number, and has a vocal range adequate enough to cope with the normal demands of a nitery performance. She has a friendly personality and projects easily to the ringsiders.

On the show caught, Miss Southern opens briskly with "Theres Nothing Like a Name" (neat parody on the "South Pacific" tune), and then, still in the show-tune idiom, delivers a lively "Take Back Your Mink," following with a warm ballad, "My Heart Sings." Stint winds with "Come Fly With Me" and "Let There Be Love," two contrasting numbers which show off her talents admirably. First involved orch participation, and could be improved if the customers were invited to join in. *Myro.*

House Review

Homewood, Mpls.

Minneapolis, April 14.

Peter Nero Trio, Dick Curtis, Jerry Telser; "Glenn Miller Story" (U) (reissue).

Exhibitor Paul Fink's initial attempts to revive vaudeville here shapes as a boxoffice loser. His first excursion into the vaudfilm field was badly dented when his promotion bubble, keyed to balloon opening night, collapsed as Minneapolis newspapers suspended publication same day with virtually no advance notice because of a truckdrivers' strike.

Maybe it was a manifestation of the Friday the 13th jinx. At any rate, it left Fink with scant opportunity to exploit reopening of this north Minneapolis nabe house. Showplace was less than half full for the preem show.

Opening entry looked like a 'winner, offering two talented young entertainers in Peter Nero and Dick Curtis. Nero scored in Minneapolis several months ago, his first local appearance drawing packed houses to the Padded Cell nitery. Gifted pianist seems as much at home working in a theatre as he is in a bistro and his musical efforts sound just as good.

Only disappointment to Nero's fans is that he has made few changes in his repertoire since his last outing; most of his preem offerings were the same ones he played here previously. However, he rates as one of the top jazz virtuosos of the day, and all selections draw prolonged mitting from the customers. He gets fine support from his sidemen, Joe Cusatis on drums and Frank Sostek on bass.

Comic Dick Curtis, little known hereabouts, gets the show started in pleasant fashion with a series of humorous impreshes including a couple choice bits on a cowboy disk jockey translating a French song and some errant smallfry explaining their actions to a priest. This is Curtis' first theatre appearance.

He's using the occasion to try out some new material for an RCA Victor LP soon to be cut. *Rees.*

U.S. Tourist Biz Dip Clips London Hotels

London, April 17.

When American tourism dips, so does the take at London's swank hotels. The bosses of the Savoy Hotel, the group that controls the Savoy, Connaught, Berkeley and Simpson's, report a profit of $2,601,200 against $2,903,600 a year ago.

The directors attribute the fall to "the uncertainties of last year, fewer American visitors and financial restrictions at home." They regard the situation as "quite satisfactory." Shareholders again get a dividend of 14% plus a bonus of 7%.

Hotel St. Regis, N.Y.

Georges Ulmer (with Benito Micotti); Chauncey Gray and Chiquito orchs; $3 and $4 cover.

Georges Ulmer's first and last Yank date was at the old Versailles (now the swinging Roundtable) when Nick (Prounis) & Arnold (Rossfield), with the affable (late) Robert as maitre d'hotel, made this a Gotham landmark. Danish-born, French-reared Ulmer returns the Maisonette of the St. Regis to a Gallic mood. He comes here following a Far East tour.

Ulmer still physically reminds of James Cagney (in fact now does a takeoff on him), Van Heflin, and Spike Jones with a touch of Bob Hope, and is a canny comedy performer with multilingual approach to his Yank trade. The French is played down, pyramiding to his now renowed "Pigalle" pop tune. But unlike most French imports his accent is comedy rather than songs. The idea is good but the execution betimes misses because, when it comes to the comedy sweepstakes, it places an extra burden on any overseas entertainer. Especially in relation to the native Yank idiom. They're on surer ground with the chansons usually.

However, Ulmer is an ingratiating performer and knows how to satirize German tenors, French diseuses, American movies, Spanish flamencos and the like. Were he to really apply himself to an extended U.S. sojourn, aided by some hip Yank saloon writer, he could evolve into a unique nitery personality because international comedians are few and far between.

It is interesting to quote the VARIETY New Act review on Ulmer from the Dec. 22, 1948 issue: "Edith Piaf remains the Versailles' boxoffice barometer, doing socko biz right up to her closing week. Suzy Solidor returns after Ulmer's 8-week semester, and then the management unveils still another first-in-America attraction, Yves Montand, who at one time had been optioned by Jack Warner for Hollywood . . . If he (Ulmer) clicks this will mark Clifford C. Fischer's third or fourth in a row, as the veteran international agent has brought over Piaf, Les Compagnons de la Chanson, Miss Solidor, now Ulmer, and Montand in future." (Montand, of course, was not destined to invade Yankee shores until 12 years later).

Ulmer is given able assist by personality pianist Benito Micotti who bespeaks even stronger potentials with possibly an entr'acte specialty. Per usual, maitre d'hotel Rudy is the affable greeter and the Chancey Gray and Chiquito orchestras make with the dansapation. The across-the-hall new room, La Boite, has now become a pleasant pre-or post-Maisonette filling station. With maitre d'Pierre also expertly handling the rope and Jean Barleaza (violin) and Walter Kay (piano) for the soft-lights-and-sweet-music divertissement. *Abel.*

Room at Top, London

London, April 11.

"On the Way to the Top" with John Wells, William Rushton, Richard Ingrams, Barbara Windsor, Frank Holder Orch. Presented by John Gibson; produced by William Donaldson in association with David Conyers; written and directed by Steven Vinaver; $5.35 minimum.

With this presentation, the lush Room at the Top about 15 miles from the heart of Mayfair, is attempting to break new ground by staging a revue type show, instead of the more conventional single set entertainment. A worthy effort, even though it misses, but the errors may well be corrected in subsequent productions.

"On the Way to the Top" was meant to bring the satire of the smash "Beyond the Fringe" to the suburbs. But the initialer is a long way off course, and much more thought must be given to the sketches if this objective is to be accomplished. Apart from one or two notable exceptions, they are pale imitations, lacking the bite and spice that are so essential for this type of show. Producer William Donaldson, who is associated with the "Fringe" revue, needs more striking material if this entry is to stand up to the inevitable comparison.

Though inhibited by the material at its disposal, the cast reveals obvious talent. However, it needs something more substantial to work with. John Wells (a teacher at Eton College, one of Britain's most famous public schools), William Rushton, Richard Ingrams and blonde Barbara Windson make a pleasant team, but desperately need that extra lift from the writers to make maximum impact with the customers.

Frank Holder's resident combo has no apparent difficulty in luring the ringsiders on to the dance floor, particularly for the Twist sessions. *Myro.*

Sahara, Las Vegas

Las Vegas, April 10.

"Laff, Town, Laff," starring Ben Blue; with Dorothy Loudon, Carl Ballantine, Syd Fields, Sammy Wolfe, Allison McKay, Ilona Adams, Mac Pearson, Ray Qualey, Moro-Landis Dancers (22), Louis Basil Orch (12); produced by Stan Irwin; choreography, George Moro; stage direction, Sy Lein; $4 minimum.

Ben Blue's all comedy revue certainly isn't for the kiddies, but adult nitery regulars will love it . . . in fact it's the kind of show which could stay for month instead of weeks.

Blue and his well-chosen stock company . . . Syd Fields, Sammy Wolfe, Allison McKay, Ilona Adams, Mac Pearson, and Ray Qualey . . . revive some of the standard burlesque bits, but they do them so well their age is forgotten.

Miss Adams is a beautiful straight woman, and Miss McKay is a highly skilled comedienne. Fields, Wolfe and Pearson are strong yock-pullers, and Qualey capably handles the feed lines.

Blue again gets laughs with his pantomime about the tramp and the bee, and the entire company is involved in a very funny takeoff on the Sing-Along craze.

Dorothy Loudon, with her sharp, offbeat impresh of the nitery canary, is an interesting balance to the bawdy comedy. By now a Vegas fave, she again demonstrates refreshing originality in her songs and hip patter.

Carl ("The Amazing Mr.") Ballantine" is another welcome returnee to the Strip, and keeps the levity lofty with his tricks that fail 100%.

A new Moro-Landis production number is the program's only serious entry. It's a colorful salute to an Indian legend, with Rene DeHaven doing an effective piece of featured terping. Show, produced by Stan Irwin and solidly backed by the Louis Basil orch (12), is in until May 1, when Teresa Brewer returns. *Duke.*

Blue Angel, N. Y.

Dick Gregory, Clancy Bros & Tommy Makem, Gene Farmer, Bobby M. Short Trio (in Lounge); $7 minimum ($2.50 in Lounge).

Herbert Jacoby & Max Gordon have returned one of their assured business getters at a time when nitery biz is at its Lenten low. But the time of year didn't prevent one of the larger openings of the Blue Angel this season. Dick Gregory comes in with a bill including Gene Farmer (New Acts) and the holdover of the Clancy Bros. & Tommy Makem for three days before Carol Sloane moves in. The results are affable and entertaining as well as highly rewarding to the bonifaces.

Gregory, for the greater part of his act, takes his text from the daily newspapers. His comments on worldwide developments are funny as well as sagacious. He jabs at racial prejudice, political foibles and virtually every field of social endeavor. He also comes up with humorous lines that often give the customers a sense a discovery.

There were some lines that made many customers uncomfortable for fairly obvious reasons. Being a Negro doesn't make Gregory a privileged character in the use of a certain epithet. Not only did it embarrass a good part of the assemblage, but it isn't funny enough to be retained in the act. Otherwise, he's firstrate.

The Clancy Bros. continue to be a strong act. They are fine balladeers whose bias against the British shows in some of their works, but they come off well.

The Bobby Short Trio, long termers in the forepart of the nitery, are draws on their own. Short's renditions of infrequently heard legit musical tunes, are appreciated by a quality group of saloon spenders. *Jose.*

Shoreham, Wash.

Washington, April 11.

Sophie Tucker, Bob Cross Orch (14); $3 cover.

Sophie Tucker has a line in one song of her current routine which goes, "I'm gonna be in this business till I'm 100," and it set off applause. She gives every indication that she's going to be, and that makes the crowds filling the Shoreham Hotel's Blue Room mighty pleased.

She hasn't been in Bernie Bralove's swankery for two years, and all her present material is new here. She has lotsa fresh songs expressing her philosophy, both salty and sexy. But her themes remain as always: you're younger than you think, get all the fun you can out of life.

She has a "we get letters" number (a la Perry Como) which sets up nostalgic interludes, including a midshow opportunity to belt "Some of These Days." There are also amusing tunes called "Horse Playin' Papa," "How to Be a Red Hot Mama in One Easy Lesson" and "Your Body" (the latter to the tune of "My Buddy").

After dazzling the room with a pale green and white gown with jillions of beads, Miss Tucker makes a change for the climaxer which ignited an ovation and loud yocks. She returns in an all-sequin cowbody outfit, replete with jeweled guns at her hips, to wow the place with "I'm a Wild, Wicked Women From the Badlands Looking for Some Wild, Wicked Men."

Ted Shapiro plays, conducts and handles straightman lines for her, with the Bob Cross Orch giving topnotch musical support, plus handling fine arrangements for dancing. *Carp.*

Slate Bros., L.A.

Los Angeles, April 13.

Tommy Noonan, Vic Dana, Herbie Dell Trio; $1.50 cover plus two-drink minimum.

Tommy Noonan, making his local nitery bow as a single, has a nice personality but needs an act. Essentially an actor-comedian, he doesn't have the punch for one-liners or joke patter and just isn't funny until he goes into situation bits that show definite design and preparation.

This he did with his "Chef Milani" takeoff which, despite previous exposure, remains hilarious. A few more sketches of this sort and a definite line of comedy instead of the ad lib jokes which slow him down could give him a more solid presentation.

Comic is completely clean and has good delivery in drunk and Irish jokes, but most of them are old. "One Rose" dramatic bit, while maudlin, shows him as a good actor.

Dave Barry, who closed night before, introe'd Noonan, with his ex-partner Pete Marshall on for a song and a bit of heckling by Noonan.

Holdover Vic Dana, in his fifth week, is a 21-year-old newcomer who already has the polish and assurance of a vet. He has obviously undergone stringent preparation which shows in every number. A dramatic jazz singer, he has solid arrangements (by Hank Levine) and stylizes well on "Sing You Sinners" and "I Believe in You." Mixture is ballad and rhythm and he maintains strong melody line.

Dark and goodlooking, Dana projects a sexy image through lyrics and staging, which should put him in the ranks of a teenage idol fast. But he's got plenty to make him go beyond.

Herbie Dell Trio continues to back solidly. Show is in two weeks with options. *Dale.*

Freddie's, Mpls.

Minneapolis, April 10.

Joanie Sommers, Steve DePass, Frank Oliveri Trio; $1.50-$2 cover.

Two of Minneapolis' favorite young entertainers are sharing the bill here this session. Joanie Sommers and Steve DePass combine to give boniface Pete Karelis one of his most talent-crammed shows. Dual headliners also comprise a nifty entertainment bargain for value-conscious niterygoers. Preem show drew well despite the Monday (9) opening and heavy competish from televised Academy Awards.

Fresh from Bermuda, if anybody could be fresh after a trying eight-hour plane trip and nearly 24 sleepless hours, DePass returns to Freddie's after a year's absence. In his previous outing he supported comic Dick Gregory; this time he rates co-billing. A creative balladeer, he amazes with his lightning quick wit and flawless improvising.

His gift for extemporizing lyrically on almost any subject, seemingly without effort, and his adroitness at getting tablesitters into the act are sock attention grabbers. This rhyming version of Nichols & May is enhanced by the singer's vocal versatility. He scores equally well on folksongs. Opening night crowd brought him back twice for encores and gave him an ovation when he finally begged off. DePass gets fine backing from his longtime partner, guitarist Gene Parquet, and Al Schumaker on bass.

Following DePass might shake many a trouper, but thrush Joanie Sommers takes over with "I Feel a Song Coming On" and keeps the show from sagging. Cute, cuddly warbler, more than a little reminded of wee Bonnie Baker in both manner and voice, blends charm, little girl sweetness and a touch of sentimentality. Latter is most evident in her handling of old faves, liberally interspersed with current ballads.

Also familiar to customers is her Pepsi radio commercial which she intros as her "biggest hit." Pianist-director Lennie Stack is tops in leading the Frank Oliveri trio on accompaniment.

Miss Sommers and DePass remain through April 21. *Rees.*

Chateau Madrid, N. Y.

Alberto Rochi, Los Arribenos (5), Maria Nieves & Juan Carlos, Enrique Mendez, Mancheno & Carmelilla, Jose Morena, Paco Ortiz, Pupi Campo Orch; $5, $6 minimums.

Angel Lopez, following eight weeks of the Roberto Iglesias Ballet Espanol, has installed a variation on the same theme, which has a wider scope of action. He has elements of the Argentine and Spanish gypsy fused into a rapidly gaited and colorfully staged show that should entice the Latinophiles.

Actually, the layout is divided into two distinct sections, either one of which would have met the spot's high standards. The first comprises the combination of Los Arribanos and the team of Maria Nieves & Juan Carlos. These pampas elements are different than the usual run of Chateau Madrid Show.

Los Arribenos, a male singing and guitar wielding quintet, have a good harmonic blend. The voices have a lot of naturalness, but seemingly some are schooled. They show vigor and body, and produce mucho counterpoint within the ensemble. Quintet provides two numbers, but merits a longer stay. Their choreography supplies further interest.

Working with the group is Miss Nieves in partnership with Carlos. Their terps are in the tango vein and show some unusual derivatives of that dance. They are programmed as La Morocha (The Brunette) Milonga, a folk dance and the genuine article. The numbers have an obvious relationship to each other, and they make for a pleasant and applause winning session. Pair is further backgrounded by Enrique Mendez, playing a bandoneon, a square-shaped accordion.

Mancheon & Camelilla, also repeaters here, comprise a complete unit in themselves. They carry their own flamenco singer Jose Moreno, and flamenco guitarist Paco Ortiz. The dancers show some superior heel work. The male, indeed, has a lengthy spot of his own in which he demonstrates a virtuoso predilection in his taps. They are cleanly delineated and meaningful.

The pair show up with a brand of work that gets them oles from the audience They display the gypsy abandon and violence as well as regard for tradition. Their work is easily appreciated by the non-Latins as well. It's rapid and violent and at times intense and it has little difficulty in involving the audience.

The Pupi Campo band has relatively little to do during this show because the acts seem to be self-contained units. They play the dance music well. *Jose.*

Latin Quarter, N. Y.

Helen Traubel (with Richmond Gale), Rip Taylor, Rudy Cardenas, Winged Victory Chorus (10), Julie Gibson with Chuck Reeder; Wallenda Aerial Ballet (5), with Jeannine Pivoteau; Line, Jo Lombardi & Irving Fields Orchs; $8 minimum.

With this bill a series of two-weekers at the E. M. Loew-Eddie Risman spot begins so that more attention will be focussed on this inn through its more frequent preems. Teeing off the new policy is Helen Traubel, making her first N. Y. cafe appearance in seven years, and a batch of other acts including comedian Rip Taylor, The Winged Victory Chorus and Rudy Cardenas.

Miss Traubel, a noted Wagnerian soprano who has taken hordes of valkyries on rides during her long tenure at the Metropolitan Opera, remains one of the most highly developed voices on the nitery scene. She gives a different touch to cafe proceedings with her repertoire of operatic arias, light classics and lowdown numbers.

Her catalog and modus operandi haven't changed appreciably since her stand at the Copa. Miss Traubel apparently believes in good music and sings just that in a superior manner. Her excursions into pop taste are not merely concessions, but show another side of the singer. Remembered in the early days of tv for her work with Jimmy Durante, her medley of numbers associated with the Schnoz are a vital and humorous part of her catalog as is the "St. Louis Blues." The crowd provided vocal appreciation.

Taylor, an interesting newcomer to New York, is a personable chap with a comedy style that's highly commercial. A hard worker who punches across his material, he reaches his peak with a crying jag at the end, in which he combines pseudo tears with lines good enough to give him the finish that puts him across. He should remain in the prime markets on the basis of his opening reception here.

Another new turn is the Winged Victory Chorus, a group of 10 husky males, in adaptations of paratroop uniforms, with big voices and formations to provide visual and vocal interest. They sing a "South Pacific" medley as well as "Your Land and My Land" in which they do a drill with simulated rifles. They go over well.

Rudy Cardenas remains one of the more nimble jugglers on the boards. He cuts some clever figures with a wide variety of objects which gets a lot of midterm applause as well as a sock windup palm.

The other elements in the show include Julie Gibson, who is in the process of being transformed from merely a nudie to a dancer, and is making good at it. Chuck Reeder assists her. The Wallenda Aerial Ballet, fronted by Jeanine Pivoteau, provides a different element to the show as they perform aerial maneuvers over the heads of the audience. They do well. Molly Molloy has a brief production dance spot.

Jo Lombardi cuts the show excellently and also provides the terp music. Irving Fields' Trio does the relief work. *Jose.*

Dino's Lodge, L.A.

Los Angeles, April 10.

Marilyn Brown, Jack Elton and Steve LaFever; no cover, no minimum.

Marilyn Brown is more of a belter than Dino's crowds are used to, holding her own for attention against the usually emphasized cuisine during her short stint. Singer has a strong legit voice. While occasionally strident in her eagerness to project, just a touch of softening and rounder speech would tone up delivery to a smooth, easily listenable quality.

Thrush works at creating a sexy image, particularly in "Coax Me a Little Bit," and has plenty of physical attributes to achieve it. "I Didn't Know What Times it Was" ballads nicely and "All or Nothing at All" is a good swinger. Tightened style and control of showmanship exuberance should put her into workable nitery class and especially groom her for legit musicals.

Regulars Jack Elton, piano, and Steve LaFever, bass, continue to aid each singer with their special artistry as well as playing too intimate dinner music. *Dale.*

Mister Kelly's, Chi

Chicago, April 9.
Mort Sahl, Donna Lee, John Frigo Trio; $2.50 cover.

Mort Sahl first appeared in Chi in 1954 at the now-demised Black Orchid, a job from which he was fired for wearing his now-familiar sweater and tieless shirt. He returned to play at Mister Kelly's in 1957 and notched four SRO stints through 1959 at the same club. He followed with an inappropriate engagement at the brassy (and now defunct) Chez Paree, and returned to Mister Kelly's in August, 1960, for another triumphant stay.

It's been nearly two years since Sahl played Chi, and instead of diminishing his memory, his absence appears to have whetted the appetite of his following. His opening violated about every show biz shibboleth in the book. It was on a Monday night in the middle of Lent and on the same night as the Oscar Awards and the opening of an important play downtown—and he packed 'em in.

He's further thumbing his nose at fate with a long booking (four weeks), the second stanza of which falls in Holy Week and during Passover. (His first weekend kicked off with Friday the 13th.) Despite all of this, the Marienthals report that advance reservations are plentiful.

Sahl is in particularly good form this time around. His opening night delivery was relaxed and surefooted and his material fresh, pungent and penetrating. While much has been said of the effect on his turn of the loss of his favorite target, the Republican administration, he's sufficiently observant and astute to make capital of virtually anyone in the public eye.

He denies he's a Democrat ("I keep leaning to the left to correct the drift in my country") and takes occasional swipes at the reigning administration. He jibes at the Freudians and Marxists, takes a jaundiced look at Francis Powers as a hero, jabs at Frank Sinatra as an underweight Zeus on his Coldwater Canyon Olympus, works over General Walker and the rabid right, and throws a few verbal darts at George Romney, Richard Nixon, Lenny Bruce and all of the Kennedys.

Some of Sahl's material is standby stuff and some of it is merely updated, but much of it is right out of the morning papers. He's untopped as a topical humorist.

Showopener Donna Lee is a petite and attractive thrush, capable of some interesting tune styling and with a good intuitive sense of song. Her arrangements are topflight, particularly an uptempo version of "Hello Young Lovers" and a swing rendition of "Love For Sale."

She appeared a little uneasy in her midwest debut and had occasional difficulties with articulation and projection, and her facial mannerisms appeared strained at times. However, these are no doubt circumstantial. More important, Miss Lee is a knowledgeable songstress with a definite potential as a nitery staple.

The John Frigo house trio backs Miss Lee with care and helps pass the time artfully between shows.

Dorothy Loudon and Tommy Leonetti open May 7 for three weeks. *Mor.*

International, N. Y.

Eagle & Man, Jody Berry, Boots McKenna International Debutants (12), Michael Durso Orch; $6 minimum.

Jack Silverman's Broadway nitery, the International, has a nicely-balanced show which seems to hit the right responsive nots with the audience. Although at show caught there was considerable teen party activity which sometimes offered excessive competition to the acts, the overall effectiveness of the session was strong.

Headlining are Eagle & Man (Jack & Frank). This is a sharp and versatile comedy team that scores consistently with sight gags, one-liners, impressions and swinging work on trumpet. Eagle handles most of the sight stuff (he's quite a sight too in his Bermuda shorts) and quick gags, with Man playing straight for him.

Eagle is short, round and quick, spicing his work with lotsa mugging and sure delivery. Man also turns in a solid comedy turn and exercises his pipes briefly in the usual "will you let me finish this song" bit. Both score on trumpet, alternating on a Louis Armstrong impression on "Saints Go Marching In." In all, sock all-around team which rated a big mitt from the crowd.

Jody Berry has a big, rich voice which he uses to good advantage on a set of pop tunes. He has a pleasant personality and sells his songs with authority and effectiveness. His best numbers are in the uptempo department like his solid "Sing You Sinners" but he can also deliver a ballad well, such as his nicely-interpreted "If Ever I Should Leave You."

Although the teeners in the house competed in volume during most of his set, Berry came through strongly and even had them quiet by the time he finished. He has a rock look and puts it to use occasionally with some flirting and twisting.

The Boots McKenna International Debutantes turn in some slick terp and vocal work. Their material is somewhat in need of freshening but, with the lead singing and dancing of Phil Black, terping by Arle Sasaki and the work of the rest of the line, production numbers come across entertainingly.

Nice touch at the show's end is the Twist session on stage with the chorus members going into the audience for partners. Costumes and styling are generally effective and overall design is pleasant.

Michael Durso Orch backs the show solidly and turns out some stylish dancing medleys for the customers. *Kali*

Ye Little Club, Bev Hills

Beverly Hills, April 11.
Emmaline Henry, Jerry Holmes; two-drink minimum.

Marshall Edson, in spotlighting Emmaline Henry and Jerry Holmes, both of whom have worked considerably in local revues or in suburban clubs, has two singers who show the benefit of hard work in acts that are gaining polish and assurance.

Miss Henry makes her local nitery singing debut, after having been seen in a number of comedienne roles on stage, with a presentation that shows nice preparation. Unlike many singers who merely work up a set of tunes, she has developed a smooth, careful act showcasing a variety of delivery.

A perfect bet for musical comedy, she has a light voice and the typical musicomedy comedienne's slightly shrill timbre which she projects with good enunciation.

Holmes is moving along rapidly. He has discarded the overt styling noted in previous nitery stints locally and has a smooth relaxed delivery. Handsome youth uses his beautiful voice particularly well on swinger "Love for Sale" (perhaps spurred on because Ruth Clay, whose song it is, was in the audience) and ballad "Time After Time." Arrangements are particularly good, and his handling is pro. Singer also radiates warmth and vitality.

Holmes' major concern at this point is a delivery which should be rounder to give him a more rich sound. There are moments when he tightens and sounds strident on sustained high notes, marring his fine voice.

Joe Felix, piano, and Jack Smalley, bass, provide solid backing.

Show is in two weeks with options. *Dale.*

Frede Carroll's, Paris

Paris, April 17.
May Mercer; Maracangalha Orch (4); $3 minimum.

Frede has finally worked her new intime, plushly decked out club into the right format. There is both Latino and Twist dance music till the wee hours dished out rhythmically by the Maracangalha Orch with several appearances of a belting Yank singer, statuesque May Mercer.

Miss Mercer displays a solid gospel and jazz background as she socks over jazz tunes of enjoyment, desire or just plain exaltation. Tall, comely and handling herself well at the mike, with a good use of stance to underline her songalog, she gets big mitts and looms a good addition to the nitery scene here.

Frede, aided by cheerful femcee Miki Leff, does her usual gracious gladhanding. This looks to settle down as a staple late club. *Mosk.*

GALE SHERWOOD

She thanks Fairfax Nisbit of the Dallas News for saying: "The triple-threat Miss Sherwood is that rare things, a beautiful clown, with with a natural flair for comedy a superb figure and a voice to match," next two weeks at the Queen Elizabeth Hotel, Montreal, with Nelson Eddy.

Flamingo, Las Vegas

Las Vegas, April 12.
Ella Fitzgerald, Jack Carter, Diane Varga, Don Kirk, Flamingoettes (13), Nat Brandwynne Orch (23) presented by Morris Lansburgh; choreography, Barry Ashton; lighting, Hugo Granata; $4 minimum.

Morris Lansburgh has a strong double-feature with Ella Fitzgerald and Jack Carter, and when each act is trimed it will be even better.

Carter's fast standup comedy routine makes it rough for any other performer to follow, which of course is a pat on his back. The fact that Miss Fitzgerald, after a few songs, recaptures the audience is a tribute to her vocal magic.

At the opening show, she did 13 numbers, initialing with "I Hear Music," and including such as "Body and Soul," "Taking A Chance on Love," "Good Morning," "Clap Hands" and her disclick, "Mack the Knife."

Miss Fitzgerald obviously believes in the lyric, and she lets you know about it with soulful warmth and excitement that sets her apart from the other femme singers. She's ably assisted by her own trio—Paul Smith at the piano; Stan Levey, drums, and Wilfred Middlebrooks, bass—blending with the fine Nat Brandwynne orch (23).

Carter uncorks much new material, and firstnighters were reluctant to let him bow off although he did 43 minutes. He kids the young male singers, the Academy Awards, and does a very funny takeoff on "Sergeants Three." President Kennedy isn't spared and he revives the dandy special material splash called "Showmanship," in which the greats of the biz are mentioned.

A plush Barry Ashton production number is held over, which features the talented Diane Varga and Don Kirk, with the Flamingoettes (13). Pearl Bailey comes in next May 11. *Duke.*

Club 76, Toronto

Toronto, April 17.
Charlie Young; 50c cover.

Loaded with "new" old films, plus a 94-year-old ragtime piano, Charlie Young is in the Club 76 for a honkytonk routine that will see him on about seven times nightly for 40-minute stints.

His old silent shorts included "The Champion," starring Charlie Chaplin; "Mudded in Mud," with Mabel Norman and Ford Sterling; "Any Day in Hollywood," with Pearl White and Harold Lloyd, and a Keystone Kops untitled chase scene.

These he throws on a 5 by 7 foot screen which, along with his oldtime accompaniment at the upright, jammed the 90-seater when the 10 o'clock show was caught. All embody the chase, from the lions in "Any Day in Hollywood" to the Chaplin slapstick ring tactics in "The Champion," and "The Mudded in Mud" short which Young prefaces as "a real dirty picture," but which turns out to be not the kind the customers expect.

The old silents are drawing in the patrons — and proving that they were action-packed and suspenseful. Between films out of the past, Young also plays the oldtime faves, these dating from 1784 and onwards, with song sheets supplied the customers. That Young is at the Club 76 for six weeks, till May 12, is evidence of his draw.

After his Toronto engagement, he plays 10 days at the Columbia Hotel, Chicago, including the banquet given to the 500-mile Indianapolis drivers, mechanics and fans. He follows with four weeks at the Playboy Club, Chicago, commencing June 29. *McStay.*

Hotel Roosevelt, N.O.

New Orleans, April 13.
Hildegarde (with Fred Stamer), Leon Kelner Orch (11); $2.50 weeknight minimum; $4 Sats.

Hildegarde's opening performance Thursday (12) proved a triumphant one in Seymour Weiss' plush bistro. Audience response was enthusiastic and solid all the way. Tableholders were captivated for almost an hour.

Hildegarde sings and presides at the keyboard for maximum results throughout. She is charming, sophisticated, attractive and stunningly garbed, as well as versatile.

This visit the thrush is generous with her established hits, such as "The Last Time I Saw Paris," "Lili Marlene," "Darling Je Vous Aime Beaucoup." She brings the customers into the act for an entertaining bit, shows skill at ad libbing and asides, and displays plenty of topdrawer showmanship and know-how.

Her repertoire also includes songs from the Broadway show "Carnival," and more serious offerings in the form of piano selections from Grieg. With her trademarked white gloves on, Hildegarde switches to her own version of "Mack The Knife" in Lotte Lenya accents.

Chanteuse sings and tickles the 88 like she's really having a good time, and is communicable. Her accompanist, Fred Stamer, gives her an able assist at the keyboard and her twin-piano work is one of the show's high spots.

Leon Kelner and his musical crew back show nicely. He keeps floor packed during dance sessions.

Show runs until April 25. *Linz.*

Steuben's, Boston

Boston, April 12.
Jerry Vernon, Phil Lawrence & Mitzi (2), Don Dennis, Tony Bruno Orch (6); $2.50 minimum.

Jerry Vernon, one of the newer type comics bringing drama training to the nitery floors, proves that cafe audiences will respond to literate material if it's handled right. And he does well with Steuben's big femme party contingents, who give him enthusiastic reception in his debut here.

Vernon looks more like a rising young film actor than a nitery comic; tall, slim, all American boy type, and he's solid with the femmes with his little boy appeal, and his big impresh score.

Warming up with good taste material, driving, walk signs, traffic, etc., he switches off into series of takeoffs, particularly good. He covers lots of territory, with impressions on East Indian dancing, and a Twist joint emcee.

Vernon has a dilly of an Alfred Hitchcock portrayal, a nice Louis Armstrong, a hilarious Japanese comic takeoff, and a smash bit of UN business in which all the foreign delegates speak their pieces. He then carbons a set of tv commercials which catch the femmes where they live, with cold creams, seltzers and such.

Phil Lawrence & Mitzi, fast driving team, put on a production with three scenes —bashful boy and girl opener, segueing to ballet and spins, and wrapping it up with a swinging "Saints." They're both young and zestful and costumes are clicko.

Don Dennis, the singing emcee here, takes a spot for some fancy warbling for his femme partyites, with whom he's previously chitchatted from the floor on their respective occasions. Tony Bruno cuts the show with eclat.

This layout exits Saturday (22). New show opens Monday (23) with Frank D'Amore headlining. *Guy.*

Chi Chi, Palm Springs

Palm Springs, Cal., April 9.
Lena Horne, Frank Gorshin, Jimmy Ray, Bill Alexander's Orch (14); $2.50 cover.

Only a champ would open in opposition to the Academy Awards and book herself through Holy Week, and Lena Horne is that champ. She suffered 100 cancellations from fans who forgot that the Oscar derby took place the same night she opened at the Chi Chi Starlight Room,—but they assured the management they would be back next night.

Actually, they weren't missed, as the place was practically a sellout. In return Miss Horne gave the loyalists a standout show, responded for three encores and sang 19 excellent songs before bowing off most graciously for the night.

She appears in a modest form-fitting full-length evening dress of shocking pink, with long, glittering earrings and a wedding ring as her only adornment. She opens with "I've Been a Lady Too Long" and ends with "If You Can't Take the Punishment Don't Commit the Crime," a great comedy number.

Between her more robust numbers, for a change of pace, Miss Horne does beautiful dolce versions of "Man I Love," "Surrey with the Fringe on Top" and "Stormy Weather." Lennie Hayton, recovering from an operation, steps around from directing the orchestra to play the piano for her more quiet numbers.

Her blues bits, like "Get Rid of Monday," "I'm on My Own," "Why Am I Here?" "I Got It Bad and That Ain't Good," and of course "Stormy Weather" are sock numbers in themselves but it takes Miss Horne to make them outstanding.

Frank Gorshin preceded Miss Horne, and did a slick comedy routine which this audience didn't quite get the first time. His mugging and imitations are fast, and many of them are pantomimic masterpieces.

In fact, his parodies have a thread of logic and follow in continuity, which is rare for this sort of performance. He shows how Broderick Crawford got his foghorn screams and facial distortions from gnawing cobs of corn, Rod Steiger his bellow from having to rehearse next to a football field during big games, and Cagney got his agonies from having to hold a lighted match for an actress who wouldn't light her cigaret until she finished her dialog.

Gorshin has a great finish with a parody of Sir Alec Guinness whistling the "Bridge on the River Kwai." The band joined him as he marched off and that was where he should have quit. Even so he finished 'way ahead.

Jimmy Ray, a softshoe dancer, now greying at the temples; but as supple as ever, did his own version of the Twist, which he introduced here several months ago, and went on to show how the late Joe Frisco would handle the latest craze. He finishes with a phosphorescent blackout as Eddie Leonard dancing to the tune of "Dinah."

Altogether a top bill.

Miss Horne stays till April 22 and will be followed by Dave Barry and Helen Forrest for a split week. *Scul.*

Eddys', K. C.

Kansas City, April 13.
Jo Ann Miller, The Continentals (4); $1 cover Saturdays; no cover Mon.-Thurs.

New summer policy goes into effect with this show, cover charge being lifted, except for Saturdays, and all minimums are off. Entertainment policy holds to a single act, with the regular band staying on to back the show and play for dancing. Initialer on this policy is Jo Ann Miller, songstress making her first appearance at this spot, although she has made night club stands in town previously.

Miss Miller's bow-in here runs a gamut of song from a dreamy vocalling of "Somebody Loves Me" to a calypso, a bit of jazz, a couple of sprightly show tunes, some blues, a parody and a spiritual. She has her share of eye appeal, is a vet of the Playboy Clubs, and has a pleasant line of chatter and stories between tunes.

Combo of varied tunes and comedy lines wraps up 30 minutes as satisfactory entertainment, and Miss Miller's bowoff was to a nice hand all around. *Quin.*

League & Stager-Choreog Confabs Still On, But Now 'Semi-Official'

Although the League of N.Y. Theatres has officially refused to recognize the Society of Stage Directors & Choreographers, the matter has remained open to "semi-official" negotiations between the two organizations. The society, which has been seeking League recognition as bargaining agent for its members since 1959, held a meeting last Sunday (15) on certain new proposals made by the League in connection with its demands for recognition.

It's understood the League will hold a meeting tomorrow (Thurs.) to discuss the society's reaction to its proposals. The League, earlier this month had decided not to recognize the society, which, in turn, asserted that it would go on strike at the end of May if that decision was not altered. Virtually all the top Broadway stagers and choreographers belong to the society, which has a membership of 126.

If a strike isn't averted, the producers will supposedly have to deal independently with the society in order to obtain the services of directors and choreographers, who are members of the organization. The League, comprised of Broadway producers and theatre owners, has maintained, in its refusal to recognize the society that it represents independent contractors, not employees, and consequently its members are not entitled to union status.

The society, however, made a breakthrough in its drive for recognition last February when the producing firm of Cy Feuer and Ernest H. Martin agreed to deal with the organization as bargaining agent for Robert Fosse, who's to choreograph and codirect with Feuer the scheduled Broadway presentation of the musical, "Little Me." Director Arthur Penn has stated that producer Alexander H. Cohen has also agreed to deal with the society in securing his services as stager for his upcoming Broadway production of "Lorenzo."

Established Main Stem producers have been notified by the society that its members would not be available for any Broadway shows next season unless the organization received recognition by May 30.

Katherine Dunham Revue Seeks Nigeria & Senegal Talent for L.A. Debut

Los Angeles, April 17.

A new Katherine Dunham revue, "Bamboche," is planned by Stephen Papich for an opening next Aug. 19 at the Huntington Hartford Theatre here. Papich states that arrangements for the presentation have been concluded with Henry Polakow, Miss Dunham's general manager.

Miss Dunham has spent last several years in Europe, also touching Asia and South America. Papich intends leaving L.A. tomorrow (Wed.) for Haiti to join Miss Dunham for a trip to Africa to conclude arrangements with the Nigerian and Senegalese governments for the services of native dancers.

TRAUBE TO ARGENTINA; WILL STAGE 'CARNIVAL'

Shepard Traube leaves New York for Buenos Aires this week to direct a Spanish production of "Carnival" for the producing team of Kogan & Muscio. Rehearsals are scheduled to begin next Monday (23). The tuner, for which the musical numbers will be staged by Gene Bayliss, is to open in Buenos Aires for an extended run May 30. The engagement there is to be followed by a South American tour.

The current Broadway and road productions of "Carnival" were staged and choreographed by Gower Champion with Bayliss serving as associate choreographer. The musical, with book by Michael Stewart and music and lyrics by Bob Merrill, is an adaptation of the film, "Lili." Traube is due back in New York immediately after the show's Buenos Aires opening to resume his duties as president of the Society of Stage Directors & Choreographers.

USE ORIGINAL LENGTH

Boston U Will Present 'Crucible' In Its Entirety

The original and unpublished version of Arthur Miller's "The Crucible" will be presented May 10-12 by the Boston Univ. Theatre. Broadway director Lloyd Richards will stage the work, which runs longer than the Broadway presentation and the subsequent off-Broadway production. Permission for the university to use the original script was granted by Miller and Kermit Bloomgarden, who produced the drama on the Main Stem.

Because of its length, performances of the play will begin at 8 p.m.

Swedes' U.S. Tour: Seattle & Gotham

Royal Dramatic Theatre of Sweden, which will make its American debut at the Seattle World's Fair, will follow its April 30-May 9 week-and-a-half stand out there with a one-week booking May 14-19 at the Cort Theatre, N.Y. The U.S. appearance of the repertory company, founded in 1788 by royal decree of King Gustaf III, is being sponsored by Broadway producer Roger L. Stevens in association with the Fair.

The repertory program to be presented both in Seattle and New York will consist of August Strindberg's "Miss Julie" and "The Father" and Eugene O'Neill's "Long Day's Journey Into Night." The three plays will be performed in Swedish with extensive program notes available to audiences. (There were 20,000 Swedes in N.Y. in recent census.) The company's opening at the Cort will coincide with the 50th anniversary of Strindberg's death.

Among those who'll appear in the Swedish offerings are Lars Hanson, Ulf Palme, Jarl Kulle, Inga Tidblad, Irma Cristenson and Catrin Westerlund. The cast for "Journey" will comprise the same performers who appeared in the Stockholm preem of the O'Neill play in 1956. The troupe's American visit is being dedicated to the memory of Dag Hammarskjold, the late Secretary General of the United Nations, who initiated the American project shortly before his death.

Tent Management Course

Musical Arena Theatres Assn., the organization of tent theatres, will sponsor its fifth annual Theatre Management course in New York next Friday-Sunday (20-22).

The purpose of the course, for which a $50 fee is charged, is to train a pool of personnel for stock, community and off-Broadway theatres.

New York State Subsidy of Arts Gets Extension

Albany, April 17.

New York State Council on the Arts, legislatively reestablished until March 31, 1967, has added the American Ballet Theatre, Jose Limon's Dancers, and the New York Shakespeare Festival to the list of attractions it will book next season for statewide presentation under local sponsorships. For the coming year, the Council has a $560,000 appropriation for promoting the arts.

Its revival secure, the Council promptly announced several changes in its booking policies. It retains approval over all price scales, and further states that at least 20% of all available seats must be offered at the minimum price established by the Council. Also, the maximum charged may not exceed the amount normally levied by the touring attractions when they are not under Council sponsorship. The 20% seat stipulation is in force only when the local sponsor is not a non-profit promoter.

American Ballet Theatre is on the upcoming attractions list as replacement for the New York City Ballet. Another attraction is the off-Broadway Phoenix Theatre, which will tour its new production of Thornton Wilder's "The Matchmaker," launching in Gotham next fall. The Council said it also expects to extend the public for certain symphony orchestras, citing the Buffalo, Rochester and Hudson Valley philharmonics, and the Albany and Syracuse Symphonies.

Ballet Russe, $7,005

New Haven, April 17.

Two-performance stand of Ballet Foundation's presentation of Ballet Russe de Monte Carlo at Shubert April 9-10 grossed $7,005 against a potential of $11,000.

Prima ballerina Nina Novak still out of troupe with fractured elbow, being replaced by guest ballerina Nina Vyronbova.

'Write Me,' 'Venus' Close on B'way; Former 11G Hit, Latter 110G Flop

There were two closings on Broadway last Saturday (14), one a hit and the other a failure. The click was "Write Me a Murder," which ran at the Belasco Theatre for 25 weeks and is figured to have earned around $11,000 profit on its $125,000 investment. The unsuccessful entry was "Venus at Large," which collapsed at an estimated loss of its entire $110,000 investment after four performances at the Morosco Theatre.

"Murder," written by Frederick Knott and produced by Compass Productions Inc. (George Schaefer), cost approximately $87,000 (including a tryout loss of about $7,000) to open in New York. That was excluding about $20,000 in recoverable bonds and deposits. The drama had netted $10,162 as of last Feb. 24 with the management figuring subsequent profit at around $1,000.

Additional income on the Broadway "Murder" venture is anticipated from the recently-opened London production of the play and from the stock and amateur market for which the property is regarded as a good bet on the basis of its being a one-set, seven-character vehicle. There's also the prospect of a film sale. The show, in opening on Broadway prior to the West End, represented an unusual move in that Knott is a British author. The Broadway production costarred James Donald, Kim Hunter, Denholm Elliott, Thatcher and Ethel Griffies.

"Venus," oddly enough represented a reversal of the production procedure on "Murder." The comedy, written by American author Henry Denker and produced by Joel Schenker, was first presented in London in 1957 under the title, "Olive Ogilvie." David Wayne and William Prince costarred in the Broadway production.

FRENCH IN OPEN AIR

Comedie Francaise Set For 10 Days In L.A.

James A. Doolittle, managing director of Greek Theatre, contracted via Sol Hurok for 400-year-old French national theatre, for 10 performances at open-air forum, Aug. 17-25. Offering will be the classic Moliere ballet-comedy, "Le Bourgeois Gentilhomme" (The Would-Be Gentleman).

Doolittle, who last year imported the Greek Tragedy Theatre Co. from Athens for stand at the Greek, will also present troupe for four performances at Frisco's Opera House. Comedie Francaise earlier will appear for a split week at Seattle's World Fair and three performances in Vancouver.

Legiter '80 Days' To Star Ritchard

Cyril Ritchard will star in St. Louis and Kansas City this summer in the legituner version of the late Michael Todd's film production of "Around the World in 80 Days." The legit presentation, which Michael Todd Jr. is producing, is to be put on at the St. Louis Municipal Opera and the Kansas City Starlight Theatre with Ritchard in the role of Phineas Fogg. (David Niven played Fogg in the film version.)

The musical, for which Sammy Fain and Harold Adamson have written eight numbers to augment Victor Young's film score, will preem June 11 in St. Louis. It'll play there two weeks. Another fortnight's stand is scheduled for Kansas City starting July 23. The book for the vehicle was adapted from the Jules Verne novel by Sig Herzig.

Actors Fund of Canada Skeds May Week Drive

Toronto, April 17.

Actors Fund of Canada will "pass the basket" at legit theatres here the week of May 7.

Jane Mallett is prexy of the fund which, last year, collected some $10,000 from the customers in Toronto legit theatres. As in the past, the Stratford (Ontario) Shakespearean Festival will give a benefit matinee on Aug. 3, when an additional $7,000 is expected to be raised for the Actors Fund of Canada.

Portland Playhouse First Equity Co. There In 30 Years; 261-Seats

Portland, Ore., April 17.

Portland Players and Playhouse mark the first Actors Equity company for this town in more than 30 years. Venture has been chartered by the State of Oregon as a non-profit organization. Plan is to bring the professional theatre to the natives and visitors in their own 261 seater. Unit is classified as a professional "Off-Broadway" theatre by Equity. Founder John Hillsbury hopes to get his Playhouse school into high gear after the first few productions get off the ground.

Company consists of six actors and actresses that belong or are in the process of joining Equity plus 14 amateurs for supporting roles. The latter will move into Equity with experience. New legit outfit will present four performances per week (Wed-Sat) expanding to six evening performances and two matinees.

Physical layout of Playhouse is functional and offers stub holders innovations such as free parking, gratis intermish coffee & mints. The house has been scaled at $2.40 with special group sale setups.

"Light Up The Sky" with Frank Kincaid, Margretta Ramsey, and Betty Moreland is the kickoff attraction to be followed by "Dear Charles," and "Rain."

TAX CHARGE AGAINST L. SHUBERT LAWRENCE

Philadelphia, April 17.

Lawrence Shubert Lawrence, 67, general manager of the Shubert interests here (Forrest and Walnut Theatres) was indicted by a Federal grand jury on charges of filing false and fraudulent income tax returns.

U.S. Atty Drew J. T. O'Keefe refused to disclose how much was involved but said the charges are for the years 1956-57-58. They concern deductions Lawrence claimed for travel and business expenses that allegedly were not incurred.

Lawrence is the nephew of the late Lee Shubert, who operated the nation's largest chain of theatres, and has repped the Shubert interests here since 1937.

More Agony Than Ecstasy Managing Opera; George Auric New Paris Head

By WOLFE KAUFMAN

Paris, April 17.

When George Auric, last week, accepted the job to head up the Paris Opera and Opera Comique, he laid down one condition—he will not have to do any of the administrative chores. This is the key. This clarifies better than anything the headaches that have been plaguing practically every major opera house in the world. This is why A. M. Julian (whom Auric replaced) was tossed out, why Karajan recently quit the Vienna Opera (then returned to the helm), why Sir David Webster recently took on George Solti to help him run London's Covent Garden. This is why Rudy Bing is the best opera manager in the world—he seems to be the only one who knows how to combine artistic lore (knowledge) and business management.

It was a shock in Paris when Culture Minister Andre Malraux dumped Julian a few weeks ago. The shock did not come from the fact that Julian had lost his job—it was the excuse given. The official story was that the government had decided to install an "administrative board" at the Opera to tell Julian what to do and what not to do. Julian allegedly objected to this, since his chief theatrical virtue is the administration end of theatredom. In the dispute that followed, both Malraux and Julian reached for pen and paper with which to end the Julian regime. It's anybody's guess whether the dismissal or the resignation arrived first.

Inside story makes better sense. It indicates that Malraux called in Julian and demanded a super-duper new production of "Peleas and Melisande." Malraux is a believer in French cultural "tradition" and he felt that this being the year of Debussy's centenary, such a production was virtually a 'must.' But Julian, who is at heart a practical showman, feared the production would not pay off at the b.o. and tried to duck it. This was his first mistake. Malraux is a gent who knows what he wants when he wants it. And Julian reluctantly got busy building a production of the show as economically as possible in order not to endanger his budget—that "budget" which is the nightmare of every opera house.

Then someone in the Julian entourage (who?) got word to Malraux that the planned production would be cheesy. Malraux asked Julian to send over the costume and set designs for examination before they were ordered. That's when Julian made his second mistake. He said he was in charge and refused to submit his ideas and plans for approval. After all, he was the "Administrateur General," wasn't he? The answer being (but in more polite words) *"You used to be."*

That's the true story, basically, and it is not important—except that it points up the perils of opera administration. Opera (except in the U. S., of course) is always subsidized by the government in large part. And is therefore at the mercy of whim. Or politicians.

In London, Sir David keeps a firm rein on Covent Garden. But he lets Dame Ninette run the ballet, from an artistic end. And he lets Solti run the Opera, from a music end.

Auric, a musician, takes over from Julian, a showman, who was preceded by a composer, Ibert, who was preceded by a showman, Lehman. That seems to be the normal tempo. After the announcement was made that Auric had the job, he was asked whether he had a long term contract. He smiled politely and nodded. He has been prez of Sacem (the French composer's society) too long to say what he was thinking. But privately he told a friend, "I was offered a three year contract but turned it down. What good is it? Julian had a three year contract, too, didn't he?"

Road OK; 'Bravo' $62,529 (9) in Det., 'Molly' $82,636 in 2d Denver Week, 'Forum' $28,336 (7) in Washington

The road was generally good last week with grosses continuing particularly strong for "Unsinkable Molly Brown" in Denver and "My Fair Lady" in Philadelphia. Last week's sole newcomer was the Broadway-bound "Bravo Giovanni," which got off to a nice start in Detroit. Another musical tryout, "A Funny Thing Happened on the Way to the Forum," didn't fare too well in Washington.

The National Repertory Theatre ended its "Elizabeth the Queen"-"Mary Stuart" tour last Saturday (14) in Rochester.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deduction of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

BOSTON

Carnival, Colonial (MC-RS) (4th wk) ($6.50-$7.50; 1,685; $66,671). Previous week, $55,032 with Show of the Month Club patronage.

Last week, $52,148 with SOMC and Play Guild patronage.

CHICAGO

Sound of Music, Shubert (MC-RS) (22d wk) ($5.95-$6.60; 2,100; $72,000) (Florence Henderson). Previous week, $68,765.

Last week, $59,877.

Tenth Man, Blackstone (D-RS) ($4.95;$5.50; 1,447; $42,000). Previous week, $20,098 with Theatre Guild-American Theatre Society subscription, Pabst, Milwaukee.

Opened here April 9 to two favorable reviews (Dettmer, American; Syse, Sun-Times) and two qualified approvals (Cassidy, Tribune; Harris, Daily News).

Last week, $20,199 with TG-ATS subscription.

DENVER

Unsinkable Molly Brown, Auditorium (MC-RS) (2d wk) ($6.50; 2,200) (Tammy Grimes). Previous week, $70,146 for seven performances with TG-ATS subscription.

Last week, $82,636.

DETROIT

Bravo Giovanni, Fisher (MC-T) ($5.95-$6.50; 2,081; $75,000) (Cesare Siepi).

Opened here April 9 to two favorable notices (Gill, World; Mossman, News) and one unfavorable (Cook, Free Press).

Last week, $62,529 with Fisher Playgoer subscription for eight performances and an April 7 preview.

LOS ANGELES

Advise and Consent, Hartford (D-RS) (2d wk) ($4.95-$6; 1,032; $39,960) (Chester Morris, Farley Granger). Previous week, $29,113.

Last week, $25,602.

PHILADELPHIA

My Fair Lady, Shubert (MC-RS) (2d wk) ($6-$7.50; 1,878; $70,000) (Ronald Drake, Caroline Dixon). Previous week, $60,300.

Last week, $69,099.

ST. LOUIS

Irma La Douce, American (MC-RS) (6.50; 1,863; $66,000). Previous week, $70,681, O'Keefe, Toronto.

Last week, $31,164 with TG-ATS subscription.

TORONTO

At Nine O'Clock, O'Keefe (R-RS) ($4.50; 3,211; $75,235) (Beatrice Lillie, Roberto Inglesias Ballet Espagnol).

Last week, $25,084 for single stanza here of double-bill of Miss Lillie and Roberto Inglesias terp troupe.

WASHINGTON

Funny Thing Happened on the Way to the Forum, National (MC-T) (1st wk) ($5.95-$6.95; 1,673; $55,133) (Zero Mostel). Previous week, $48,696 for eight performances and one preview, Shubert, New Haven.

Opened here April 11 to one qualified approval (Carmody, Star) and two unfavorable notices (Coe, Post; Donnelly, News).

Last week, $28,336 for seven performances.

WILMINGTON

La Plume de Ma Tante, Playhouse (R-RS) ($6-$7; 1,251; $40,000). Previous week, $55,646, National, Washington.

Last week, $34,344 with TG-ATS subscription.

SPLIT WEEKS

Music Man (MC-RS). Previous week, $41,900, eight-performance split.

Last week, $37,070 for seven performances: Municipal, Norfolk, Tuesday-Wednesday (10-11), three, $14,788; War Memorial, Greensboro, Thursday-Saturday (12-14), four, $22,282.

National Repertory Theatre (Rep-RS) (Eva Le Gallienne, Faye Emerson). Previous week, about $18,000, Cass, Detroit. Ended tour last Saturday (14) in Rochester.

Last week, $23,661 for seven performances: Klein Memorial, Bridgeport, Monday (9), one, $3,000; Garde, New London, Tuesday (10), one, $4,615; Palace, Danbury, Wednesday (11), one, $4,615; Auditorium, Rochester, Thursday-Saturday (12-14), four, $11,431.

Thurber Carnival (R-RS) (Imogene Coca, Arthur Treacher, King Donovan). Previous week, $23,558, five-performance split.

Last week, $22,274 for six performances: Lawton, Oklahoma, Monday (9), one, $2,330; Municipal, Oklahoma City, Tuesday (10), $1,396; Municipal, Tulsa, Tuesday (11), one, $5,000; Central High School, Springfield, one, $5,000; Ellis, Memphis, Friday (13), one, $3,163; Neville High School, Monroe, Saturday (14), one, $5,385.

DENVER PERKING, LONGER TG-ATS DATES

Denver, April 17.

Theatre Guild-American Theatre Society legit subscription offerings will quite probably be increased from the usual four performances to possibly as much as a week in Denver next season, according to Warren Caro, its executive director, who was here last week to open the society's new office here.

Success of the recent two-week "Unsinkable Molly Brown" stand, coupled with that of the other five subscription list plays this season and the increasingly strong acceptance of the plan in recent years here warrants the extended time, Caro says.

While musicals far outsell serious drama, as demonstrated by sellouts for "Sound of Music," and "Molly," which will play a seven-performance return engagement here July 10-14, nearly all legit attractions have received good support here especially the past couple of seasons.

'Mary' for Central City

Denver, April 17.

This summer's legit booking for Central City will be the Broadway comedy "Mary, Mary" by Jean Kerr, per Rick H. Ricketson Jr., prexy of the Opera House Assn.

Special cast for the 33 performance engagement in the historic Colorado mining town is now in course of selection, company is expected to remain at the Helen Hayes theatre through the summer. A road troupe with Teresa Wright will open on the West Coast in June.

In addition to the stage play and two operas presented each year, the Central City Opera House this summer is adding a one night reading by Vincent Price.

SCHEDULED B'WAY PREEMS

Infidel Caesar, Music Box (5-1-62).
Funny Thing Happened, Alvin (5-3-62).
Cut Loose, Lyceum (5-5-62).
Swedish Repertory, Cort (5-14-62).
Can-Can, City Center (5-16-62).
Bravo Giovanni, Broadhurst (5-19-62).
Brigadoon, City Center (5-30-62).
Fiorello, City Center (6-13-62).

NEW YORK CITY OPERA

Iolanthe

Gilbert & Sullivan operetta, conducted by Julius Rudel, staged by Dorothy Raedler. Scenery and costumes by Gordon Micunis.

Lord Chancellor ..... Norman Kelley
Lord Mountarrat ..... Robert Treby
Lord Tolloller ..... Richard Krause
Private Willis ..... Spiro Malas
Strephon ..... Richard Fredericks
Fairy Queen ..... Claramae Turner
Iolanthe ..... Marlene Kleinman
Phyllis ..... Doris Yarick

New York City Opera's General Director, Julius Rudel, has a good thing going with the Gilbert & Sullivan postscript each spring. The newest item in repertory, "Iolanthe," proves a charming frolic, remarkably stage-worthy at the premiere performance last Wed. (11).

It is standard comment on the company's ventures to allude to the budgetary limitations, short rehearsals, and so on. But none of this means that the production is "improvised." Rather what is regularly achieved is a small triumph in economical artistry. A reviewer can only imagine the care and planning implicit in making an "Iolanthe" come alive. Dorothy Raedler gains in sureness as stager. The scenery and costumes provided by Gordon Micunis are charming. Say a word for Chorus master William Jonson and the incidental choreography of Helen Andreu.

There would still be not much to react to, however, if the principals were not endowed with the necessary verve, and, on the whole, they are. Start with Norman Kelley, the former Met Opera standby who has become a singing character actor, of exceptional presence, timing and authority, as per previous testimony in this trade journal. There's lots of happy juices in the old pulp when he applies his deft ways. Nearly every appearance of Kelley as Lord Chancellor is a score.

The spoof on English upper class arrogance is nicely managed through the peers led by Robert Treby and Richard Krause, in their probes and coronets, against the fairy chorus led by the stately, wonderfully-vital queen, Claramae Turner and Marlene Kleinman as the reprived Iolanthe.

The 19th Century fairy lyrics with plot complication carry, of course, a quaint double entendre in the present age. The audience was quite busy on several occasions translating innocent Gilbertian into leering Freudian significance. Under these circumstances Richard Fredreicks as Strephone maintains a very professional composure in repeatedly describing himself as part man-part fairy.

"Iolanthe" is not as whistling a score as "Mikado" or "Pinafore" but in some ways the wit and idiom—however vintage the humor and subject-matter—is completely realized. If Sullivan is not at his top form, Gilbert is in this work.

Diction, important in these productions, will improve with performances, some of the words being lost opening night by several of the singers and notably the choruses. Even so, this was unmitigated fun, for Savoyards.

Land.

The Mikado

Norman Kelley, Claramae Turner and Spiro Malas who performed Wednesday at N. Y. City Center in "Iolanthe" were Ko-Ko, Katisha and Pooh-Bah Saturday (14) in the revived "Mikado." Attandance was good, notably with young couples and family trade and the performance went smoothly save for trivial mishaps in the female chorus. William Jonson was in the pit.

The all-important diction was nearly perfect, and the title role, again entrusted to George Gaynes, was especially relaxed and full of relish. Kelley had a real hokum romp for himself and Malas sang and enunciated attractively although the conventional stage business for the fat conniver strains modern tolerance. The Nanki-Poo of William Diard seemed moderately effective, if his first act costume is as contribed as some of the singer's gestures. Joy Clements made a pert and fetching Yum-Yum.

Land.

H. M. S. Pinafore

City Center's second "G & S" production only occasionally mustered the spirit to lift it out of

(Continued on page 66)

B'way Off Again; 'Clowns' $33,160, 'Iguana' $33,278, 'Take Her' $26,887, 'Milk' 52G, 'Shot' 24G, 'Sunday' 12½G

Business continued to decline for most Broadway shows last week. The drop in receipts was substantial for several entries and those in the marginal category aren't figured likely to be around too much longer. Holding as the only sellouts last week were "How to Succeed in Business Without Really Trying" and "No Strings."

There were two closings last Saturday (14), "Write Me a Murder" and the newcomer, "Venus at Large." Set to close April 28 is "The Aspern Papers."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net: i.e., exclusive of taxes.

Grosses have been reduced by commissions where theatre parties are mentioned.

Asterisk denotes show had cut-rate tickets in circulation.

All American, Winter Garden (MC) (4th wk; 32 p) ($9.40; 1,404; $75,000) (Ray Bolger). Previous week, $53,612.

Last week, $56,760.

Aspern Papers, Playhouse (D) (10th wk; 77 p) ($6.90-$7.50; 944; $37,000) (Maurice Evans, Wendy Hiller, Francoise Rosay). Previous week, $16,034.

Last week, $13,152. Closes April 28.

Camelot, Majestic (MC) (71st wk; 569 p) ($9.40; 1,626; $84,000) (Julie Andrews, William Squire). Previous week, $68,977. Patricia Bredin succeeded Miss Andrews last Monday (16).

Last week, $69,288.

Carnival, Imperial (MC) (53d wk; 420 p) ($8.60; 1,428; $68,299). Previous week, $48,582 with Wendy Waring subbing for the vacationing Anna Maria Alberghetti, who returned to her starring role last Monday (16). Miss Alberghetti leaves the cast following the evening performance tonight (Wed.) to join the touring edition of the musical in Boston.

Last week, $46,424.

Come Blow Your Horn, Atkinson (C) (60th wk; 477 p) ($6.90-$7.50; 1,090; $43,522). Previous week, $20,833.

Last week, $20,163.

***Gideon,** Plymouth (D) (23d wk; 180 p) ($7.50; 999; $45,000) (Fredric March, Douglas Campbell). Previous week, $31,635.

Last week, $27,427.

Gift of Time, Barrymore (D) (8th wk; 60 p) ($6.90-$7.50; 1,067; $42,000) (Henry Fonda, Olivia de Havilland). Previous week, $18,912.

Last week, $16,803.

How to Succeed in Business Without Really Trying, 46th St. (MC) (27th wk; 209 p) ($9.60; 1,342; $66,615). Previous week, $67,427.

Last week, $67,326 with parties.

I Can Get It For You Wholesale, Shubert (MC) (4th wk; 28 p) $8.60; 1,461; $60,000). Previous week, $53,728.

Last week, $53,131.

Man for All Seasons, ANTA (D) (21st wk; 165 p) ($6.90-$7.50; 1,214; $49,600) (Paul Scofield, Thomas Gomez, George Rose). Previous week, $49,336.

Last week, $49,122.

Mary, Mary, Hayes (C) (58th wk; 460 p) ($6.90-$7.50; 1,139; $43,380) (Barbara Bel Geddes, Scott McKay, Edward Mulhare). Previous week, $40,853 with McKay subbing for the vacationing Barry Nelson, who returned to the cast last Monday (16).

Last week, $41,408.

Milk and Honey, Beck (MC) (27th wk; 215 p) ($8.60-$9.60; 1,280; $62,805) (Robert Weede, Mimi Benzell, Molly Picon, Tommy Rall). Previous week, $55,837.

Last week, $51,943.

***My Fair Lady,** Broadhurst (MC) (317th wk; 2,524 p) ($8.05; 1,214; $57,523) (Michael Evans, Margot Moser). Previous week, $36,749. Moved following the evening performance last Saturday (14) to the Broadway Theatre where it opens tonight (Wed.).

Last week, $37,299.

Night of the Iguana, Royale (D) (16th wk; 124 p) ($6.90-$7.50; 999; $42,000) (Margaret Leighton, Shelley Winters, Allan Webb). Previous week, $35,744.

Last week, $33,278.

No Strings, 54th St. (MC) (5th wk; 36 p) ($9.20; 1,434; $66,700). Previous week, $67,426.

Last week, $67,276.

Passage to India, Ambassador (D) (11th wk; 85 p) ($6.90-$7.50; 1,155; $43,000) (Eric Portman, Gladys Cooper, Zia Mohyeddin). Previous week, $19,496.

Last week, $20,043.

***Purlie Victorious,** Longacre (C) (29th wk; 228 p) ($6.90-$7.50; 1,101; $40,019). Previous week, $8,905.

Last week, $10,406.

***Ross,** Hudson (D) (16th wk; 127 p) ($7.50; 1,065; $40,000) (John Mills). Previous week, $13,760.

Last week, $16,806.

Shot in the Dark, Booth (C) (26th wk; 205 p) ($6.90-$7.50; 807; $32,400) (Julie Harris). Previous week, $26,378.

Last week, $23,999.

Sound of Music, Lunt-Fontanne (MD) (120th wk; 956 p) ($9.60; 1,407; $75,000) (Martha Wright). Previous week, $48,456.

Last week, $46,613.

Subways Are for Sleeping, St. James (MC) (16th wk; 125 p) ($8.60-$9.40; 1,615; $69,500) (Sydney Chaplin, Carol Lawrence). Previous week, $42,616.

Last week, $40,722

***Sunday in New York,** Golden (C) (20th wk; 157 p) ($6.90-$7.50; 773; $30,000). Previous week, $13,789.

Last week, $12,540.

Take Her, She's Mine, Biltmore (C) (17th wk; 132 p) ($6.90-$7.50; 936; $40,108) (Art Carney, Phyllis Thaxter). Previous week, $30,657.

Last week, $26,887.

Thousand Clowns, O'Neill (C) (2d wk; 12 p) ($6.90-$7.50; 1,976; $44,730) (Jason Robards, Jr.). Previous week, $21,781 for four performances and two previews.

Last week, $33,160.

Closed Last Week

Venus at Large, Morosco (C) (1st wk; 4 p) ($6.90-$7.50; 999; $43,464) (David Wayne, William Prince).

Closed last Saturday (14) at an estimated loss of its entire $110,000 investment after opening the previous Thursday night to a unanimous thumb-down (Chapman, News; Coleman, Mirror; Kerr, Herald Tribune; McClain, Journal-American; Nadel, World-Telegram; Taubman, Times; Watts, Post).

Last week, $7,261 for four performances and one preview.

***Write Me a Murder,** Belasco (D) (25th wk; 196 p) ($6.90-$7.50; 967; $38,500) (James Donald, Kim Hunter, Denholm Elliott, Torin Thatcher; Ethel Griffies). Previous week, $14,495. Closed Saturday (14) at an estimated $11,000 profit on its $125,000 investment.

Last week, $17,310.

DICK ADLER STAGING TWO POLITICAL SHOWS

Richard Adler will produce the show for the White House Press dinner April 27 to President Kennedy. He also is down as exec producer for the May 19 birthday salute rally in Madison Square Garden which hails JKF.

For the Garden event commitments are in from Judy Garland, Marilyn Monroe, Jimmy Durante, Danny Kaye, Ella Fitzgerald and Jerome Robbins Ballet.

Adler meantime is busy with new commercial jingle series for American Gas Assn and Hertz. His score for "Kwamina" was an Antonette Perry nomination.

Show on Broadway

Venus At Large

Joel Schenker production of three-act comedy by Henry Denker. Stars David Wayne, William Prince; Features Joyce Jameson, Ernest Truex. Directed by Rod Amateau. Setting by Donald Oenslager; costumes, Ann Roth. Opening April 12, 1961, at Morosco, N.Y.; $6.90 ($7.50).

Betty Stone ..... Sally Gracie
Sonny Stone ..... David Wayne
Jack Carr ..... Leon Janney
Olive Ogilvie ..... Joyce Jameson
Mick Mandelbaum ..... Jack Bittner
Alec Grimes ..... William Prince
Russell ..... Robert Yuro
J. B. Bannister ..... Ernest Truex
Mr. Kronheim ..... Boris Tumarin

Quips and spoofs on contemporary figures do not add up to a hit in Henry Denker's first venture in comedy. Heretofore identified with serious themes, the former radio and television writer displays a considerable flair for whimsical notions and the topical cracks which often mark Broadway clicks. The trouble is that the audience cannot work up much caring about the basic shenanigans. The plot runs down and thins out in the second act.

"Venus At Large" is a re-do of "Olive Ogilvie" which was produced a couple of seasons back in London. The central figure is almost literally Marilyn Monroe with a Jayne Mansfield balcony added. Joyce Jameson in figure and manner is a plausible takeoff and perhaps a better actress than the simplicities of the character allow to register.

But MM is not the only recognizable personage. Early in act one enters Leon Janney as Jack Carr, an almost literal burlesque of you-know-who, complete with handkerchief for instant weeping. It's a nice try for Janney, but in the end the bit symbolizes some of the built-in troubles. There is over-reliance on topicality and mimickry of the familiar. To really boff the antics would have to be louder and funnier.

Couple of cracks sounded as if they were interpolated the week before. One reference to Spyros Skouras' joy at signing Liz Taylor for "Cleopatra," the implication being that he congratulated himself prematurely. (Eddie Fisher, was in the opening night audience.)

Meanwhile the play is directed with a nice affinity for its comic potential by Rod Amateau, surely a strange name for a professional. Producer Joel Schenker has provided a Donald Oenslager-designed set of a N. Y. hotel suite and stylish styles for the two women by Ann Roth.

While in New York, on studio suspension, the actress enrolls in the Actors Studio. This introduces an "improvisation" interlude between her and a beatnik-type actor with sweaty armpits, literally. Robert Yuro generates some diverting satire here. Later, an official of the school, a Mr. Kronheim (or substitute another guess) auditions the naive girl from Hollywood. Boris Tumarin creates a theory-spouting Stanislavski apostle in the process and exits dreaming aloud what it would be like if "stars could also act."

The love interest in the form of a horn-rimmed glass-wearing writer who has stopped writing might pass muster as Arthur Miller. Co-starred William Prince does what he can with a largely negative role. This reaching by the playwright for a happy romantic note is a slower-downer, the most hurtful-to-pace scene of all being the "sweetness." He redeems it later when Olive declares, with devastating commentary, "I'm not going to be ashamed anymore of being a star!"

Ernest Truex, that hardened old farceur, executes the self-dramatizing role of the studio chief who finally comes chasing his vagrant star. It is a pro job though the character is routine in the literature of Hollywood satire. More dimensional is the role of Sonny Stone, a fugitive from the William Morris Agency who aims to become a producer in order to win prestige (and fortune) on the Coast. Denker offers a cute twist in having the agent (David Wayne) a Presbyterian with a Yom Kippur syndrome from being the only one in the office on so many Jewish holidays.

Although the agent is frequently "on" and full of picturesque conversation he is not, in the end, endearing. This is not the player's fault but the essential nervous egotism of the character. Not that there haven't been lovable agents in show business. One of them, Sam Bramson of the Morris office, died only last week and evoked remarkably sincere mourning.

Despite the amusement in many of the lines and the various topical takeoffs (one by Jack Bittner of a Paddy Chayevskyesque writer), a main fault with Denker's script is that too many of his characters are phoneys and know they are. Who cares whether Sonny makes it or not? Even his wife, functionally right in the performance of Sally Gracie, is hardly more than tolerantly involved. *Land.*

(Closed last Sat. (14) after four performances.)

Touring Shows

(Figures cover April 15-29)

Advise and Consent—Hartford, L.A. (16-21); U.S. Air Force Academy, Denver (25); Auditorium, Denver (26-28).
Best Man—Mostly one-niters (15-28).
Bravo Giovanni (tryout)—Fisher, Det. (16-28).
Carnival (2d Co.)—Colonial, Boston (16-21); Curran, S.F. (23-28).
Funny Thing Happened on the Way to the Forum (tryout)—(16-28).
Irma La Douce—Auditorium, St. P. (16-21); Pabst, Milwaukee (23-28).
La Plume de Ma Tante—McVickers, Chi (16-28).
Music Man—Robinson Grand, Clarksburg, W. Va. (16); Hartman, Columbus (17-21); Mostly one-niters (23-28).
My Fair Lady (2d Co.)—Shubert, Philly (16-21); Shrine Mosque, Richmond (23-28).
Old Vic—Orpheum, L.A. (16-28).
Prescription: Murder (tryout)—Mostly one-niters (16-28).
Sound of Music (2d Co.)—Shubert, Chi (16-28).
Tenth Man—Blackstone, Chi (16-28).
Thurber Carnival—Mostly one-niters (16-28).
Unsinkable Molly Brown—Biltmore, L.A. (17-28).

London Shows

(Figures denote opening dates)

Affair, Strand (3-21-61).
Becket, Globe (12-13-61).
Beyond Fringe, Fortune (5-10-61).
Big Killing, Princes (2-1-62).
Blow Horn, Prince Wales (2-27-62).
Boeing-Boeing, Apollo (2-20-62).
Bonne Soup, Wyndhams (10-23-61).
Critic's Choice, Vaudeville (12-6-61).
Four to the Bar, Criterion (2-21-62).
G & S Rep, Her Majesty's (2-8-62).
Guilty Party, St. Martin's (3-17-61).
Keep, Piccadilly (2-20-62).
Knack, Royal Court (3-27-62).
Last Ally, Lyric H'smith (4-4-62).
Look Homeward, Phoenix (4-3-62).
Mousetrap, Ambassador (11-25-52).
Mrs. Puffin, Duchess (7-18-61).
My Fair Lady, Drury Lane (4-30-58).
Nil Carborundum, Arts (4-12-62).
Old King Cole, Palladium (12-20-61).
Oliver, New (6-30-60).
One For the Pot, Whitehall (3-2-61).
One Over Eight, Duke York's (4-5-61).
Out of Your Mind, Lyric H. (11-29-61).
Play With a Tiger, Comedy (3-22-62).
Repertory, Aldywich (12-15-60.
Rockets, Mermaid (4-11-62).
Signpost, Cambridge (2-9-62).
Scapa, Adelphi (3-8-62).
Scatterin', Royal East (4-2-62).
School for Scandal, Haymarket (4-5-62).
Sound of Music, Palace (3-18-61).
Step the World, Globe (7-20-61).
Thurber Carnival, Savoy (4-11-62).
Two Stars, Garrick (4-4-62).
Write Me a Murder, Lyric (3-28-62).
Young in Heart, Vic. Pal. (12-21-60).

CLOSED

Everything in Garden, Arts (3-13-62); closed April 7 after 31 performances.

SCHEDULED OPENINGS

Time to Laugh, Piccadilly (4-24-62).
Photo Finish, Saville (4-25-62).
Chips With, Royal Court (4-27-62).
All for Truth, Lyric H'smith (5-1-62).
Blitz, Adelphi (5-8-62).
Lower Depths, Arts (5-9-62).
Two Stories, Globe (5-10-62).
Minstrels, Vic. Palace (5-23-62).
Come Back, Lyric H'smith (5-30-62).

Off-Broadway Shows

(Figures denote opening dates)

APA Repertory, Folksbiene (3-17-62).
Blacks, St. Marks (3-4-61).
Brecht on Brecht, de Lys (1-3-62).
Bring Warm Body, Marimbique (4-18-62).
Checkhov Plays, Gramercy (2-15-62).
Dear Liar, Marquee (3-17-62).
Fantastics, Sullivan St. (5-3-60).
Fly Blackbird Mayfair (3-5-62).
Golden Apple, York (2-12-62).
Hostage, One Sheridan Sq. (12-12-61).
King Damn World, Jan Hus (4-14-62).
Mary Sunshine, Cherry Lane (11-18-59).
Oh Dad—Sing to Me, Phoenix (2-26-62).
Promise, Premise (11-22-60).
Red Roses, Greenwich Mews (11-27-61).
Rosmarsheim, 4th St. (4-11-62).
Side of Paradise, Sher. Sq. (2-21-62).
Wilder Plays, Circle in Sq. (1-11-62).

CLOSED

Entertain a Ghost, Actor's (4-9-62); closed last Sunday (15) after eight performances.
Long, Short, Tall, Maidman (3-29-62); closed last Sunday (15) after 22 performances.
Man Out Loud, Cricket (4-3-62); closed last Sunday (15) after 16 performances.
Moon on Rainbow Shawl, E. 11 (1-15-62; closed last Sunday (15) after 105 performances.
Repertory, Living Theatre (9-12-61; closed last Sunday (15) after 120 performances of "The Connection," 64 performances of "The Apple," 44 performances of "In the Jungle of Cities" and 19 performances of "Many Loves."

SCHEDULED OPENINGS

Witches' Sabbath, Mad. Ave. (4-19-62).
Alcestis, Mermaid (4-23-62).
Pair of Pairs, Vandamm (4-24-62).
Difficult Woman, Barbizon (4-25-62).
Solo, East End (4-26-62).
Penal Colony-Carlo, 41st St. (4-30-62).
Hog Signor, Cricket (5-7-62).
If 5 Years Pass, Stage 73 (5-8-62).
Anything Goes, Orpheum (5-14-62.
Heresy, Rodale (6-4-62).

Would-be Congressman Michener Faces Quite A Fight on Homegrounds

By PENNY LARSEN

New Hope, Pa., April 17.

It looks as if hopeful predictors that the Kennedy administration would bring a little culture to the political scene weren't far off base, at least here in Bucks County where the Democrats are backing novelist James A. Michener for Congressional candidate.

In a solid Republican stronghold like Bucks, which combines with northern Lehigh County to send one representative to Congress, it should be quite a battle for the author-celeb.

With a registration deficit of 15,000 in a district that has managed to keep a Republican in Congress for the past 27 years, Michener is hardly top-seeded at this stage of the game, but he has some very strong points on the plus side, none the least of which is a showman's sense of timing.

His initial hesitancy to run, and his delay in accepting the endorsement of hopeful State and local Democratic politicos, kept daily papers from Philly to Allentown playing guessing games for weeks, and area newscasters awaiting his final decision video-serial style.

Another big plus for author Michener lies in the full support of the Kennedy clan with whom he campaigned backbreakingly during the Presidential race. Robert and Ethel Kennedy, whom the novelist joined on an eight-state barnstorming tour during the last days of the campaign, are expected to do a little ballyhoo for Michener in Bucks County and it is generally felt that, although the president rarely enters a Congressional race, solid Republican Bucks is a key county and JFK may hope to crack it by giving a personal assist to both Michener and Gubernatorial candidate Philadelphia ex-Mayor Richardson Dilworth.

Although Michener was raised in Doylestown, the county seat, much opposition, ironically, comes from the hyper-conservative local faction who, though proud of their Pulitzer Prizewinning native son, feel they have a right to object personally to the author's two past divorces, and while first-naming him as casually as they would the corner druggist, make it clear they view with distrust any celeb who enters the political world.

Fears concerning Michener's willingness to sacrifice much productive time to a political career are, it appears, groundless. Not only is he willing to, in his own words, "cut out the intensely creative writing" during the Congressional term, but he is currently putting in three full days each week campaigning door to door through Bucks and Lehigh Counties.

The Li'l Woman

Michener's dynamic Japanese-American wife, Mari, scores another very big plus for her Congress-aspiring spouse. Mari Michener was awarded a scholarship to Ohio's Antioch College while still living with her family in a U.S. concentration camp during World War II. She became a vigorous campaigner for Adlai Stevenson when he ran for Governor of Illinois. During the 1952 Presidential campaign she worked tirelessly for Stevenson and is no neophyte to campaign tactics. Now, despite much publicizing of a statement that she was opposed to her husband running for Congress, she has turned their comfortable ranch house in Tinicum Township into campaign headquarters.

Although a relative newcomer to politics, Michener served in 1960 as Bucks County Chairmen of Citizens for Kennedy-Johnson after having worked for the Democratic party during Hawaii's first statewide elections. He has served on a State Department Advisory Committee, and on President Kennedy's Food for Peace program. In 1957 he was awarded the highest honor given to civilians by the Navy, the Distinguished Navy Public Service Award.

Whatever the results of the Bucks-Lehigh Congressional race, versatile Michener will debut as a librettist this coming fall when he'll team with "Milk and Honey" composer Jerry Herman on a new musical, "Tahiti," to be produced by Robert Fryer & Lawrence Carr in association with Saul John Krugman.

Shows Abroad

A Thurber Carnival

London, April 12.

Harold Fielding and Benard Productions presentation of a revue in two acts (15 scenes) by James Thurber. Staged by Willard Stoker; decor, Marvin Reiss; lighting, Michael Northen; musical production, Johnny Dankworth; music, Don Elliott. Stars Tom Ewell and Betty Marsden; features Donna Cameron, June Thody, Mary Laura Wood, David Bauer, John Cater, Tom Chatto, Denys Graham and the Stan Tracey Quartet. At Savoy Theatre, London; April 11, '62; $4.25 top.

Just over a year ago, a London management with an option to stage "A Thurber Carnival" in the West End abandoned the project because of reported casting difficulties. Now Harold Fielding has succeeded in mounting a replica of the original, and has brought in Tom Ewell, who created the part in the first Broadway production more than two years ago. Ewell is obviously an essential component for this revue, but even his presence is not likely to enable it to transfer at the end of its nine-and-a-half-weeks limited engagement at the Savoy, where it is due to be succeeded by Noel Coward's "Sail Away," presented by the same management.

Judged by conventional revue standards, "Carnival" is a patchy show. The best items have a tendency to be overlong, and the shorter ones miss in their impact because the moralizing tag lines are all too familiar. There's no element of surprise when the punch line is confidently predictable, and that's what happens with far too many of the items. The sting has been judicially extracted by an over-familiarity with the author's work, and what's left is not powerful enough to compensate.

Though the delightful decor offers a visual chance to appreciate Thurber's artistry, it loses quite a bit in its transition from print to stage. Nevertheless, the current presentation is not without its merit, and is particularly welcome for the opportunity it provides Londoners in having a first live glimpse of Tom Ewell at work. His is an engaging and ingratiating performance by any standard, and he's standout in such items as the Pet Councillor, getting rid of his wife, the exchange of correspondence with his publisher and, of course, the Secret Life of Walter Mitty. It's a contradiction, of course, but the funniest bit is his solo "Everything is Wild," though like some of the other sketches it would have been far better had it been trimmed.

Betty Marsden, an established and popular revue artist, makes an agreeable impression, and a well chosen cast gives valuable support. The Stan Tracey Quartet are perfectionists, filling their two items on the bill with musical precision. Willard Stoker's bold and forthright staging keeps the show running at a smooth and even pace. *Myro.*

Charlie McDeath & Mary Lou

Stockholm, April 1.

Stadsteatern presentation of two one-act plays by Lars Forssell. Staged by Ingrid Thulin & Lars Levi Laestadius. Settings and costumes by Per Falk. Stars Hakon Serner, Inga Sarri, Ingrid Thulin, Carl Olof Alm, Abe Fridell, Nils Kihlberg. Opened March 31, '62, at the Studio, Stockholm; $2.80 top.

"CHARLIE McDEATH"

Ventriloquist ..... Hakon Serner
Charlie ..... Inga Sarri

"MARY LOU"

Mary Lou ..... Ingrid Thulin
Karl ..... Carl Olof Alm
Bob ..... Abe Fridell
Melker ..... Nils Kihlberg

Lars Forssell's two one-act plays are among the highlights of the past season in Swedish theatre. "Charlie McDeath" is only about 15 minutes long. It is a dialog between a ventriloquist and his doll, Charlie. The ventriloquist has been disappointed by his relationship to human beings and he has turned his attention to his own creation, Charlie, the wooden doll that comes to life. Ingrid Thulin directed the short play, which marked the first occasion on which the Swedish actress has directed. Exciting, imaginative, but very short.

"Mary Lou" is a full-length one-act play set in a radio studio in Germany during the last stages of World War II. Mary Lou, on American women, broadcasts nightly to American troops on the German radio. Her talk between records is aimed at demoralizing and seducing the American soldiers. Her show is said to be top rated. The German studio technician, Karl, criticizes Mary Lou and calls her a low form of traitor, but Mary Lou points out that her stand is consistent and therefore unlike those who change with the tide.

The play illustrates how people can betray one another, but should not or cannot betray themselves. The play asks: who is a traitor? Who is the traitor? Is treason a result of the means of the goal?

Set against this background, Mary Lou is revealed as a woman who grew up in Illinois, had a boyfriend, petted, but had been stopped by her parents just before she went to bed with him. Though still attractive, Mary Lou has never been able to go all the way. In the play, she is alone in the radio studio after her broadcast when an American soldier, Bob, barges in. He has deserted to come to the seductive voice he has heard between records. Denying her true identity, Mary Lou talks at length with the diserter until the conversation turns to sex. Mary Lou tries to be attractive, but, once again, she is unable to follow through.

Although "Mary Lou" is somewhat wordy, it has plenty of power, thought and moods to capture serious audiences. It is undoubtedly one of the most interesting and gifted Swedish plays to be performed during the past five years. *Fred.*

Theatre of Nations Review

Paris, April 8.

The Voice of Shem

Theatre of Nations presentation of Dublin Theatre Festival production of a comedy-drama by Mary Manning based on the novel "Finnegan's Wake" by James Joyce. Staged by Louis Lentin; set, Rowel Friers; music, A. J. Potter; choreography, Helen Lewis. Stars Marie Kean; features, Robert Somerset, Patrick Bedford, Arthur O'Sullivan, Fionnuala O'Shannon. Opened April 3, '62 at Theatre Lutece, Paris; $3 top.

Anna Livia ..... Marie Kean
Shem ..... Robert Somerset
Shaun ..... Patrick Bedford
Finnegan ..... Arthur O'Sullivan
Iseult ..... Finnoula O'Shannon
2nd Washerwoman ..... May Cluskey
Dancers, chorus, guests

Taken from James Joyce's monumental but impossible-to-read "Finnegan's Wake," this play is as rewarding, obtuse, suddenly and irritatingly exacting as its source book. It thus is definitely not Broadway fodder but has the attributes for off-Broadway.

It is not even easy to sum up the plot. There is a wake in which Finnegan is in his coffin as relatives, friends and townspeople drink. Then Finnegan is resuscitated and takes various roles as do the rest of the cast. Infused in script is quest for a son, pathetic narcissism of a woman, the feeling of an exile, Irish politics, a look at original sin, Finnegan's laying to rest by his wife who seems almost like his mother as she rocks the coffin. There seems a promise of some rest or revival of life.

Joyce's spliting and creation of words is also used, and, if they seem more difficult without having the time to ferret them out on a written page, they do make points and images that can be accepted as there is enough intelligible talk to put them in some sort of meaningful context.

The cast certainly has mouthfuls to deliver and the robust Irish elan and brogues help. The scenes are well mounted to take on a semblance of allegory and touch on what seems to be the purgatory of life with both comedic insight and pathetic underlining.

Marie Kean's earthy washerwoman and mother earth figure carry the authority of a projective presence. The music has the right folksy twang and the simple choreography fits the mixture of life, comedy, pathos, harshness and incisive welding of the dream and the waking life. *Mosk.*

Australian Shows

(Week Ended April 14)

(Figures denote opening dates)

ADELAIDE

Opera Repertory, Royal (3-24-62).
Sentimental Bloke, Tivoli (3-20-62).

BRISBANE

My Fair Lady, Her Majesty's (10-28-61).

HOBART

Come Blow Your Horn Royal (4-9-62).

MELBOURNE

Desert Song, Her Majesty's (3-19-52).
Lusilio Dancers, Comedy (3-20-62).
Not With Yours, Em'r'ld Hill (3-15-62).
One Day of Yr., Russell St. (3-6-62).
Public Prosecutor, Little (4-12-62).
Royal Ballet, St. Kilda (4-10-62).

SYDNEY

At It Again, Phillip (3-28-62).
Five Finger, Ensemble (4-13-62).
Oliver, Royal (2-17-62).
Nina, Palace (3-17-62).
Victor Borge, Her Majesty's (3-19-62).

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Choreogs Seek Stock Royalties

Threaten Legal Action—Resent Use of Hoofers From Original Cast as 'Lifters'

A long-simmering complaint of Broadway choreographers has reached the boiling point. The dance creators are putting summer theatre producers on notice that they want compensation for choreography used in subsidiary productions of shows on which they originally worked. This move, backed by the threat of legal action, represents an initial step in a concerted effort by the choreographers to secure such compensation on all carbon copies of shows for which they created the original dances.

Carrying the ball for the choreographers is the Society of Stage Directors and Choreographers, the membership of which includes many of the top dance creators. The society, of which Erwin Feldman is counsel, has announced that it "will appear in behalf of any member who may have a claim against a producer or other person for violation of an existing agreement calling for compensation to the choreographer whenever a dance pattern or choreography is used in any production."

The failure of choreographers to receive compensation from many subsidiary productions has been a sore point with them for years. The situation applies not only to summer stock but to all phases of subsidiary legit production throughout the world. The society contends that not only has choreography been carboned without compensation to the creators but that in many instances the names of the original choreographers have also been featured in those productions.

The society also regards as "one of the most unfair practices" the engagement of dancers from original productions for the purpose of employing their knowledge of the dance patterns and choreography in the development of the terp routines for subsidiary presentations. Feldman has stated that he'll attempt to obtain "fair" compensation for choreographers without resorting to legal action, which he intends employing if otherwise unsuccessful.

Feldman claims he has information on musicals planned for summer stock production which clearly establishes the intention of these productions to use dance patterns and choreography in violation of the contractual obligation of producers. These managers are being informed that the uses of the dances is a "violation of the choreographers' rights."

Agnes deMille, executive vice-president of the choreographer's division of the society, has also stated that steps will be taken to enlist the aid of Actors Equity in securing choreographer compensation. She said, "We are sure that Equity, if acquainted with all the facts would instruct its dancer members to refrain from using dance patterns and choreography reserved to choreographers under agreements with producers."

White House '1st': Invited Ballet

Washington, April 17.

For the first time in history, ballet has been performed in the White House's East Room. Jerome Robbins, at First Lady Jacqueline Kennedy's request, reassembled his original "Ballets: U.S.A." cast, compressed the movement to fit a small stage at the White House and had his dancers do two numbers, "Afternoon of a Faun" and "New York Export, Opus Jazz."

The performance followed a White House state dinner honoring the Shah of Iran and his Empress. She, incidentally, wore the most expensive jewelry ever to cross the White House threshhold, according to those who chronicle the social history of the mansion. Her diamond and emerald tiara, necklace and bracelet, which matched, contained no stone under five carats, and the diamonds weighed up to 20.

Mrs. Lyndon B. Johnson, wife of the U.S. Vice President, gave the only party honoring the Empress individually. It was a luncheon fit for a queen, and Mrs. Johnson asked Carol Lawrence to fly in to sing favorite songs from musical plays.

A Playwright's Cooperative Theatre has been formed in New York by **Leo Shmeltzman, Alan Barrody** and **Martin Rosenberg.**

Mertens' Talent Probe

Andre Mertens is off to Europe on his usual spring talent prowl. This time he's going by ship, sailing April 20 on the Bremen.

Mertens heads his own division at Columbia Artists Management and, as of the last board meeting is its chairman.

MYRNA LOY READYING FOR BROADWAY DEBUT

Hollywood, April 17.

"There Must Be A Pony," in which Myrna Loy is to make her Broadway debut next season, is slated for tryout (with her) during the summer at the Westport (Conn.) Country Playhouse, the Paper Mill Playhouse, Millburn, N. J., and the Mineola (L. I.) Playhouse. That's been revealed by Henry T. Weinstein, who's involved in the operation of those theatres with his legit producing partner, Laurence Feldman.

Weinstein, who's producing "Something's Got to Give" for 20th-Fox, will not take an active part in the stock activities at those theatres this summer. "Pony," adapted by Jim Kirkwood from his own novel, is being produced by Alan J. Pakula in association with Elinor L. Bissinger. Pakula is currently producing the film version of Harper Lee's Pulitzer Prize novel, "To Kill a Mockingbird," for Universal.

Miss Loy and John Stix, who's to direct the play, have come in from New York for casting conferences with Pakula. "Pony" is scheduled for an Oct. 1 opening at the Cort Theatre, N. Y.

Kook's Recognition

Edward F. Kook, president of the Century Lighting Co., will be presented the 1962 Kelcey Allen Award for long and devoted service to the theatre at a luncheon to be held next Monday (23) in Sardi's Restaurant, N.Y.

Broadway producer-director Herman Shumlin will make the presentation of the annual citation, created in honor of the late drama critic of Women's Wear Daily.

Kook, who's vice chairman of the Board of Standards and Planning for the Living Theatre of the Greater N.Y. Chapter of the American National Theatre & Academy, founded in 1947, the Arts of the Theatre Foundation, which has awarded prizes of $2,000 to 14 new playwrights.

Every $4 Ducat Loses $2: That's Opera

San Francisco, April 17.

San Francisco Spring Opera Co., which opens first of 11 performances at 3,200-seat Opera House May 8, is budgeted for 1962 at $171,621, chairman William Kent III reported last week.

Kent said ticket sales, scaled from $1 to $4, are expected to bring in $119,000, that so far Frisco area contributors have donated $41,000 toward deficit and the city's tossed in another $5,000, leaving company $11,500 shy of second season goal of breaking even.

Big problem, according to Kent and Kurt Herbert Adler, the senior Frisco Opera Company's director who's also producing spring season, is that "we lose $2 every time we sell a $4 ticket." But, adds Kent, "we figure it's the only way we can present opera at a price the average person can afford."

The 1961 season's budget was slightly less, wound up $37,354 in the hole, which was made up by voluntary contributions—and left yearend surplus of exactly $144.

Shows Out of Town

Tender Loving Care

Miami, April 10.

Community Playhouse, Inc., by arrangement with producers Roger L. Stevens, Alton Wilkes and Viola Seff, presentation of drama in three acts by Elena Miramova. Directed by Tamara Geva; settings and lighting by Tom McKeehan; assistant to director, Gerald O'Brien. Stars John Payne. Opened for two weeks at the Coconut Grove Playhouse, April 10.

How children must learn to live with alcoholic parents is the unusual theme of Elena Miramova's play. The author has managed to turn a clinical and social problem into moving dramas, with here and there a flash of earthy humor.

Few people are aware that Alcoholics Ananymous has an Alteen Club, for youngsters forced into a maturity beyond their years. They must adjust to the hurt, humiliation and disappointment of a life with those whom they most want to love and respect. They gain a measure of serenity by sharing experiences and helping each other through constantly recruiting crises.

It is within this organization that the play moves, dealing mainly with the problems of three of its members. One, the daughter of a talented man whose alcoholic violence brings tragedy to both her and her slightly older brother; and their friend and daughter of a mother who, through AA, has struggled out of her addiction, and is thus able to act as a balance wheel in the emotional chaos in which these young people revolve.

The producers have assembled a better than average cast to meet the demands of what had to be a highly emotional script, and director Tamara Geva has handled most of the situations with restraint and suspense. Dream sequence is somethe girl awakes one realizes from her reaction that such children, whose life is a constant nightmare, must be subject to horrific dreams involving their parents.

John Payne, as the be-deviled father, in making his first appearance since last year's maiming accident, his handsome face restored by plastic surgery. He gives a strong performance. In his drunk scenes, he projects both inner and outward violence, and sober, projects contrasting gentleness and tenderness. Given time to sink his teeth into this demanding role, it could well be the best of his career.

He meets strong competition for acting honors in young Lynn Loring, whose television performances alone have passed the 1,000th mark. This training, including eight years as a soap opera brat involved in one crises after another, has given her timing and the pregnant pause. Her moment, when her father returns from jail and she tries to remain aloof, is aquiver with suspense, and when she finally breaks down and throws herself into his arms, it becomes poignant theatre.

Barbara Carroll, as her understanding friend, underplays nicely and with authority by contrast, and Michaelle Myers, the latter's mother and a reformed lush, provides a note of hope for all alcoholics as well as for the children and for the tortured man whom she loves.

On Philip Vandervort falls the brunt of the tragedy and he is convincing as the embittered and disappointed son who determines to get even with his father by emulating him.

Jeffrey Rowland, the youngest Al-A, gets all the comedy lines and milks them with skill. Others in the cast include Jerry Stricklen, Judie Miller, Susan Kohn, Joe Messana, Steffi Carolle, Leo Sandmab and Alberta Grant, all of whom are adequate in their roles.

Although still in the mapping-out stage, script, when tailored to Broadway standards for a Fall debut, might have the impact of "The Miracle Worker." *Culm.*

Masquerade

Detroit, April 14.

A professionally competent and spirited performance (13) marked the world premiere of "Masquerade," a new English version of Johann Strauss' comic opera, "Die Fledermaus," at the Detroit Institute of Arts Auditorium to inaugurate the Detroit Opera Theatre's third season.

Unfortunately, book is no improvement on "Rosalinda" version. Old plot of misunderstandings and mixups at a masked ball were not up to the task of providing a satisfactory evening in the theatre. The new version, which retains all of the well-known Strauss music, was written by James L. Limbacher, of suburban Dearborn.

Limbacher's libretto was uninspired. Obviously, much of the coyness was intended in the choice of words, but it was overdone to the point of well-telegraphed boredom. The clinches could almost be seen standing in line, waiting to be uttered.

Marilyn Cotlow, as Rosalinda, and Marjorie Gordon, as Adele, have fine soprano voices and adequate acting talent. Grant Williams, as Eisenstein, has an adequate tenor, but his comic efforts seemed too forced. Robert Angus possesses one of those sharp and clear tenor voices but his physical appearance detracts from his role as Alfred, the lover of Rosalinda who cuckolds Eisenstein. Others in the cast sing and perform in a professional manner.

Valter Poole conducted first-chair members of the Detroit Symphony Orch and both conductor and musicians deserved plaudits for their fine efforts. Members of the Severo Ballet were impressive in the brief scene in which they appeared.

Set in New Orleans during the Mardi Gras season, the new version was handicapped by the rudimentary sets apparently resulting from lack of funds. Set Designer Chriss Arnott did well with the little he had.

This resident company, directed by Miss Gordon, is blessed with youthful, good looking performers who have good, well-disciplined voices. The talent, however, was wasted on this antiquated vehicle which was not rejuvenated by the new libretto. *Tew.*

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'I'VE JUST SEEN HER'	*THE CHAMPS*	CHALLENGE
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'NIGHT LIFE'	*CARMEN McRAE*	COLUMBIA
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'WE SPEAK THE SAME LANGUAGE'	*JAMES SHIGETA*	CHOREO

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CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. **This information is published without charge.**

Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Underworld" (MC). Producers, Joseph I. & Johnna Levine (21 E. 40th St., N.Y.; LE 2-3773). Available parts: lead man, 28-35, wild and dashing air, strong baritone voice; femme, 20's, very attractive, belter with strong chest voice vocal range G to C); character femme, 40's, elegant but rough around the edges, chest singer (vocal range F to B flat); man, 40's, skinny, gabby, funny Irishman, baritone; femme dancer, wild Spanish beauty, young, appealing; man, early 30's, evil-looking to play Al Capone, big legit baritone voice; man, 50's, wise, dignified, baritone, perfect enunciation; mello-glad-handed Irishman; man, simple, big, young, muscular; several men, 20's-30's, Irish-looking, roughneck, loveable, must move and sing well, baritone and bass voices; man, 40, beefy, not bright; character femme; several men, 20's-30's, Italian-looking, menacing, baritone and bass voices; several femmes, young, bouncy, gay, must sing and move well, all chest voices. Photos and resumes also being accepted c/o above address.

OFF-BROADWAY

"Day of Grace" (D). Producer, Michael Simone (55 W. 56th St., N.Y.; CI 5-1086). Available parts: man, 20-21, slender, virile, 5 ft. nine inches to six feet tall; man, 45-55, leading character man, forceful yet gentle and understanding; man, 24-25, tall, lean, worldly, a leader; man, 20-22, dark, short, tough, well-built; man, 20-22, tall, perceptive, mature, sturdy; man, 20's, bit clumsy and gangling, good natured, around six feet tall; man, 18-20, must sing and play guitar, warm, outgoing, short; man, 18-20, tall slight, naive, fastidious; man, 45-50, dominant, self-made businessman; femme, 40-45, well-groomed housewife and doting mother; femme, 17, pert, pretty. Mail photos and resumes c/o above address.

OUT OF TOWN

BUFFALO, N.Y.

Seven Ages Productions. Managing director, Henry A. Wicke Jr. (Richford Hotel, 210 Delaware Ave., Buffalo, N.Y.). Parts available for male and femme dramatic and comedy performers for a resident company to perform a repertoire of productions from various theatre styles. The operation will run on a year-round basis. Mail photos and resumes c/o the Off-Broadway Theatre, above address.

CHICAGO

"8 . . . On the Go" (R). Producer, M. J. Boyer (33 E. Bellevue Pl., Chicago, Ill.). Parts available for male and femme singers who can dance, 21-26. Mail photos and resumes c/o above address.

"Medium Rare" (R). Producer, Robert Weiner (234 W. 44th St., N. Y.; LO 3-4370). Part available for a male singer, 18-24, for a four-week spot ending June 10. Contact Weiner, above address.

"Put It in Writing" (R). Producer, Robert Weiner (234 W. 44th St., N. Y.; LO 3-4370). Auditions for male character comedians who sing and ingenues who act and sing tomorrow (Thurs.) and Friday (20), 11 a.m. 3 p.m., at the Lyceum Theatre (stage entrance: 152 W. 46th St., N. Y.). Those who will be in the show must sign for six months from the opening performance, June 28. Rehearsals begin May 28 and performers are guaranteed 13 weeks work.

HYANNIS, MASS.

"Compass at the Yachtsman" (improvisational cabaret theatre). Producer, Harvey Epstein, Compass Theatre, Hyannis, Mass.). Parts available for male and femme actors, adept at improvisations. Mail photos and resumes c/o Compass (301 E. 10th St., N.Y.).

STOCK

"Bye Bye Birdie" (MC) Producer, Lee Guber, Frank Ford & Shelly Gross (40 W. 55th St., N.Y.; LT 1-3250). Several parts available for a company which will tour strawhats this summer. Mail photos and resumes c/o above address.

Music Fair Enterprises. Producers, Lee Guber, Frank Ford & Shelly Gross (40 W. 55th St., N.Y.; LT 1-3250). Open call for dancers next Monday (23): men, 10 a.m.-12 noon and femmes, 2-4 p.m.; open call for singers next Tuesday (24): same schedule as dancers, both calls at Variety Arts Studio (225 W. 46th St., N.Y.).

BRUNSWICK, ME.

Brunswick Summer Playhouse. Producer, Victoria Crandall (162 W. 54th St., N.Y.; CI 6-2246). Parts available for an ingenue, lead juvenile male and two tenors for the Equity resident company. Call above number for appointment. The all-musical season opens for 10 weeks on June 29. Audition for Equity singers tomorrow (Thurs.): femmes, 2-3 p.m. and men, 3-4 p.m. Variety Arts Studios (225 W. 46th St., N. Y.).

CALUMET, MICH.

Keweenaw Playhouse. Producer, Paul Barry (407 W. 54th St., N.Y.). Auditions for the coming 10-week, all musical comedy season will begin sometime in April for an Equity resident company. Parts available for character males and femmes; lead soprano, ingenue; lead baritone and tenor; young character comedienne; chorus singers and dancers. Mail photos and resumes c/o above address.

CANAL FULTON, OHIO

Canal Fulton Summer Arena. Producer, Fulford Dempsey (60 W. 45th St., N.Y.). Parts available for the Equity resident company for a 15-week dramatic season, beginning June 5. Mail photos and resumes c/o above address.

CORNING, N.Y.

Corning Summer Theatre. Producers, Dorothy Chernuck & Omar K. Lerman (Box 51, Corning, N.Y.; XF 6-4634). Parts available for male and femme musical and dramatic performers for the Equity resident company. Musical principals and singers and dancers should send photos and resumes c/o Bret Adams (161 W. 54th St., N.Y.). Dramatic performer photos and resumes should go to Miss Chernuck, above address. Season runs June 26-Sept 2. Auditions for male and femme singer-dancers today (Wed.): Equity call, 10 a.m.-12 noon and open call, 12 noon-2 p.m., at Showcase Studio (950 Eighth Ave., N. Y.).

EPHRATA, PA.

Legion Star Playhouse. Producer-director, John Cameron (P.O. Box 334, Ephrata, Pa.). Parts available for males and femmes with musical and dramatic experience and chorus singers and dancers for the resident company. Star system used here. New York casting by appointment only by the end of April. Mail photos and resumes c/o above address. The 16-week season of six tuners and six straight plays opens June 7.

HARRISON, ME.

Deertrees Theatre. Managing director, Ralph Brown (283 Beacon St., Boston, Mass.; KE 6-3231). Parts available for male and femme Equity actors for resident company. Star system is used here. Mail photos and resumes c/o above address. Season opens July 2 and runs for eight weeks.

HINSDALE, ILL.

Salt Creek Playhouse. Producer, Clyde W. Lint (Box 226, Hinsdale, Ill.; FA 3-3488). Parts available for male and femme Equity actors for the resident company. Star system is used here. Mail photos and resumes c/o above address. Season of six, two-week shows opens June 11.

HYANNIS, MASS.

Cape Cod Melody Tent. Managing director, David Holtzman (120 W. 44th St., N. Y.; LT 1-2260). Accepting photos and resumes of male and femme singer and dancer principals, through agents only, c/o above address.

LAKE LUZERNE, N.Y.

Lake Luzerne Playhouse. Producer, George Patrick (347 W. 55th St., N.Y.). Parts available for the Equity resident company, particularly a leading man and woman who can play comedy, as this season's schedule calls mostly for comedies. Mail photos and resumes c/o above address. Auditions, by appointment only, will be held within the next few weeks.

SARANAC LAKE, N.Y.

Saranac Lake Summer Theatre. Producers, Marta Byer & Joan Frank (4550 193d St., Flushing, N.Y.). Parts available for a musical leading man, a dramatic leading man and a femme lead actress-singer, 20-25. Auditions next Monday (23), at 3-5 p.m., at Malin Studio (123 W. 49th St., N. Y.).

STORRS, CONN.

Nutmeg Playhouse. Managing director, Dr. Cecil E. Hinkel (c/o department of theatre, U. of Connecticut, Storrs, Conn.). Parts available for Equity males and femmes for the resident company and apprentices. For audition appointments mail photos and resumes c/o above address. New York casting will be held May 3-6. Eight-week season opens June 26.

SULLIVAN, ILL.

Summer of Musicals. Producer, Guy S. Little, Box 153, Sullivan, Ill.). Accepting photos and resumes of experienced Equity musical comedy performers for resident company, jobbers and paid apprentices, c/o have address. Schedule will include four musicals and three straight plays. Interviews and auditions will be held in April.

THOMPSON, CONN.

Quadic Summer Playhouse. Producers, Paul Porter & Andrew B. Carrington (Quadic Playhouse, Thompson, Conn.). Parts available for a young leading man and lady and a juvenile. Mail photos and resumes c/o managing director Alan James (1271 First Ave., N.Y.). The season starts June 26 and runs for 10 weeks, with an Equity resident company of 8 actors plus apprentices.

TRAVERSE CITY, MICH.

Cherry County Playhouse. Producer, Ruth Bailey (Spring Hill Lane, Cincinnati 26, Ohio). Parts available for male and femme character actors for the resident company and apprentices. Theatre uses the star system. Mail photos and resumes c/o Ruth Bailey (42 W. 58th St., N.Y.). Season runs July 3-Sept. 2.

WASHINGTON, D.C.

Carter Barron Ampitheatre. Producer, Israel S. Feld (c/o Carter Barron, Washington, D.C.). Auditions for Equity singers Friday (20): men, at 11 a.m. and femmes, at 2 p.m.; call for Equity dancers next Tuesday (24); same schedule as singers, both calls at Variety Arts Studio (225 W. 46th St., N. Y.).

Shakespeare Summer Festival. Producer, Ellie Chamberlain (813 S. Lee St., Alexandria, Va.; TE 6-9137). Parts available for "As You Like It" and "Taming of the Shrew." Mail photos and resumes c/o above address. Season runs July 9-Aug. 5.

WASHINGTON GROVE, MD.

Washington Grove Playhouse. Producer, William O. Brining (4545 Connecticut Ave., Washington 8, D.C.). Accepting photos and resumes of male and femme dramatic performers for the Equity resident company and some paid apprentices. The 12-week season opens June 20.

WILLIAMSTOWN, MASS.

Williamstown Summer Theatre. Executive director, Nikos Psacharopoulos (Yale School of Drama, New Haven, Conn.). Photos and resumes being accepted c/o above address for the 1962 season. Auditions will be held in April by appointment only for this company of 10 Equity and six non-Equity male and femme dramatic actors, as well as 15 apprentices.

Television

"Camera Three" (educational dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

Jefmar Productions. Producer, Leslie Greenfield (c/o Jefmar, 478 E. First St., S. Boston, Mass.). Available parts for an upcoming dramatic series: lead male actor, 25-30, amputee right arm; lead male child actor, 8-12; four femmes, 30 years or under (presumably intact). Mail photos and resumes c/o above address.

Jim Bennett Productions. Producer, Jim Bennett (2832 Orange Ave., La Crescenta, Calif.). Permanent spot available for a male or femme commentator for news-reel-type commentary in a weekly series which offers exposure and program identification. Hollywood location. Mail photos and resumes c/o above address.

"Naked City" (dramatic series) Producer, Herbert B. Leonard (Screen Gems, 711 Fifth Ave., N. Y.; PL 1-4432). Accepting photos and resumes of general male and female dramatic talent by mail only, c/o above address.

NBC-TV. (30 Rockefeller Plaza, N. Y.; CI 7-8300). Casting director Rick Kelley is accepting photos and resumes of male and femme dramatic performers for several shows. Mail information to him, c/o above address. No duplicates.

"Lamp Unto My Feet" (religious-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address.

WBBM-TV, Chicago, (630 N. McClurg Ct., Chicago; WH 4-6000). Parts available for male and femme performers, all ages and types, for 39-week series of drama workshops plus four to six prime time original dramas. Must be from Chi. Mail photos and resumes c/o Program Dept., above address.

Cabaret

Latin Quarter. (200 W. 48th St., N.Y.; CI 6-1735). Showgirls, with or without experience, currently being sought. Interviews are being held afternoons daily at the club.

Strollers Theatre Club. Producer, John Krimsky (154 E. 54th St., N.Y.; PL 2-4711). Parts available for replacements in the current revue and for a new show which will play this summer. Applicants should be experienced English music hall performers with singing ability and comedy technique. Mail photos and resumes c/o Ivor D. Balding, above address.

Miscellaneous

Dell Publications. (750 Third Ave., N.Y.; YU 6-6300). Spots available for showgirl types, 20-25, attractive, to model for mag covers. For appointment, call Barbara Marks, ext. 319, above number.

N. Y. City Opera

Continued from page 61

H.M.S. Pinafore

cliche into which innumerable amateur productions have sunk this hardy perennial. Result was a dull evening only fitfully interrupted by such pluses as the acting and voice of William Chapman, a big-time performer in weak company, the candy-box beauty of Doris Yarick and the brisk musical direction of Felix Popper.

Occasionally a multi-voice number like "Why or Wherefore" or "That Is So" brought a spurt beyond the pedestrian. Interpretation was either too arch, or not coy enough, and frequently difficult to follow lyrically, a most heinous Gilbertian crime. Costumes showed good intentions, but the British sailors looked more like Sunshine Bakers and the dreadnought of the sea could very well pass for an early Moran tug. Voices of the company were uniformly good, but all else seemed slack. Drew around half a house.

Leve.

Joe Manchester planed last Sunday (15) from New York to the Coast to confer with author **Dalton Trumbo** on the casting of his comedy, "Morgana," which Manchester intends producing on Broadway next season.

ROBERT BERNARD
Characters-Dialects-Musicals
Comedies-Dramas
Did you see "Sitting Bull" in Annie Get Your Gun and "Escartifique" in Fanny? Thanks to Guberford-Gross principal comedy Oklahoma, Li' Abner, Wonderful Town, Pajama Game, Song of Norway, Great Waltz, Student Prince, Call Me Madam, Wish You Were Here, Red Mill, Stalag 17, Summer and Smoke, Sister Eileen. PL 7-2780 or Lambs Club.

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It's theater in the round, with 9 spectacular acts! Sets are socko! Cast is the best in the country. And the Big A's just off-Broadway—right next to Idlewild. (Easy trip by car or bus on L.I. parkways. Or take the IND express subways from 8th Ave.-42nd St., beginning at 11:10 AM. Show starts at 1:30.) For the matinee of your life, come to Aqueduct race track—it's the longest run in town!
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"She stops the show . . ." *†

Howard Taubman
NEW YORK TIMES
"The evening's find is Barbra Streisand, a girl with an oafish expression, a loud irascible voice and an arpeggiated laugh. Miss Streisand is a natural comedian, and Mr. Rome has given her a brash, amusing song, 'Miss Marmelstein,' to lament her secretarial fate."

WCBS, New York
". . . Wholesale was the Broadway debut of one of the most promising young comediennes seen here for several seasons. The cast was well-studded with famous names, but it was a nineteen-year-old from Brooklyn, Barbra Streisand, whose portrayal of the sensibly-shod Miss Marmelstein stole the show. We get an inkling of what is in store for us in the opening scene, but it is the second act that she shines most brilliantly. With just two numbers, Miss Streisand establishes herself as a bright new personality. In the second number, she's an absolute RIOT!"

CUE MAGAZINE
"Barbra Streisand . . . a stunning comic!"

John McClain
NEW YORK JOURNAL-AMERICAN
"Barbra Streisand, who plays a secretary . . . has her moment in the sun with Miss Marmelstein."

Walter Kerr
NEW YORK HERALD TRIBUNE
". . . A sloe-eyed creature with folding ankles named Barbra Streisand (yes, Barbra is spelled right, and Barbra is great)."

Norman Nadel
NEW YORK WORLD-TELEGRAM & SUN
"Brooklyn's Erasmus Hall High School should call a half-day holiday to celebrate the success of its spectacular alumna, 19-year-old Barbra Streisand. As a secretary she sets this show in motion and hypos it all the way. Her song, 'Miss Marmelstein" earns an ovation."

WOMAN'S WEAR DAILY
". . . among the tangible assets of the show. First, there is a girl called Barbra Streisand, and she is a real comic find. She plays Miss Marmelstein, female factotum and indispensable secretary to two garment bosses. Her skill at gaucheries and her quickly suppressed spurts of laugher spark the show. Her lament in 'Miss Marmelstein' that she is constantly in demand but not by the right people, is delivered with a spinsterish resignation that is tremendously droll."

Robert Coleman
NEW YORK MIRROR
"Barbra Streisand wrings a few welcome laughs from the part of a plain and overworked secretary.

Edith Oliver
THE NEW YORKER
"Perhaps the most important piece of news about the show . . . is that it provides the occasion for the Broadway debut of a wonderful nineteen-year-old commedienne named Barbra Streisand. As a harassed secretary . . . she stops the show with her nerve-racked rendition of a song of self-revelation, 'Miss Marmelstein'."

John Chapman
NEW YORK NEWS
". . . one to whom I could give either affection or admiration . . . is a harried, frantic, put-upon, homely frump of a secretary, and she is hilariously played by a 19-year-old newcomer to Broadway, Barbra Streisand. Rome has given her a couple of his jolliest numbers, 'Miss Marmelstein' and 'What Are They Doing to Us Now?'"

Richard Watts, Jr.
NEW YORK POST
"Barbra Streisand is . . . of vast help as the much-imposed-upon secretary, particularly in a song based on her name, 'Miss Marmelstein'."

BILLBOARD
". . . Barbra Streisand (and) a sock comedy vocal on the special material song, 'Miss Marmelstein' . . . are the best things in the show."

Thank you!

VARIETY
"Barbra Streisand, as the harassed secretary, stops the show . . ."

"Barbra Streisand is a bullseye as the pinchface pixie office drudge, mopping up with a nifty comedy song, 'Miss Marmelstein,' in the style of the unforgettable 'Nobody Makes a Pass at Me,' number from 'Pins and Needles'."

BARBRA STREISAND

Currently **"I CAN GET IT FOR YOU WHOLESALE"** *as MISS MARMELSTEIN*
SHUBERT THEATRE, New York

Personal Management: **MARTIN ERLICHMAN, 414 West 53rd St., New York 19, N. Y., JUdson 6-8332**

Literati

Berlin's Best Years

PEM, former (before 1933) Berlin journalist who lives in London, has written a book that belongs to the best one has ever read about Berlin's most glamorous epoch — the golden '20s. Published by Lothar Blanvalet, West Berlin, book calls itself "Heimweh nach dem Kurfuerstendamm" (Homesick for Kurfuerstendamm — latter the city's gay white way or Broadway) and just teems with both interesting and amusing episodes and enecdotes.

PEM is a charming storyteller and he may be told that his book really awakens homesickness — homesickness for the unforgettable decade that brought up such an abundance of great personalities in all branches of art and culture.

All the great people of that era become very much alive in this book :Max Reinhardt, Ernst Lubitsch, Leopold Jessner, Conrad Veidt, Werner Krauss, Alfred Kerr, Ferdinand Bruckner, Bert Brecht, just to name some. Book is richly illustrated. The pictures greatly contribute to the substantial feeling of nostalgia this book creates.

Hans.

Crowell's Brentano's Buy

Crowell - Collier has bought Brentano's, New York booksellers since 1853, which currently has, besides the New York store, 15 outlets in five states and the District of Columbia.

The publishing house, which reported more than $70,000,000 in sales for 1961, said it planned to run the Brentano's outlets as a wholly-owned subsid with no change in policy. Last year's gross for the book stores was reportedly close to $4,000,000. Subsequent to the announcement, some Crowell stockholders expressed themselves as not favoring the deal.

Clerical Error?

"The Impertinence of Brother Anonymous," just published in an English translation by Miriam Chapin by Harvest House, Montreal, has brought its author (identity revealed as Bro. Pierre Jerome of the Roman Catholic Marist Order) what appears to be banishment to Rome "to study theology." He was packed off after a protest by the Sancta Congregatio de Religiosis.

Book criticizes confusion generated by both secular and religious educationists, creating fear and conformity among both teachers and ordinary citizens.

Showboatman's Book

Cap'n Billy Bryant, pioneer Mississippi River showboat entrepreneur, who has been rusticating in Florida, has put his observations into book form, titled "Life In A Trailer Park."

Sheridan House will publish.

Walt Kelly's?

Editor, VARIETY:

I can't prove this, but I have a hunch that "Togetherheid" was coined by that old Okefinokee genius, Walt Kelly, rather than by the Financial Post, Toronto, as mentioned in your literati chatter column.

I remember seeing the word in one of Kelly's cartoons in which Pogo and his swamp pals had some cosmic problem under discussion. Might have been used by that learned gent, Ol' Howland Owl.

Karl Kohrs

Still Another on GBS

"Shaw and Molly Tompkins," by Peter Tompkins (Potter; $4.95), continues examination of relationship between the dramatist and a young American actress, which was begun in Tompkins' earlier volume, "To a Young Actress" a correspondence between the two. Author is son of the actress from Georgia, and achieves difficult feat of reporting his mother's story in first person singular. Shavians will discover no astonishing contributions to completing the portrait of their hero in these pages; but tome offers charming if somewhat pallid account of cerebral association which has been sufficiently enduring to fill two volumes.

Rodo.

Jerry Lieberman's New One

Ex-tv scripter Jerry Lieberman has a go-ahead from Doubleday for a tome titled "The Angry Voices," seen as a "definitive history of anger" from ancient to modern times. It will deal with social criticism, with stress on levity.

Lieberman figures it will gamut from Hipponax (6th century B.C. Greek satirist) to Mort Sahl. In between could fit such shafts as Heinrich Heine's "asses speak only of horses" (re snobbery), and Johnathan Swift's opinion of law and lawyers: "My lawyer, being practiced almost from his cradle in defending falsehood, is quite out of his element when he would be an advocate of justice."

That's the partial idea: maxims and epigrams to lard the in-depth stuff.

Nice Idea, Anyway

Several film stars could have modeled for Molly Castle's "How To Be 30 For 40 Years" (Dodd, Mead; $3.50) and most women have tried to make it. The former beauty editor of the N.Y. Times now edits femme mags in London and is married to a top orthopedist of the town. An authority on posture, his views are reflected in Miss Castle's book.

Though obviously pitched to help women win a battle in a war all eventually must lose, "30" has many good pointers for men too, particularly in the field of hair. In fact, the book is loaded with biochemical tips to beauty.

It contains, too, the usual quota of philosophy. Author says she lives in the present, not the past or the future. "Don't look back—that is the real moral of Lot's wife."

Scul.

Mel Evans' Lippincott Tie

Mel Evans, as prez, George C. de Kay, veepee-treasurer, and Pauline Rush Evans, secretary, partnered in M. Evans & Co., book publishers and packagers, have formed a partnership with J. B. Lippincott Co. whereby the latter will handle the sales, shipping and billing of the newly formed imprint, Evans-Lippincott.

Evans has put together book projects for a number of publishers (McGraw-Hill, Doubleday, Random House, et al.) and has also engaged in its own publishing.

Lippincott last year acquired A. J. Holman Co., Bible publishers, and early this year took over sales and distribution of New Directions books.

Cowles' 5 New Veeps

Five execs of Cowles Magazines & Broadcasting Inc. received veep stripes last week.

Named by the board of directors at a Des Moines meeting, the new stripers, all from Look mag, are: William B. Arthur, managing editor; Allen F. Hurlburt, editorial art director; Merrill Clough, business manager; Joel Harnett, assistant to the publisher and promotion director; and Gilbert Maurer, manager of regional advertising.

'Always On Sunday'

Prentice-Hall's trade book editor, Ashbel Green, has given a show biz takeoff to Bobby Layne's upcoming-in-the-fall new book, titling it "Always On Sunday."

The Pitt Steelers' controversial quarterback has done an "inside" book on professional football. Pittsburgh Press sports writer Bob Drum is the coauthor.

Don Brennan's New Post

Don A. Brennan, assistant to the pubrelations director of Curtis Publishing, has been elected president of the Philadelphia Rotary Club.

CHATTER

McGraw-Hill senior veepee John W. Taylor's daughter, Patricia, married Roy Schwartz Jr., who is with the Gray agency and whose father is veepee of the Knox Reeves-Fitzgerald Advertising Inc. in charge of its New Orleans office.

Religioso author, Roland Gammon, who doubles as lecturer, tour leader and v.p. of Peed, Gammon & Co., p.r. consultants, is writing a new religious tome, "Faith Is A Star," to be published by Dutton late in 1962. Among the VIPs listed for profiling in the new Gammon opus are President Kennedy, Vice President Johnson, Norman Vincent Peale, Bishop Fulton J. Sheehan, Hildegarde, Helen Hayes, Walter Reuther, Linda Darnell, Aldous Huxley, Carl Sandburg and Harry S. Truman.

Publishing Stocks

(As of April 17, closing)

Allyn & Bacon (OC)	33	—2½
American Book (AS)	60	—3
American Heritage (OC)	12	—1½
Book of Month (N.Y.)	26¼	— ⅞
Conde Nast (N.Y.)	10	— ⅛
Crowell Collier (N.Y.)	37¼	—2¼
Curtis Pub. (N.Y.)	9	— ½
Ginn & Co. (N.Y.)	27⅜	—1⅜
Grolier (OC)	35	—2
Grossett & Dunlap (OC)	16½	— ⅝
Harcourt Brace (OC)	34½	+1
Hearst (OC)	24	— ½
Holt, R&W (N.Y.)	34	—1¼
L.A. Times Mirror (OC)	38	+2½
Macfadden Bartel (AS)	3⅝	
McCall (N.Y.)	28¼	— ¾
McGraw-Hill (N.Y.)	29	+1
Nat'l Periodical Pub.	13¼	— ¾
New Yorker (OC)	89	—4
Pocket Books (OC)	17¼	+¼
Prentice Hall (AS)	40	+ ¼
Ran'm House (N.Y.)	23¼	—1½
Scott Foresman (OC)	24⅛	— ¼
H. W. Sams (OC)	50	— ¾
Time Inc. (OC)	73	—3
Western Pub. (OC)	47½	

OC—Over the Counter.
NY—N.Y. Stock Exchange.
AS—American Stock Exchange.
(Supplied by Bache & Co.)

Inge on Actors

Continued from page 1

writer. In the same way, a director may take a very poor play and make something beautiful out of it, I'll admit that. American audiences love actors and blame them for nothing. And so actors can get away with murder, really."

On the subject of actors, he continued, "Even the New York reviewers never criticize actors. About the most damning thing they can say is that so-and-so was 'adequate,' and that's about as far as it will go." Anent the critics, the playwright, who at one time was legit reviewer for the St. Louis Star-Time, agrees with those who feel the aislesitters for the seven New York dailies "call the tune for the theatre in this country."

Elaborating on this, he said, "I do think it's true that the New York critics hold the power of life and death over most of the theatre on Broadway. I think they realize this themselves and I think some of them are embarrassed by it and would rather not have this much power. It's a deplorable situation. However, I do think the newspaper reviewers are perhaps the best reviewers we have—they're more intuitive in their responses, their responses are not as labored as sometimes those of the magazine critics who often seem to have kind of a personal axe to grind."

As for the effect of criticism on him, Inge commented, "No, I can't think of any criticism that has really helped me; there has been a lot of criticism that I have appreciated and been grateful for, but usually when a writer reads a critique of his work, it can't help but seem a little foreign to him; somehow it always seems a little beside the point—I don't know why, but most writers I've talked to agree on that. I don't know whether criticism can really help any writer, but it could help audiences more than it does. Criticism could be directed to illuminate the drama and to bring understanding to it.

"There is always a reason why a play fails, and sometimes those reasons are very tragic. A critic should try to point these out. In this country there's no hope for the talented beautiful play that doesn't quite come off; it's quickly brushed aside and forgotten, like sudden death. I've seen lots of very talented young writers chopped down before they even had a chance to grow, and this is really a brutal waste of ability. And we'll pay for this waste—people always pay for waste—and I think possibly we're paying for it already."

Inge, who's a lecturer this semester in the Theatre Arts Dept. of the U. of California, Los Angeles, has been represented on Broadway by "Picnic," "Come Back, Little Sheba," "Bus Stop," "The Dark at the Top of the Stairs" and "A Loss of Roses." His most recent film credit is "All Fall Down," which he adapted from James Leo Herlihy's novel.

The tour by **Lyn Ely's** Theatre in Education Inc. of a 50-minute program of Shakespearean scenes ended last Thursday (12) in Windsor, Conn., after 58 high school performances in 41 cities.

'Le Tweest' Booms Paris Boites

Continued from page 1

ques, and brought on full houses till the wee hours. Other niteries, except the staples, had rough going.

The Licorne, Saint Hilaire, Epi Club, Le Caramel, Discotheque St. Germain, L'Etoile all twisted and other clubs soon worked it into their programs including jazz, spec and strip joints. In fact, the Twist has shown up in the classic production shows of the Folies-Bergere, Casino De Paris, the Lido, films, music halls and even in a turn-of-the century operetta at the Mogador.

The wad looks to go on unabated for at least another year. Meantime, a young nitery owner, Jean Mejean, showed that name performers could be induced to do month-long club stints without worrying about overexposure in spite of growing disk and music hall prosperity.

Four Hour Show

With his La Tete De L'art he features a show that runs over four hours with top names and good food. At his Chez Ma Cousine he gets more specialized chansonnier monikers for the French clientele. Drap D'Or and Villa Este also get top names.

The specialized smaller clubs, mostly on the Left Bank, cater to offbeat singers and comics for those wanting gray matter in their sorties. They also lace shows with unique offbeat acts in the puppet, terp or comedy categories.

Among them are Le Port De Salut, Galerie '55, Chez Moineau, Milord L'Arsouille, Echelle De Jacob, and L'Abbaye. Latter has featured two Yank folk singers for years, Lee Payant and Gordon Heath, who have their own following and usually pack this small club.

Add dance spots that feature one singer or a terp act like L'Elephant Blanc, La Dolce Vita, Les Grandes Severines, Franc-Pinot and Frede's Le Carrolls, which has moved to the Opera district from the Champs-Elysees.

There are ethnic slanted clubs for Hispano atmosphere in the Puerta Del Sol, Le Guitar, Le Catalan; Portuguese in Le Fado, and White Russo violins at Sheherazade, Novy, Florence, Ciro's and Monseigneurs; and Afro-Cuban stuff at Keur Samba.

Bellydancers & Beatniks

There is belly dancing, Arab style, at El Djazair, medieval song caves in the Caveau Des Oubliettes and Caveau De La Bolee and French group singing of old songs at Le Lapin Agile. And an inexpensive club, La Contrescarpe, run by Yank actor Mel Howard, features promising amateur songsters of all nationalities and is a beatnik haunt.

Pigalle is still a tourist bus mecca and a one-nighter for most visiting foreigners or French provincials. Here are the more classic girl spec shows with unstinted nudity and production numbers. Best is La Nouvelle Eve, followed by Folies-Pigalle, Naturistes, Pigall's, Sphinx, with the Moulin Rouge, mainly open summers, for its cancan shows.

Jazz has a place with the Blue Note, run by Yank Ben Benjamin, giving fine U. S. jazzsters. Others are Club St. Germain Des Pres, Trois Mailletz, Camoleon, Bidule, Caveau De La Huchette and Mars Club.

Crazy Horse Saloon is still the strip center witih is inventive production peel numbers and savvy sight acts. Le Sexy runs it a close second. And there are a flock of secondary undraping parlors like Le Shako, Le Shocking, Le Sex Appeal, Le Grisbi, L'Aiglon and others.

Lido Top Production

Lido remains far and away the top production spectacle with its dynamic production numbers, expert acts, lushness and mixture of French taste and Yank pace. Plus a leavening of nudes, it's one of the most unique specs extant.

There are travesty places of both reversed sexes like Carrousel, Madame Arthur, Monocle, La Montagne, Fifty Fifty, Elle Et Lui, L'Indifferent. There are also the pocket spec boites like La Boule Blanche, Venus, La Villa, Jockey, or little late eateries with a show and atmosphere like Ubu and La Tire Bouchon up on the heights of the Butte Montmartre.

And where do the show people go? Well they have a penchant for The Twist spots, eat at the late show restaurant private club Elysees Matignon or windup at Calavados, Club 43, Frede's Discotheques or the dansery L'Elephant Blanc.

Prices are fairly high. Twist spots have a $2.50 minimum and any sort of show usually sparks a $3 minimum with big specs at least a $7 tab per person tag. But there is something for everybody in the over 150 niteries around Paris; they now seem again catering to people after some lean days.

'Tired' Oscar

Continued from page 1

thought in the first place. Namely, there was too little show business (zingy show business with names and genuine entertainment) in that Acad tv'er.

Now, Hollywood. A few oldtimers stood out, like Greer Garson, Joan Crawford (in a limited part) and emcee Bob Hope. There was a good number of personalities on hand at this Hollywood big night out—but where were the really major luminaries? Of course, some were working abroad and couldn't make it. Others simply and obviously did not care. In good part major-league Hope was in minor-league company.

The immediately interpretation on the part of the public is that if Hollywood wants to give Oscar the brush, then what's the inducement to us?

As for the film industry generally—this is the third consideration—exhibitors who have a substantial stake in all-industry public relations were hardly heard from in advance. They and the all-embracing Council of Motion Picture Organizations were looked upon to spellbind the public beforehand with the significance of the laurels for the cinematic art form's best of a previous year. But there was little doing in this respect.

Interestingly, it was the Tisch clan at Loew's which carried the promotional ball with big ads in the Manhattan dailies. This is interesting because the Tisches (Larry and Bob) were so widely criticized at the start of their helmsmanship of the national circuit for suspected thoughts about sacrificing theatrical exhibition in favor of other and more diversified activities, particularly the hotel business. And yet it was the Tisches, along with Loew's ad-pub v.p. Ernie Emerling, who made a considerable contribution to the prior bally.

The major point is that there was little excitement within the trade itself about the Oscar presentations. This despite the fact that this is the most tremendous opportunity to create worldwide interest anew, once a year, in pictures. The distributors, with their big stakes in the business institutionally, were barely heard vocal. Ditto, as said before, the exhibitors. They let an outsider pick up the tab for the tv outing, this being Procter & Gamble.

In short, it seems that the American film business in Hollywood, New York and the hinterlands is looking for a free ride. But this can hardly go on forever.

Baseball's Stamps

Continued from page 1

for certificates at the National Tea stores and to turn over the certificates to the establishments. Tickets are good for any of the Twins' home games.

"Gift House stamps you get at National Tea take you to the ball game—see the Twins in action at any home contest," the newspaper ads read.

When a person buys a plain reserved seat ticket to one of the Twins' games it costs $1.50. The grandstand reserved seat entails a $2.50 expenditure. It requires 1,200 trading stamps to fill a book. One stamp is received for every 10c spent at the stores.

Broadway

Annual luncheon of the National Film Carriers set for Hotel Roosevelt May 3.

Russia has issued a stamp commemorating the 25th anniversary of the Moiseyev Dance Co.

Leo & Jean Fuld, who operate the Sahbra, marked their 25th anni with a blowout at their nitery Sunday (15).

Anne Nichols' "Abie's Irish Rose" is still being done. Dauphin, Man., Little Theatre produced it last month.

Pianist Eugene List flew last week to Moscow. Won't play there at all but will be a judge of the International Piano Competition.

Max Asnas donated a window dedicated to the memory of Fred Allen in the new chapel of the Marianite Sister of the Holy Cross.

Benno and Sylvia Rabinoff, violin-piano duo handled by Judson, O'Neil & Judd division of Columbia off to Korea and Japan April 27.

John T. Lazarus, son of Paul Lazarus Jr. (Samuel Bronston Productions exec veepee), engaged to Barbara Joan Greenebaum of Scarsdale.

Now that actress Sarah Churchill is to marry Lord Audley, will the turn-of-the-century English meller "Lady Audley's Secret" get a revival?

Ex-legit actor George Keane again qualified for Million Dollar Round Table of Natl Assn. of Life Underwriters. He hastens to explain that this does not mean he's a millionaire.

"Goodnight, Little Lambs" the tune penned by Bernie Wayne & Marvin Moore, unveiled at the Lambs Gambol last week, has been adopted as an official theme tune of the organization.

A memorial mass for the late James Barton is being sponsored on May 2 by the Catholic Actors Guild at St. Malachy's. Msgr. Vincent J. Brosnan, the Guild's chaplain, is the celebrant.

Legit producer, Max Gordon's autoblog, "What A Life!," on which N. Y. Times drama editor Lewis Funke is collaborating, is now scheduled for spring '63 publication by Bernard Geis Associates.

New 20th-Fox board chairman Judge Samuel I. Rosenman got back from his Far East and Australasian vacation holiday just in time for the exhibs' dinner for Spyros Skouras last Thursday.

Gianna D'Angelo, who did Gilda last season in "Rigoletto," tackled "Lucia di Lammermoor" at the Met last night (Tues.) She flys forthwith to Germany opening May 5 at Wiesbaden International Festival.

Norman Reader, p.r. boss for Air France, off to Texas for the French airline's inaugural Houston-to-Paris flight on April 25. Houston's Mayor Cutrer heads a Texas delegation on a four-day goodwill visit.

Saturday combined special issue of New Haven Journal Courier-Register carried the following "Editor's Note" on page one: "Due to an abundance of legitimate news, there is no Elizabeth Taylor-Richard Burton story in today's Saturday Special."

Harmonicaist Larry Adler has a galaxy of stories and a treatise on storytelling as thesis of a new book he's doing for Doubleday. Besides being an anthology of humor, the still untitled book's theme is "how not to point-kill a good story," of which both raconteurs and columnists are frequently guilty.

Mrs. Harry M. Pimstein (husband is the lawyer much active in film biz litigation) is new prexy (chief barkerette) of the New York Variety Club Barkerettes Tent 35. Auxiliary was formed last year by Mrs. Al Steen, also its first prez. She now becomes chairman of the nominating committee and a board member.

California firm (L. A.), Facialift, has made Beth Brown president of Facialift of New York. She will also be in charge of opening up the Connecticut and Massachusetts market for the product. She named Evelyn Lawson who covers the summer Cape Cod scene for VARIETY publicity director for the Facialift east coast operations.

"Uncle Tom" Saxe Jr., White Tower chain eatery owner, is hosting another "Uncle," Nick Kenny, the Mirror tv-radio editor, next Monday (23) with a lunchfest at the Rockin' Chair Buttery, on 2d Ave. and 47th. Saxe propagated the now w.k. President Kennedy furniture prop long before it became famed at the White House, via his Sittin', Starin' and Rockin' Club.

Stanley Melba is bringing in another original revue, "The 8th Lively Art," next Tuesday at the Pierre's Cotillion Room, written by Eve Franklin, staged by Dolores Pallet, with Patricia Bright, Maand, William Walker and Ruth Harrison & Alex Fisher. Latter are deferring some French bookings for their first Yank stay in some time. Melba's recent four-weeker revue, "For People Only," followed two other originals which Gig Henry authored.

Harold V. Cohen, Pittsburgh Post-Gazette amusement editor and, for a long time, VARIETY correspondent there, is at the Institute of Pennsylvania Hospital, 111 N. 49th St., Philadelphia, recovering from a mental and physical breakdown. This is the direct result of extensive jaw surgery which has now been a protracted convalescence for two years. Cohen wants to hear from show friends. He's doing okay; is permitted weekends into the city for shows, etc., while under medical care.

Attorney Louis Nizer has been seeing a lot of Eddie Fisher, who is readying his professional comeback under longtime friend and manager Milton Blackstone's direction, but Nizer states he is also attorney for Elizabeth Taylor. He will act for neither in any marital action but continues as their joint counsel in that libel suit against a fan magazine. Nizer may have to quickie to Rome soon with 20th-Fox prexy Spyros Skouras but at the moment is tied up with the John Henry Faulk libel suit against Aware Inc.

After a three-month world cruise aboard the President Coolidge, and a "farewell" dinner to his 12 passengers by Capt. M. J. Boncich, last Sunday night, the threatened maritime strike caused the American President Lines' freighter to cast anchor for 48 hours off-N. Y. harbor. Among those vexed by the delay, especially because of the already protracted time away were Hollywood correspondent Kay Campbell and her film projectionist-husband Floyd Campbell. They finally are returning to the Coast tomorrow (Thurs.).

The Waldorf, the Astor, the now-building Americana and Hilton, and all other hotels which cater to the banquet business, could do themselves and the VIP dais a fat favor by installing two-way microphones so that the back-of-the-speaker's tiers can also get the jokes. This was a noticeable deficiency at the exhibitors' dinner to Spyros Skouras last Thursday (12) when the four-tiered dais guests couldn't get 50% (and more) of the Groucho Marx jokes, the honored guest's speech, and the others. Alan King and Senator Javits alone had the knack of an angled microphonic address so that the feedback to the dais was less of a "secret" to them.

Detroit Strike

Continued from page 1

ous existence since its founding a couple of months ago by former staffmen of Hearst's defunct Detroit Times, has begun to publish daily.

In regard to the strike against the Free Press, the publishers' spokesman said, "The basic dispute between the Teamsters and the Free Press concerns the right of the newspaper to manage and control its business operation." He added that an "ultimatum" from the union demanded 18 new contract consessions "which would have the net effect of putting the Teamsters in control of sales and distribution."

A spokesman for the union said the strike was called when the Free Press attempted "to turn back the clock." He explained, "Things we have had for years in our union contract, the publisher now wants to eliminate. We won't give up labor standards that have been part of conditions for years."

Jimmy Hoffa, Teamster prexy and Detroit resident, has entered negotiations to settle the differences.

Effect on show biz is certainly downbeat, although extent of damage to biz has not been ascertained as yet. What, or who, is playing at what theatre or night club can be learned by looking at back copies of papers just before strike; change of bills, of course, will not be known this week unless The World and radio-tv bridge the gap.

London

(*HYDe Park 4561/2/3*)

Shirley Bassey back in town after her Aussie tour.

Euan Lloyd named public relations exec for Cinerama in London.

Actor James Sharkey has joined agent Al Parker as personal assistant.

Alexander H. Cohen to Rome after catching the new shows in West End.

Vivienne Martin has taken over from Judy Bruce as Nancy in "Oliver." Miss Bruce is expecting a baby.

Peter Brook is to join Peter Hall and Michel Saint-Denis in the direction of the Royal Shakespeare Company.

Eileen Gourlay replaces Grazina Frame as vocalist in the "Talk of the Town" show. Miss Frame has gone into "Blitz!"

Peter Haddon, manager of Wimbledon Theatre, has turned down a $84,000 Mecca bid for the theatre to be turned into a bingo hall.

The Mermaid is to revive "Lock Up Your Daughters," which opened the theatre. Hy Hazell will be the lone member of the original cast.

Forrest Tucker in last week on the Queen Mary. Ditto actor-director Noel Willman, who staged the Broadway version of "Man for All Seasons."

Visitors to London: Milton Lehr, in connection with the Edmundo Ros commercial tv series; Maria Callas, for recordings; and Sue Means, for film financing confabs.

A plaque commemorating Dan Leno, famous British music hall comedian who died at the beginning of the century, was unveiled at his former London suburban home by Marcus Lipton, M.P.

H. S. Roelich appointed to succeed Sydney K. Lewis as Licensing Officer of Associated British Cinemas. Latter, who announced his retirement recently, is to act as a labor relations consultant for circuit.

Prisoners at Wormwood Scrubs jail are presenting Ben Travers' "Wild Horses." Male cast and stage staff are prisoners, with four actresses, Sheila Sinclair, Claire Wells, Brenda Duncan and Valerie Shute playing femme roles.

Film junkets: Rank Organization took a party to Glasgow for the launching of "A Pair of Briefs" and Associated British-Anglo-Amalgamated, feted the press at Southampton to promote "Carry on Cruising," with luncheon aboard the Canberra following the screenings.

King Paul of Greece conferred the Order of Phoenix and rank of Brigadier of the Greek Army on Carl Foreman for his services to Greece through the filming of "Guns of Navarone." The formal investiture will take place at the Greek Embassy here when Foreman returns from Sweden where he's filming "The Victors."

Rome

By Robert F. Hawkins
(*Stampa Estera; Tel. 675906*)

Carlo Ponti to Hamburg to set locations for "Altona."

Connie Francis due in April 19 to tape two tele shows for RAI-TV.

Rossano Brazzi guested on RAI-TV's "Strictly Musical" TV stanza.

Jane Morse, daughter of Arthur Loew, house guesting with the Lee Kamerns.

Miklos Rosza in to work on score of Titanus' "Last Days of Sodom and Gomorrah."

Jean Lenauer to Paris and London after local talks anent his Instant Sync dubbing invention.

Brigitte Bardot vacations at Venice's Gritti Hotel after her current Florentine windup stint with "Warriors Rest."

Haya Harareet joins Tony Russell, Amedeo Nazzari, Lisa Gastoni in cast of "Fra Diavolo," Leopoldo Savona directs for Era Cinematografica.

In-and-out: Jerry Juroe, Ina Balin, Franz Wisbar, Barbara Bain, Richard Harrison, Paramount's James Perkins and John B. Nathan and Joan Collins.

Paris

By Gene Moskowitz
(*66 Ave. Breteuil, SUF 5920*)

Laura Betti, offbeat Italo singer, in for a month as topper at popular boite La Tete De L'Art.

20th-Fox picked up the sketch pic, "Love Is for 20-Year Olds," for France and Belgium.

Philosopher Brice Parain playing a philosopher in Jean-Luc Godard's currently shooting pic, "Live Her Life."

Siritzky Bros. taking over programming of the 1,500-seat first-run, Moulin Rouge, and installing 70m equipment.

Friedrich Purrenmatt's satirical opera bouffe, "Frank V," due to be first legit entry at the Atelier next season, with Andre Barsacq staging.

Singer-comedian Marcel Amont doing sock biz around France in a one-man show. He may bring it to the Olympia Music Hall next season.

Staid French Academy member Pierre Gaxotte telling the press that Brigitte Bardot is for very young men or very, very, very old men. In pix, that is.

Culture Minister Andre Malraux's daughter, Florence, turning film publicist and handling Orson Welles' currently shooting, "The Trial," as her first pic.

A revival of the late Sacha Guitry's hoary play, "N'Ecoutez Pas Mesdames" (Don't Listen Ladies), may do okay biz and finish the season at the Madeleine.

Francoise Sagan's third play, "La Robe Mauve De Valentine" (The Mauve Dress of Valentine), due at the Gymnase next season with Danielle Darrieux coming back to legit for this one.

Sinatra's Charity

Continued from page 2

either died, retired or been drained off by television."

An estimated 5,000 customers plunked down $12 each to hear Sinatra sing at the International Theatre for 45 minutes. Program was filled out with ranchero music and dance. But when Sinatra came onstage a five-minute ovation was given him before he sang a note.

His songbag included such standards as "Day In, Day Out," "I've Got You Under My Skin," "I Get A Kick Out of You" and "The Lady Is a Tramp." Excellent accompaniment was provided by the Bill Miller Sextet (Miller, piano; Irv Cottler, drums; Harry Klee, sax and alto; Ralph Dena, bass, and Emil Richards on vibes).

Apart from his own musicians, Sinatra brought along a small camera crew from Hollywood, which is taking sound films of his Mexico and around-the-world tour to London, Rome, Athens, Tel Aviv, Hong Kong and Tokyo in a six-week swing. If the film can be sold to tv, proceeds will be channeled to children's charities in the U.S.

After the theatre performance Mexican society turned out for the "April in Mexico" ball in the Belvedere Room of the Continental Hilton, with several hundred in attendance, including politicos and the diplomatic corps. Sinatra was presented with a pair of golden roosters, commemorating his appearances here on behalf of the Rehabilitation Institute.

Singer told audience he will try to make his benefits in Mexico an annual affair. There's no denying fact that Sinatra is tops in Mexico, although he persistently refuses offers for commercial appearances in nightclubs and theatres.

Israel Honors Sinatra

Frank Sinatra will have a building named for him in Israel. The country's Histadrut organization is building an interfaith youth centre in Nazareth which will bear the singer's name. He's the second American who's been so honored in that Biblical City. The George Meany Sports Stadium was erected last year.

Sinatra will participate in the ground-breaking ceremonies on May 4. As the guest of Histadrut's cultural department, he'll also visit Jerusalem, Beersheba, Haifa, Ein Gev and Tel Aviv. His Israeli visit is a part of his world tour for the benefit of children and youth organizations which will also take him to Japan, Greece, Italy, Monaco and Great Britain. His trek began Monday (16).

Hollywood

Don Fedderson left for Honolulu.

Harold Lloyd to attend Cannes Film Fest.

Alvin Cooperman set as overall producer of "The Untouchables" next season.

Al Trescony replaces Alexis Corfino, resigned, as head of Metro casting dept.

James H. Nicholson in Hawaii scouting locations for AIP's "The Great Deluge."

Brigham Townsend reelected prexy of Hollywood Tourist & Convention Bureau.

Rita Moreno returned to Philippines after winning Best Supporting Actress Oscar.

Helen Kauffman named Coast affiliate of Thomas M. Corcoran & Co. of N.Y. and Chicago.

Edward Weyl, with 20th-Fox since 1936, succeeds Peter Montemurro as studio manager.

Ken Thomson named chairman of new talent participation committee of Hollywood Museum.

Rita Moreno will be plaqued by Puerto Rican legislature for being first Puerto Rican actress to win an Oscar.

Michael Lippe resumes his writing career after being partnered with Dave Crown in Coronita Productions.

Nat "King" Cole's daughter, Natalie, did first solo bit Sunday at Intercollegiate Jazz Festival, Hermosa Beach.

Phil Gersdorf rejoins Samuel Bronston Productions as production publicist on "55 Days at Peking," launched May 15 in Madrid.

Lawrence Welk, Ronald Reagan and Danny Thomas to receive "Golden Mike Awards" from American Legion Women's Auxiliary Assn. at annual luncheon April 27 for "excellence of television programs."

Chicago

(*DElaware 7-4984*)

Jack Benny will fiddle at a benefit concert for a new stage in Ravinia Park's pavilion on July 29.

Playwrights at Second City will produce the Chi preem of Samuel Beckett's "Krapp's Last Tape" May 1.

George Kroloff upped to Public Information Manager of the Chicago Assn. of Commerce and Industry.

Dennis Day set to top the May 7 festivities on behalf of Father Pat McPolin's St. Jude League at McCormick Place.

Mary Waggoner tapped as director of group sales for Oscar and George Marienthal's Happy Medium cabaret theatre.

Remo Biondi, resident mandolinist at the Italian Village, has cut a new album, "The Velvet Swing of Remo Biondi," on the Decora-Amphora label.

Mr. and Mrs. John Glenn Sr. were guests of honor last week at a special screening of Walt Disney's "Moon Pilot." Pic opened April 13 at Roosevelt Theatre.

Vet film exhibitor John Jones feted by local industryites at a luncheon last week and gifted with a trip to annual International Variety Club convention in Miami.

Aaron Shlesman will be hosted by Chi Film Row on Monday (23) at the Pick-Congress Hotel prior to his departure for Milwaukee where he will take over as executive film buyer for the Stanley Warner circuit in Wisconsin.

Gloria Swanson will take three Chi thesps currently appearing with her in "The Inkwell" at Drury Lane to Miami where the play opens April 24 at Coconut Grove Playhouse. Threesome are Carlton Kadell, Jeanette Leahy and Sharon Mazik.

Palm Springs

By A. P. Scully
(*Tel. FA 41828*)

Lucille Ball pulled out to join Hope at Warners for "Critic's Choice."

Jim Garner heads for Germany next month to play in "The Great Escape."

"Ben-Hur" and "King of Kings" playing opposition here, "Hur" at the Drive-In and latter at the Plaza.

Kitty Carlisle planed to N. Y. for "Tell the Truth" but plans to do it every other week; her children in school here till the season ends.

Incendiary Berlin Talk

Continued from page 1

ling, wife of the U.S. Ambassador to West Germany, to leave the hall at one point during his speech.

She returned later, however, and questioned him as to whether he had not recently been told by President Kennedy that, contrary to Anderton's implications, Kennedy and the American people would hold firm on Berlin.

Most of the speeches made before this assemblage of top club women in the past have run the range from "women are the greatest international ambassadors," "help your husbands by being kind to the natives" to "you're doing a great job, keep it up."

Disclaimer Issued

Anderton's speech, admitted most of the shocked clubwomen, was the first such incendiary speech they had ever heard presented to the group.

It was the number one topic of conversation at the convention. And upset Amercian convention officials in its wake hurried to make an announcement that "the views of the speaker are not necessarily those of the convention officials."

Despite the sensation that the unexpected theme made among the female delegates to the convention, it was unanimously decided by the military press covering the event not to give it space.

Stars and Stripes, the government-run newspaper, omitted all word of the speech although Anderton distributed copies of his inflammatory words to the press and to the clubwomen delegates, who include wives of leading American officers, non-commissioned officers, and wives of ranking U.S. State Department officials stationed in West Germany.

American Forces Network (AFN) also carried no word of the surprisingly outspoken speech.

And likewise, the Overseas Weekly, independent newspaper slanted for the military abroad, carried no word of the event although it had a reporter and photographer on hand. (Overseas Weekly is the newspaper which carried the original word of former-Major Gen. Edwin Walker's John-Birch-slanted campaign of troop information in West Germany).

"The world begins and ends in Berlin," Anderton emphasized. "But when you get a couple hundred miles away, in Bonn, there seem to be things in the world as important, perhaps more important, than Berlin . . .

"I had an interview with Chancellor Adenauer which persuaded me that many West Germans have turned away from Berlin and toward western Europe. I'm not talking about the smug stuffed West Germans, who say that 'Berlin is going to get us all in trouble, and just when everything is going so well.' I'm talking about serious West Germans who have decided that their country's present lies in the European Economic Community, and their country's future in the coming United States of Europe . . . West Germany's young men who have gone west in Spirit . . .

"There are those first few days in West Germany after Berlin when you must go through a decompression chamber and when it must be a conscious effort to readjust the mind and the emotions to the ignorance of and the ignoring of Berlin . . ."

"I remember going down for Chancellor Adenauer's state of the union message to the Bundestag. It came as a kick in the stomach when the chancellor reported on his recent talk with President Kennedy and he said that they had agreed that the top priority was Berlin. At that time, I had been in Berlin almost solidly since Aug. 13 and there could be no greater priority than protecting the last of Berlin territory. And it came as a kick in the teeth when the talk around (German) Parliament was that Secretary of State Rusk and Foreign Minister Schroeder had discussed a new contractual relationship between Berlin and West Germany, because this could only mean a weakening of the ties between Berlin and the West.

"Later that week I went to a (German) government press conference and for two hours there was not one word about Berlin—it was an important press conference but the important discussion was about nuclear weapons for the Bundeswehr, not to protect Berlin but to protect Western Europe . . . I could hardly admit to myself that by the time the Bundeswehr was fighting on the east-west frontier, Berlin would be long gone."

British, Too

Then Anderton talked about the anti-German emotions in England . . . "When you fly to England the scene is sadder. Here it is not Berlin but all of Germany that gets kicked around. There is a pattern in my conversations with Englishmen and especially Englishwomen," he told the assemblage which contained many British women.

"Britons never never ask you right out in the American way 'What do you do?' But after they have sidewindingly found out that you work in Germany, the response is, 60% of the time, 'How can you stand to live among those people?' . . .

He continued, "The administration in Washington had an unholy and unfounded fear last summer that Russia would go to war . . . so we did nothing . . . but the Communists performed one of the most dangerous operations in history—they cut the border, and the sick man, East Germany, sprang back with even greater confidence . . ."

He also revealed that "Secretary of State Rusk said privately during last September, 'West Germany must come clean and recognize the existence of East Germany.' And the Kennedy Administration was saying that West Germany should widen and strengthen its contacts with the Communist satellites . . .

"When I went back to the United States in January this year, the war spirit had died down among the people. The public was talking more softly, but the government had picked up a big stick—perhaps the one they should have used last June . . . A number of U.S. NBC correspondents had private talks with Secretary Rusk and the President. Both said we would go to war over Berlin, and both used that 'even if the war can't be contained,' meaning we would go to nuclear war . . .

"There are Americans in high places who write and say that Berlin has no such value for the United States . . . two such sayers and writers are one of the country's best-known columnists and best-known State Department diplomats, and they are two of the country's most convincing and logical persuaders . . ."

Anderton continued that with other NBC correspondents he went on a lecture tour of the United States in January, and found the American people confused by the American government's contradictions on Berlin for the last eight months.

"The American people I spoke to still had not realized that with the wall, the Communists had attained a large part of the goal Khrushchev sought when he delivered his original ultimatum about a peace treaty with East Germany. Most Americans will tolerate no hint that we will ever make a deal on Berlin . . . and when the Berlin solution is finally revealed, I believe the U.S. public will be dismayed . . .

"I would add that a few Americans are emotionally interested in what their questions to me called the revival of Nazism in West Germany. This was especially true in Los Angeles. I would answer their questions by saying that there is very little neo-Nazism in West Germany but that there is definitely a revival of national pride, glimmerings of pride in West Germany's new army and feelings that Germany should be allowed to play a part in the negotiations with Russia over Germany's future.

"In Boston, there was the greatest interest and bewilderment about Germany of any city we visited. Our questioner asked 'Why haven't we known about these things before? I haven't even read them in the Christian Science Monitor' which I thought was a typical proper Bostonian remark . . .

"In Washington there was the least interest. We spoke there at the National Press Club. I got two questions—'What did Jack Paar do in Berlin?' and 'Why did you grow a beard?' Both are pretty hard to answer."

"The Berlin Senate and another larger governmental body six thousand miles away should be warned that the American people will get so confused about Berlin that they will use that all-American expression 'The hell with it.' That's what the Communists want, to wear us down to confusion and then weariness and finally abandonment of this world problem.

"Like Berlin I have been in nothing but trouble since August," Anderton concluded. He even accused his own network of muzzling correspondents as he added,

"NBC is thinking of putting a wall around us."

Inflight Films

Continued from page 1

sengers weren't interested and it didn't stimulate business." It costs about $12,500 to install one of the fully automatic 16m projection systems, including the screen. Thus cost of installations in front and after sections of a plane would come to $25,000.

Film rental for the TWA circuit—that means about 80 showings—now is running between $4,000 and $5,000 per pic, said Flexer.

First step in expansion beyond TWA gets under way this week, Flexer reported, with Inflight pix going on Pakistan International Airlines New York, Europe and far East flights. Flexer also has talks on with United Airlines for its transcontinental and Hawaii runs, as well as deals pending with practically all of the major European airlines.

Although pix now are being offered as a combination extra service and business lure, economy passengers may be paying one day to "hear" features. Travel agency reports, according to Flexer, have demonstrated willingness to pay for use of ear sets via which dialogue is piped to individual viewers. Anybody, of course, can look at pic being shown on screen measuring 24 inches by 48 inches. Quality of pic, as demonstrated durig TWA convention meet here this week, is surprisingly good.

While no decision has been made about charging economy class passengers, claim is made that 99.3% of those questioned in "extensive survey" by travel agents expressed willingness to pay "$1.50 for the use of the earsets when the movie is shown."

Heifetz

Continued from page 2

will repeat in world acceptance and recognition. Kroll is using the same director, Alexander Hammid, the same editor, Mirjam Arsham, and the same first camera, David Shore, he used for the Casals enterprise. Brooks Smith, Heifetz's regular concert platform accompanist, will appear with him in the film.

(Heifetz is a regular professor at the U. of Southern California in whose Hancock Hall the Kroll films are to be shot. With cellist Gregor Piatagorski and viol player William Primrose, the virtuosi constitute the Institute for Special Musical Studies, with independent status on VSC's campus. Each man teaches separately and the three unite one a week to teach chamber music.)

6-Record Set

Continued from page 1

and scripts of their addresses. The businessmen are Arthur H. (Red) Motley, publisher of Parade mag and chairman of the U.S. Chamber of Commerce; Ed J. Hegarty, former sales training director of Westinghouse's appliance division; Morris I. Pickus, president of the Personnel Institute and Pickus Institute of Sales Education; Jack Lacy, sales trainer; G. Worthington Hipple, eastern sales manager of Fedders Corp.; and Armand J. Gariepy, director of Sales Training International.

Producer of the library is the Businessmen's Record Club, a division of National Communications Corp., a Chicago outfit. The library is priced at $39.70.

Agents & Army Refute Adams

Continued from page 2

licensed under German law, in order to deal with the Army installations in West Germany, is a simple one—to see that the German government can collect income taxes from performers in West Germany (just as for instance when Maurice Chevalier appears in clubs in America, he must pay American income taxes on his earnings) and the system is followed by the U. S. Army to make sure that the agents are not fly-by-nights.

Any legitimate business man who wants to open a booking agency in West Germany is permitted to do so if he follows the strict German government regulations, files an application in accordance with the German laws, and waits to be approved. Admittedly this takes time, patience and paper-work, but it is probably no more difficult for a foreigner than it would be for say, a French agent to open a talent agency in New York City.

Although the Air Force and Navy in West Germany sometimes bypass the Army-accredited list of agents, they also book through some of the agents on this list. The reason, explained one top German agent, is that sometimes when they work through an unknown, they find that the whole show falls through, and the acts do not appear as promised.

Adams' claim that only "about 5%" of the acts being used in the German market are American is denied.

35% English, 25% Yank, Etc.

A current survey taken at Frankfurt Post (headquarters of Northern Area Command and one of the major entertainment centres in West Germany) reveals that 35% of the acts are English; 25% are American; 15% German; and the rest a mixture of French, Italian, Arabic, South American.

Admittedly, some of the American soldiers stationed at the U. S. bases in Germany would like to see entirely American acts on the club programs.

Why are these not supplied exclusively to the clubs? Reason No. 1—cost.

American performers' salaries are considerably higher than those paid acts on the economy in Europe or in England. Top performers playing the concert circuit in Europe, and not in the U. S. military clubs, including such personalities as Louis Armstrong and Harry James have recently told VARIETY that they receive less for a European concert date than for a U. S. concert date.

Almost all of the U. S. military clubs want an act only on Friday or Saturday, and possibly on Sunday night. According to agent Mrs. Gisela Guenther-Kern, who operates the Gisela Guenther International Artists' Agency in Frankfurt, it is very difficult to book a top American act at an equivalent salary to that of the States, when the clubs only want to book the act during the weekend.

She recently offered Brenda Lee and Hank Snow to two of the biggest and "richest" of the U. S. military clubs in Europe, one at Mannheim and at the top headquarters of the U. S. Army in Heidelberg (which has a luxury 800-seat officers' club) and they wanted the shows for only $250—terms at which she could not provide these names.

True, one club may be able to offer Sammy Davis Jr. $2,000 for a performance, but very few clubs could match this kind of money.

Another problem in booking American acts is the very high transportation cost. Formerly the U. S. Air Force was permitted to fly the American entertainers to Europe, but all this was cut several years ago.

So when Mrs. Guenther hires a $350-a-week-act, she has to try to find enough dates to fill out the engagements for the entire week and has to raise enough additional to pay the $500-or-more for the round-trip freight.

An English act would cost only about $50 for the round-trip transportation, another feature which means that more English acts are booked.

The 300-or-more clubs that Adams mentions include the very small out-of-the-way clubs with no more than 100 seats and very small entertainment budgets.

Miss Guenther (who is one of the major German agents booking acts) works with American agencies such as MCA, William Morris and ABC in bringing talent to Germany, and splits commissions with them.

10%—6%—4%

Under German law, these commissions are permitted an agent—10% for acts that get spot booking; on the longterm acts (where the act appears at one club for a week or longer) the agents gets 6%; and in booking bands the cut is only 4%. (German tax officials check the books annually to make sure percents are not exceeded.)

Bands booked at the U. S. clubs are almost entirely German, and many of the bands are booked by the leaders direct. This is because the bands, too, are generally hired for only Friday, Saturday and Sunday performances.

Adams also notes "inferior transportation and living conditions for American personnel." When an act is appearing at an out-of-the-way place such as Spangdahlem or Bitburg, there is no public airline service available, and the acts are generally moved by Volkswagen bus, with the stars being transported by private sedan. The acts generally explain to the agent what type of accommodation they want, and it can range from a $3-a-night pension to a $20-a-night luxury hotel.

Formerly, the performers were transported by military bus or auto, and allowed to stay at the very lowpriced military-run hotels, but the military several years ago eliminated these extras, too. So the acts must stay "on the economy" and can more or less pick up their own hotel price-bracket.

Blockbooking is sometimes done by the agents, working with agents in Italy or France to fill out a full weeks' engagement so that they can pay the entertainers a full week's salary.

Reasons for Cancellations

Shows are sometimes cancelled at the last minute because the club manager finds out that the outfit stationed at his base is being called out for maneuvers—if the GIs leave, the show can be dropped at the last minute. But that cannot be blamed on the agent in Germany.

"If it was really as bad as Adams claims, some of the top stars like Jack Carter and Morey Amsterdam and Joni James wouldn't be coming back again and again," Miss Guenther noted.

"Of course a performer who is appearing nightly at the clubs needs an agent who can contact the various clubs and make the arrangements for him. Believe me, the agents get plenty of complaints if the talent isn't good and they have to work for their money."

The military wants the American acts and gets them whenever it's possible, she noted.

The talent buyer of one of the largest military-run hotels in Europe, the beautiful Von Steuben in Wiesbaden, recently noted that he prefers middle-class acts over the top American names, although his hotel is one of the few that can pay for the biggest acts.

The reason, he explained, is that if a celebrity comes in, every club member wants to attend with his wife and friends, and there just is not space enough to fill all the demands. So it creates more ill will than it does good. Hence, he sticks to a policy of hiring the good, but not biggest names.

That Auditioning Nuisance

Several agents agreed that one sore point with the American performers is the demand that an act be auditioned in every command in Germany. So an act that is hired for six weeks may have to make half a dozen free auditions—one in Frankfurt for the Northern Area Command club dates; another in Munich for the Southern Area Command club dates; another in Bremerhaven for that area; in Berlin to play that city's club dates; and in Orleans to appear in the Command Zone in France.

That is not the fault of the agents, but is under a longtime U. S. Army in Europe regulation which has recently been tightened up by the top Army commander here, Gen. Bruce C. Clarke.

OBITUARIES

MICHAEL CURTIZ

Michael Curtiz, 73, Hungarian-born director who could turn a heavily - accented malapropism with the ease of a Goldwyn despite his 35 years in America, died of cancer in Hollywood April 11 after an illness of several years.

During a long career which started in Hollywood in 1926, he was twice an Oscar-winner, once for "Casablanca" in 1943 and again for the short subject, "Sons of Liberty." He also won success as a brilliant interpreter of the American way of life in his direction.

Associated with Warners for more than 25 years, which he joined when the late Harry M. Warner, then WB prexy, signed him in Paris, Curtiz had free-lanced in recent years. His last picture was "The Comancheros" for 20th-Fox last year, and "Francis of Assisi" for Plato Skouras a few months earlier, both completed during the strain of illness.

Curtiz was a product of that European school which brought to the U.S. film industry such top-flight directors as Ernst Lubitsch, Mauritz Stiller, Victor Seastrom, E. I. DuPont, all of whom he worked with in various Continental studios. A studious director who thought nothing of researching a project months ahead of starting date, he was equally at home in any type picture.

He made Errol Flynn a star in "Captain Blood," brought a new Joan Crawford to the screen in "Mildred Pierce" for a Best Actress Academy Award, glorified the American family in "Four Daughters" and spiced such musicals as "Night and Day" and "White Christmas."

He gained stature for such epics as "Charge of the Light Brigade" and "The Sea Hawk," westerns like "Dodge City" and "Virginia City," and other top films such as "Angels With Dirty Faces," "Life With Father," "Yankee Doodle Dandy" and "This Is the Army."

Curtiz directed a total of 87 American films, following a European career which saw his entry into the entertainment world as a candy butcher in his native Budapest. Prior to becoming a top Continental director, he was a stage and screen actor and wrote 60 screenplays.

Educated at the Royal Academy of Theatre & Art, Budapest, he was with UFA in Germany for several years, with Sascha Productions in Hungary, Torino in Italy, Cinema Eclair in France, and also directed in Sweden, Norway, Denmark and England.

He got his first break as a megger with the Svenska Studios, in Stockholm, and in his second film there, "History's Great Women," Greta Garbo appeared in the "Marie Antoinette" sequence. In 1926, Harry M. Warner viewed four of his pix in Paris after watching him direct a picture for three days and arranged for him to come to Hollywood.

Surviving are his wife, writer Bess Meredyth; daughter, two brothers and two sisters.

IN LOVING MEMORY
OF
PETER DE ROSE
March 10, 1896 — April 23, 1953
ROBBINS — FEIST — MILLER

HENRY H. HAMILTON
(1876-1955)
ALICE W. HAMILTON
(1874-1953)
In Loving Memory
"BOY"

In Memory of a Beloved Friend
SELMA LYNCH
April 18, 1960
G.S. Jr.

BRIAN REECE

Brian Reece, 48, actor, died of a bone disease, April 12 in London. Specializing in light comedy, he appeared on the stage, radio, in niteries, tv and in films.

He made his stage debut in Liverpool in 1931 and his first West End appearance in 1938. He served during World War II, part of the time with ENSA. In 1947, Reece scored one of his biggest stage successes, playing Thomas Trout for two years in "Bless The Bride" at the Adelphi. Other stage clicks were in "Tough At The Top," "Will Any Gentleman," "Meet a Body," "The Seven Year Itch" and "The Tender Trap." He also appeared frequently in pantomime.

Reece made his greatest hit as "P.C. 49" in a long running radio series. Up to almost the time of his death he was broadcasting, his linking role in BBC film program being recorded at his hospital bedside. He played the top cabarets in London and frequently went abroad to entertain troops.

Survived by his wife, two sons and a daughter.

LESLIE KARDOS

Leslie Kardos, 56, Hungarian writer and director, died of a heart attack April 11 in Hollywood. As a director he did such films as "Small Town Girl" and "Man Who Turned to Stone." He also wrote "Dance With Me, Henry" and "No Leave, No Love."

Surviving are his wife, son, daughter, and brother-in-law, Joe Pasternak.

LARRY WILSON

Joseph Catalanello, 39, known professionally as Larry Wilson, a disk jockey for more than 20 years, died in New Orleans April 11 after a brief illness.

He started in radio with WNOE in 1939, and remained there until 1953 when he joined WTIX. In 1959 he moved to WDSU and was program director until March 9 when he resigned.

Catalanello was one of the best known platter-spinners in the New Orleans area. He also had a small role in the film, "Disk Jockey."

His wife, four sons, a daughter and two brothers survive.

S. W. WYNDHAM

S. W. Wyndham, ex-vaude comedian, died April 3 in Ramsgate, Eng. Known as the man with the freak voice, he played top vaude houses in Britain and Australia before retiring a few years ago.

His best known comedy songs were "Oh! Tomorrow Night" and "Don't Forget Dickie Bird."

LOUIS J. ALBER

Louis J. Alber, 83, world traveler, writer, lecturer and booker of celebrities, died March 28 in Cleveland. After touring with Ideal Entertainers of Saginaw, Mich., in his youth, he became office manager of Columbia Lyceum Bureau of St. Paul, Minn.

Alber served several years as editor of Lyceumite, devoted to lecture biz, before moving to Cleveland, where he bought a half-interest in the Coit Lyceum Bureau. With Arthur C. Coit as partner, he established the Affiliated Lecture and Concert Assn. in 1912. Coit sold his interest in 1922 to Alber.

Alber managed speaking tours of Winston Churchill, Prince William of Sweden, General Smedley D. Butler and Abbey Theatre Players of Dublin, Ireland, in 1920s and '30s. During World War I he was director of Liberty Loan speech campaign. Later he directed public relations for National Recovery Administration and for Federal Housing Administration.

Surviving are his wife, son and two brothers.

SOCIETY KID HOGAN

Salvatore de Lorenzo, 63, known popularly as Society Kid Hogan, Runyonesque figure in the sporting world and sometime film actor, died April 10 in Chicago. He turned up occasionally as a character in some of the short stories of Damon Runyon, with whom he was acquainted, and played bit parts in such films as "Lemon Drop Kid" and "Money From Home."

A colorful tangent to the show world, Hogan (de Lorenzo) held the unofficial title in Chicago of Mayor of Randolph St., one of the Loop's principal theatrical arteries.

Four sisters and a brother survive.

HENRY LIEBLER

Henry Liebler, 75, a 50-year member of Cleveland's Motion Picture Operators Union, died April 3 in Cleveland. Starting as a projectionist in nickelodeon days, he traveled to Australia, Canada and the east coast to supervise installation of early talkie equipment in theatres.

Survived by wife, two daughters and three sisters.

RAYMOND S. COLL

Raymond S. Coll, 90, editor emeritus of the Honolulu Advertiser, died April 9 in Honolulu. Coll started his newspaper career in Connellsville, Pa., in 1892. He was editor of the Pittsburgh Dispatch from 1912 to 1921 and editor of the Honolulu Advertiser from 1922 to 1959.

Survivors include his wife, and son.

Lee Walters, 44, staff announcer for WRYT, Pittsburgh, died recently of a cerebral hemorrhage in that city. He had also worked at KQV and WWSW there.

Mrs. Jessye Scott Williams, 46, a nitery dancer for 30 years, died April 3 in Cleveland. Husband, mother and three sisters survive.

Father, 82, of producer Aaron Rosenberg and agent George Rosenberg, died April 11 in Hollywood.

Mrs. Gerard A. Grassby, 85, former motion picture actress, died April 6 in Hollywood.

Mother, 67, of music publisher Julian Stearns, died April 13 in New York.

Brother, 32, of ballerina Nadia Nerina, died April 11 in London.

Hub's Last Burlesk

Continued from page 2

hounding burlesque from pillar to post in Boston. In this soon to be sanitized city no neighborhood will be so low as to harbor the Old Howard Casino. This is a brighter future than most students of urban affairs dare to look forward to. Is a whole class of citizens supposed to vanish into the rubble of Scollay Square?

"We beg of you to understand us on this. We shall make no pitch for burlesque. It is tasteless and degrading entertainment. If the Casino goes to the Stuart Theatre on lower Washington street it will not add to the standing of the neighborhood. But the reason it will not do so is because it is sex for the lower class. Sex for the upper class, the more sophisticated entertainment like the foreign movies or the problem dramas or the glamorous musical comedies, do not demean a neighborhood. It is the bad taste of burlesque that is intolerable . . ."

As pressure increased to force the end of burlesque, the Greater Boston Real Estate board joined the fray, opposing transfer of the Casino to the lower Washington St. area.

"This is simply moving Scollay Square, not tearing it down," said Bertram A. Druker, Boston developer and chairman of the real estate board's owner-members' division. He said the transfer granted by city censor and licensing chief Sinnott would set back efforts to rebuild the fringe of the downtown retail core. He added that the movement would "set a pattern for continuing deterioration" of the area.

Unemployment Problem

Sinnott stated in response to the opposition that "still left unsolved is the problem of what to do with 65 persons who will lose their employment if this license is not continued."

Newspapers here are calling for the all-out ending of burlesque in Boston, and are pointing out that New York has eliminated such shows. The Boston Traveler, ran a black bordered editorial, "Burlesque Finale" opposite a cartoon of the city censor peeking from the curtains, armed with a book, while a peeler peels and old dame Boston appears horrified in the audience.

'Decision For Decency'

The Pilot, official newspaper of the Catholic Archdiocese of Boston, which originally called for the elimination of burlesque in Boston at the time the theatre first requested permission to move to the Lancaster Theatre, reaffirmed its position again Saturday (14) with an editorial, "Decision for Decency."

The Hearst Record American yesterday (Monday) demanded the end of burlesque in a strongly worded editorial, "Close It Down, Wipe It Out," which said, "The Record American has a series of pictures of recent Casino performance which, we submit provides evidence sufficient for the Review Board, composed of the mayor, the police commissioner and a member of the city art commission, to close down these shows as they are empowered to do under Chapter 340 of the Acts of 1936," the editorial said, and "we recommend these officials take this action."

N.Y. Fair's $15-Mil

Continued from page 2

for its expenditures, that the U.S. Pavilion would devolve to New York, and that the Treasury was further sacrificing by waiving admissions tax for the events.

Moreover, he warned that the procedure would open the door for other states and cities in the future to come to Congress with hands out for Federal coin to support World's Fair projects. He was joined vocally in his opposition by Sen. Frank Lausche (D-O.), who said the Seattle World's Fair was the country's quota for this decade, and Sen. J. William Fullbright (D-Ark.), who averred the sum seems "extravagant" for a "temporary" building.

The appropriation was stoutly defended by New York GOP Sens. Jacob K. Javits and Kenneth Keating as well as Sen. Spessard Holland (D-Fla.).

Butter & Eggs Men

Keating, remarking on the unexpected Proxmire opposition, brought up the big rivalry between New York and Wisconsin in dairy products, which may or may not have motivated Proxmire's assault. In the eyes of observers Proxmire probably stood to gain in backhome politics by his anti-Gotham move.

Keating pleaded that the Fair was shaped to be a "dynamic, sweeping characterization of our national aspirations." Failure to get the Federal money would amount to a "tragedy," and "complete disaster to our country," the Senator said.

Javits based his pitch for the money on the stature of New York City, the "cynosure of the world." Describing Gotham as a "great city with a tremendous heart," Javits said, "What gets me is why every American isn't just as bursting with pride about New York as Frenchmen are about Paris, Englishmen about London, Japanese about Tokyo. . . ."

Noting the billions Congress handles every year, Javits objected to the Senate "haggling over a paltry few millions." The New York Senator also pooh-poohed the International Exposition Bureau in Paris, which "certifies" bona fide world fairs and didn't okay the New York one. The bureau is headed up by "a woman with some office upstairs" in Paris, Javits said.

As for contentions New York was giving the short end to the Federal Government in the deal, Javits said his state contributes $4 to Uncle Sam for every one dollar it gets back in aid.

MARRIAGES

Sheila Chaplan to Donald S. Rann, New York, April 15. Bride recently appeared in the European company of "West Side Story," Rann is with BBD&O advertising agency and son of Murray Rann, VARIETY's production manager.

Marin Forbes to Lieut. Herbert Dell, Brooklyn, N.Y., April 14. Bride, the daughter of musician Bobby Forbes and former dancer Peggy Ann Klein, is with the William Morris Agency.

Gillian Vaughan to Des O'Connor, London, recently. Bride is an actress; he's a stage and tv comedian.

Mina Karagioule to Tom Stathos-Sheridan, March 23, Pireaus, Greece. He is a former U.S. newspaper columnist and film publicist, now resident in Athens; bride is nonpro.

Suzanne Lyon to Eric H. Rose, Detroit, April 8. He's manager of Trans-Lux Krim there.

Sondra M. Gray to Richard S. Evans, New York, April 15. Bride is assistant secretary of Artists Representatives Assn.

Paula Jane Schultz to Mortimer C. Watters, Dayton, O., April 11. Bride formerly was weather girl of WCPO-TV, Cincinnati; he is general manager of that outlet and Cincy radio stations of Scripps-Howard Broadcasting Co., of which he is a veep.

BIRTHS

Mr. and Mrs. Roger Carroll, son, Hollywood, April 9. Father's a KMPC deejay.

Mr. and Mrs. Bruce Pennington, daughter, Burbank, Cal., April 10. Father's a CBS publicist.

Mr. and Mrs. Daniel Haller, son, Encino, Cal., April 5. Father's an art director.

Mr. and Mrs. Josh Peine, daughter, Hollywood, April 6. Father's an actor.

Mr. and Mrs. Andrew Feinman, son, New York, April 10. Mother is Madeline Tyler, formerly of "Beat The Clock" TV program; father is a theatrical attorney.

Mr. and Mrs. Del Taylor, son, Pittsburgh, April 13. Father is weatherman and host of Bandstand show on WTAE, Pittsburgh.

Mr. and Mrs. Howard Ostroff, daughter, Hollywood, April 12. Father is a writer.

Seattle Expo

Continued from page 1

dancers and other Spanish entertainers, will be operated by Keith Rockwell, owner-manager of the Purple Onion and Casa Madrid in San Francisco. Already booked are Ciro and Rosa Montoya & Pepe Reyes. The exhibit has the unofficial support of the Spanish government and is financed by a groun of Seattle businessmen, headed by Dorwin Cook. Spanish craftsmen and entertainers are due here April 18.

Uoped Midway Prices

The Gayway Fair ride area, is nearing completion. Most of the 19 rides scheduled are in, but the giant Space Whee', a 96-foot ferris wheel, with cars suspended from booms rather than in the wheel, will not be finished until some time in May. It is being built in Long Beach, Cal.

Prices for rides in the Gayway have been upped. Previously they were set at 25c and 35c, with the Space Wheel the only one to be 50c. New prices will be 35 to 50c for the usual midway rides and fun houses.

Alfred Stern, of Robinson-Stern Associates, New York, is here recording tapes and putting finishing touches on the "World of Tomorrow" theme show in the Coliseum. This show, along with the Federal Science Exhibit, is tabbed as the real hit of the Fair. Both are free to anyone on the grounds.

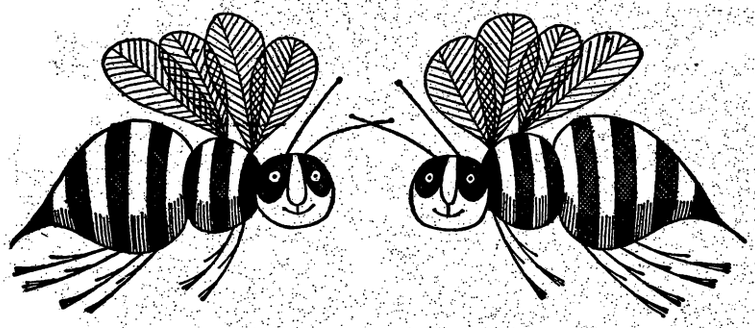
Fair officials are predicting crowds of more than 100,000 the first two days. Through the use of automatic electronic counters at the four entrance gates, a count will be kept of visitors in and out and when the maximum is reached the incoming flow will be halted until outgoers allow more to be admitted.

Fred Schumacher, fair's director of operations and services, will close the gates when capacity is reached. A public-address system will broadcast when the gates are closed temporarily. Customers will be allowed to check out and return the same day without buying another admission ticket.

He estimates that it will take "at least three days to see the fair properly."

"CLOVER HONEY
IS LOCATED,
IN CONSIDERABLE
QUANTITIES,"
AT A DISTANCE
OF APPROXIMATELY
800 YARDS
ON A BEARING
OF 45 DEGREES
WEST OF THE SUN."

"THANKS, DUCKS."



"The language of bees is the nearest thing to the language of humans; both communicate precise information." So said Sir James Gray, revealing one of the most exciting Zoology discoveries of modern times on *The Language of Animals.* To pass along information like the above, the astonished audience learned, "the bee performs an elaborate dance in the total darkness of the hive. The other bees pick up the message by touching the dancer with their antennae." Why then is the chimpanzee—equipped with *all* the physical necessities—unable to talk? (asked Sir James). There's no decoding device in the chimpanzee's brain (answered Sir James). Moral: If a bee stings you—take it personally.

GRANADA TV NETWORK, ENGLAND

dup

FILMS | VIDEO | TV FILMS | RADIO | MUSIC | STAGE

VARIETY

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SEATTLE: MINSKY & STRAVINSKY

See Vigorous Capitol Hill Attack On Sex-In-Films (& Pix Advertising)

Washington, April 24.

A free swinging Capitol Hill attack on sex in films and film advertising is a good possibility for later this year, with Rep. Kathryn E. Granahan (D-Pa.) in command of the new probe.

Mrs. Granahan has no election year worries because her seat in the U.S. House was eliminated when Pennsylvania was redistricted. This gives her plenty of time to run a Congressional investigation through the summer and fall.

She has asked the House to set up a Select House Committee to check on the morality of Hollywood's product and the techniques used to lure audiences. The House may let her do it.

As chairman of a House Postal

(Continued on page 17)

'Let Stars Put Up Own Bankroll If They Want To Produce'—LeRoy

Hollywood, April 24.

Mervyn LeRoy is another Hollywood director who dares to assert out loud that he will not work for a star. In other words, stars should be working for directors. When the man in charge is subservient to the whim of a rich actor who thinks he can supervise the produc-

(Continued on page 61)

NUDES IN HIGH, DITTO PRICES

By JOE COHEN

Seattle, April 24.

Seattle's $100,000,000 Century 21 Exposition has given this city a New Look which might be called look-the-other-way. Seattle is seeing things it never saw before in the Expo's Show Street and elsewhere. Despite the space age theme, Century 21 is down to earth.

The Fair's official opening Saturday (21) revealed a new world that extends from Minsky to Stravinsky, from the primitive arts of the carnival to the exhibitions of the fine

(Continued on page 51)

'Bring Money' Now Also For London As Most Tourism On Continent

By HAROLD MYERS

London, April 24.

The days when an American visitor to London would pick up a dinner check and exclaim "it's a steal" have long since passed. The creeping paralysis of higher prices is now a recognised disease, and

(Entertainment, hotel, nitery, eatery and kindred costs, in other European tourist haunts, in next week's final survey.)

is as much taken for granted as smoker's cough or the common cold.

Except in the department of theatre and cinema tickets, there's not much to choose between the dent in the wallet that will be made by a night out in London or in Manhattan.

Deluxe restaurants in Mayfair

(Continued on page 62)

Sid Yates, Ex-Office Boy For 'Variety's' Freeman, Ill. Candidate for Senate

Chicago, April 24.

The Democratic candidate for U.S. senator from Illinois worked as an office boy for VARIETY's Jess Freeman in the '20s, at which time Freeman was the Chicago franchise man for the Keith-Orpheum vaude circuit. Congressman Sidney R. Yates, who aspires for the sen-

(Continued on page 61)

Gibraltar Lives For New Casino And Bed Space

By BILL BELL

Gibraltar, April 24.

People here say Tangiers is dead. Tangierines say the same thing about Gibraltar. Both are right. But the Rock seems to be moving toward the time when tourists won't just shop and go, but will stay and play. It was three years ago that authorities decided what was missing was a plush

(Continued on page 60)

Candidate as Auspices For 'Nuremberg' Premiere

San Antonio, April 24.

A new wrinkle in political campaigning was introduced by Tom Reavley of Austin, candidate for attorney general, when he bought out the entire 1,042-seat capacity of the Woodlawn Theatre for the southwest Texas premiere of Stanley Kramer's "Judgment at Nuremberg" (UA) Thursday (19).

Tom Powers, city manager of Cinema Arts Theatre, said, "We believe this is the first time a politician anywhere has bought out the opening night of a film for campaigning purposes."

Reavley distributed two tickets each to members of the San Antonio Bar Assn.

Television Producers, Directors, and Engineers! — 100% optical improvement in the SUPER UNIVERSAL ZOOMAR LENS.
Same size and weight — The original-still the fastest, lightest and most flexible and, as always, the best!

EDDIE FISHER SINGS

ARRIVEDERCI ROMA
b/w
A CAMMINARE
(From Broadway Production, "Brava Giovanni")
ABC-10326
Arranged and Produced by Sid Feller

RAMROD PRODUCTIONS, INC.

ABC-PARAMOUNT

Pubs Mad At 'Mad' For Song Parody; File Unique Suit

A unique music copyright suit, which may establish legal precedent for some 12 members of the Music Publishers Protective Assn., was brought Monday (23) in N. Y. Federal Court against Mad Magazine and its corporate owner, editor, publisher, et al. The point which attorney

(Continued on page 62)

Liz No Cultural Sales Lure; Art Gallery's Nix

Liz Taylor's promotional value, which has made her the current best friend of newspaper circulation managers, apparently has a cutoff point (cultural).

Hammer Galleries, New York, which May 1 opens an exhibit of Paris artist Philippe Noyer, has turned thumbs-down on the painter's portrait of the newsy star, which is owned by her BevHills doctor. Gallery wigs couldn't see picture as building their kind of in-store traffic.

EUROPE
Successful television producer-director commuting abroad. Extensive background in network programming as well as commercial production. Schedule permits additional assignments.
Box V-3255 VARIETY
154 W. 46th St., New York 36.

Palm Springs Cops Bum-Rush Easter Vacash Rowdies; All-Star Benefit

By FRANK SCULLY

Palm Springs, April 24.

Perhaps more daring than JFK's outbluffing steel's power players was the Palm Springs police department's decision to throw its annual show the night 4,000 locusts from far off high schools and colleges were scheduled to descend upon the village.

These annual Easter vacationers have been refused any and all welcome for years. One enterpreneur, Allan Freed, hoped to hire a hall so these minds on the loose could twist themselves as well as the furniture all out of shape. He was refused. He tried Indio, 20 miles away. No dice. He finally found in county territory an open air picture house which would pull its picture and rent the ozoner for three nights.

After one night nearby residents threatened to move out. They could do it, too. They live in trailers.

These kids always set up a radio intercom to let their fellow social guerillas know where the cops are. They have spotters all over town to report on these posses. The job of these spotters also is to report any social gathering where gate-crashing possibilities look good and to heave furniture into pools if tossed out of the party.

Last year more than a thousand were cited, a couple of hundred were detained and one with $400 on him was booked on suspicion. The cops decided to call his parents in Santa Barbara.

"Do you know where your son might have got $400?" began the gendarme.

"Oh," said Pop, "has he run through that already? Where's he stopping so I can send him some more."

Meanwhile back at the high

(Continued on page 62)

No Happy Medium

Chicago, April 24.

A holdup man may be distributing largesse in the form of tickets to the Happy Medium cabaret theatre. The robber scooped up several dozen tickets as he was taking $400 from the club's boxoffice at gun point last Thursday (19).

The stickup man handed a note to manager Jerome Hahn which read: "Be quiet. Give me all your money and tickets. And be quiet."

Judy's H'wood Charity 1-Nighter Would Raise 500G

Hollywood, April 24.

Judy Garland will try to raise a "minimum of $500,000" at another "Judy Garland Evening" skedded for Sept. 15 at the Hollywood Bowl. This year's one-nighter is designed "to raise the greatest amount for charity by a single performance and by a single performer," according to star's manager, Freddie Fields.

According to plans now underway, Fields will produce show under sponsorship of Lou Robins Concerts Inc., and in association with Freddie Fields Associates Ltd. and F-B Productions. Chirp's take from show will be "nominal," Fields stated, and based on a percentage.

Plans also call for a Capitol live recording of show, similar to one Miss Garland did at Carnegie Hall and which Cap released as one of its alltime bigsellers. Fields believes "some seats, as with any concert for charity, could conceivably sell for as much as $1,000."

Sinatra's Hong Kong Benefit a 20G Sellout

Hong Kong, April 24.

All tickets for the Frank Sinatra Show, opening Thursday (26) for three consecutive nights at the City Hall Concert Hall, have been sold out. The singer, who is bringing his own band, the Bob Miller Sextet to provide his accompaniment, is expected to raise over $20,000 for local charities.

The Giancarlo combo at the Paramount, downtown nitery, and Hammond organist Tony Tubino are local artists who will appear with the Sinatra show. Emcee will be John Wallace of Commercial Radio.

International Secretariat Meets in Lima May 9-10; U.S. Union Participants

Election of officers for the new International Secretariat For Entertainment Unions will be held in Lima, Peru, during the may 9-11 gathering there of delegations from various Latin republics and the United States. Not known whether American funds are again defraying travel costs of delegates as in previous preliminary organizational meeting.

Amusement workers of U.S. will be represented by officials of American Federation of Musicians, Actors Equity Assn., International Brotherhood of Electric Workers, American Federation of Television & Radio Artists and the International Alliance of Theatrical Stage Employes.

DALLAS GERSON and DAVID DUSHOFF

Managing owners of LATIN CASINO, Cherry Hills, N. J.

The success of this popular enterprise is due to their harmonious relationship. They heartily agree PAUL ANKA is the most personable and accomplished of the young singing stars, but most important, PAUL ANKA'S business is sensational with both young and old.

Mort Sahl's Tirade On Kup's TV Show

Chicago, April 24.

Mort Sahl, introduced as the "Angry Young Man of Comedy" by moderator Irv Kupcinet, proved to be just that on WBBM-TV's late-night "At Random" talkathon last Saturday (21). Sahl waited till nearly the end of his guestint, then let loose a tirade against the show's director and walked off.

Tiff was reported to have started when Sahl walked into the control room prior to his mid-show entrance, apparently unaware that it was off limits to guests. When he attempted to talk to the show's director, Phil Ruskin, Ruskin is said to have "glared" at Sahl and turned his back on him. In his brief blast, Sahl said that the director was "rude" and "not very talented."

Neither Sahl nor Ruskin were available for comment at press time. Comic is currently appearing at Mister Kelly's.

Lewd Show Raps Close 2 A.C. Niteries at Peak Of Convention Season

Atlantic City, April 24.

Two nightclubs here which entered pleas of non vult (no defense) to charges of permitting lewd and indecent performances on their premises and permitting female employes to accept drinks purchased by customers have had their licenses lifted over the lush spring convention season.

William Howe Davis, State Commissioner of Alcoholic Beverage Control, carried out a threat made last fall. He then said that hereafter resort cafes found guilty of violating ABC rules would be punished by being closed not during the winter period, when they were shuttered anyway, but at a time when they could do good business.

(Continued on page 61)

MERRILL'S 70G TERMS FOR 7 MGM SONGS

Hollywood, April 24.

Broadway composer Bob Merrill revealed he is getting $70,000 plus his own copyrights for seven songs he is writing for Metro-Goldwyn-Mayer-Cinerama's "The Wonderful World of the Brothers Grimm." Composer said he rarely composed songs for pictures because of low pay noting "producers frequently offer composer $500 to write a title song for their picture even though they have spent $5,000,000 in making film itself."

Under his Golden Bell Songs Co., Merrill will publish at least five tunes from "Grimm." Record deals are now on for "Above the Stars," "The Dancing Princess," "Ah-Ooom" and specialty dragon song, as well as instrumental theme from "Brothers Grimm." MGM records is releasing both on original cast and instrumental album, he said.

Brazil and U.S. Theatrical Values

'My Fair Lady's' Big Latin Impact—Oscar Ornstein Thinks State Dept. Picks Miss Brazilian Masses

Rio de Janeiro, April 24.

The smash hit of the Argentine version of "My Fair Lady" (Mi Bella Dama) in Buenos Aires may signal the long-sought-for breakthrough for Yank tuners in Latin America, according to Oscar Ornstein, Brazilian producer who, with Victor Berbara, owns the Portuguese language rights to the record-breaking Lerner-Lowe singing-dancing adaptation of Bernard Shaw.

Ornstein, manager of the plush Copacabana Palace Hotel here as well as being a local show biz factor, is planning a July opening for "Dama" in Rio. Ornstein-Berbara rights to the show include Portugal itself.

Before taking off last week for B.A. to case "Dama," Ornstein said there is a possibility they will try to make a deal with Sergio Kogan, Mex producer of the B.A. version, to use the chorus and ballet now working in B.A. for the Rio production. That, however, would depend on how much longer the B.A. version will go, and it could go for some time still.

While in B.A., Ornstein was scheduled to looksee the Tropicana troupe (formerly of Havana) as a possibility for the Copacabana Palace's Golden Room, as well as the Argentine version of Jean Kerr's "Mary, Mary." In addition to "Dama," the Ornstein-Berbara tandem owns Portuguese rights to "Irma La Douce," and Ornstein alone holds rights to Jacques Deval's new adaptation of the Hecht-MacArthur "Front Page," current in Paris as "Speciale Derniere."

Success of the Lerner-Lowe show in B.A. has obviously given new impetus to Yank tuners in Latin America, said Ornstein, with Argentine versions of both "Carni-

(Continued on page 61)

But Is It Funny?

Hollywood, April 24.

It is now definite after five tries that the title of ABC-TV's Friday night half-hour comedy next season will be called "I'm Dickens . . . He's Fenster." It started out as "The Workers," then became "The Builders," segued into "Men at Work," crossed over to "Dickens and Fenster—Minute Work," and at long last the new identity.

500 Coast Friars Salute Richman In Ribald 'Roast'

By DALE OLSON

Hollywood, April 24.

"There's no business like show business" can be even more appreciated when it is not a business at all. This became particularly evident when the Friars Club "roasted" fellow member and vet entertainer Harry Richman in one of their "Tin Pan Alley-Down Memory Lane" charity shows (16) that was typical of the affection and camaraderie abounding within

(Continued on page 62)

JFK and MacMillan At Correspondents' Show

Washington, April 24.

President J. F. Kennedy and British Prime Minister Harold MacMillan will be ranking guests at the White House Press Correspondents dinner here, Friday (27). Benny Goodman will bring part of the jazz group he will take on a tour of the Soviet Union in May.

Richard Adler has assembled a 30-member mixed chorus to sing songs from Broadway musicals over the last 20 years. His wife, Sally Ann Howes, will sing solos. Gwen Verdon and Bob Fosse will dance together, and she will also sing.

(Peter Sellers, the British comedian, was asked to entertain when his Prime Minister accepted the dinner invitation.)

Eliot Reid will give imitations and Hiram Sherman will emcee the show. Joel Margolis of Washington will stage the show, and Colin D. Romoff is choral director.

The show is being produced by Merriman Smith, UPI White House correspondent, in association with the American Federation of Musicians and ASCAP. More than 1,500 will attend.

MCA Statement Shows Biggest First Quarter Earnings in History

MCA Inc. reported that for the first quarter ended March 31, 1962, earnings were the highest in its history. For the first quarter, earnings before taxes were $7,338,346 and net earnings after taxes were $4,203,841. After preferred dividend, net earnings were $1.04 per share on 4,040,735 shares outstanding. Net income included a nonrecurring item of 46 cents per share.

For the same period in '61, earnings were $4,173,253, with net income after taxes at $2,019,553. Net income per share for the same period in '61 was 50 cents per share.

4/25

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IATSE TACTIC ON 'RUNAWAYS'

'Lucky To See 20 Big Films Yearly'

Hollywood, April 24.

The motion picture industry is "lucky" if it can turn out 20 "really outstanding and important films a year," producer-director Mervyn LeRoy asserted during lensing of "Gypsy."

"By outstanding and important I mean pictures the public wants, something they will talk about, will urge friends and relatives to see. I mean productions like 'The Music Man,' 'West Side Story' and 'Ben-Hur,' to mention a few."

IATSE Favors Miami and Las Vegas For Convention; Dick Walsh Tells Why

Hollywood, April 24.

There are only two cities in the U.S. where the International Alliance of Theatrical Stage Employes finds it ideal to hold a convention because of necessary accommodations, according to prexy Richard F. Walsh. Cities are Miami and Las Vegas, latter having been set this year.

In both cities mentioned, IA has been offered free use of halls and banquet rooms. According to Walsh, hotels in every other city put a price on auditoriums and dining room for windup chowfest.

Hiring a hall for a full week—biennial confab starts week of Sept. 10—and banquet rooms are expensive items, in Walsh's opinion. "When they're offered gratis, we don't want to overlook the gesture," IA chief sums it up.

'Lisa and David's' Party Spirit On Philly Location

Paul M. Heller, formerly engaged in industrial production, was in New York over the past weekend with 15 days completed out of a 25-day shooting schedule on his first theatrical production. The title is "Lisa and David," which is subject to change, and he's operating in Philadelphia on a limited partnership basis with a budget of $140,000. The money was provided by "friends and friends of friends."

There's no distribution deal, states Heller, who adds he hopes for a breakthrough when all things are done on the bigtime market place but acknowledges possible limitations. Performers are Kier Dullea, Janet Margolin and Howard Da Silva.

No studio is involved because, says Heller, studio shooting would mean the "loss of reality." He believes he has the "reality" in the lensing within the confines of a rural school derived from the old Clothier estate in Wynnerwood, Pa.

The story, being directed by Frank Perry, is about a couple of emotionally disturbed students, boy and girl, who finds strength in each other. Script is by the director's wife, Eleanor Perry.

Cast is an enthusiastic lot, relates the producer, to the extent that they're doing their own costuming and decorating for a party scene. And the backers, ranging upwards of $312.50 for one eighth of a share, include a paint dealer and a lumber man with whom Heller had dealings when he was an art director in non-theatricals.

Among those showing interest in the release is Walter Reade's Continental Films.

Odeon of Canada Goes To Atlas Telefilm; Principals Won't Talk

Toronto, April 24.

Reported that deal has been completed for Canadian syndicate ownership of 90-theatre setup of Odeon Theatres (Canada) Ltd. for $17,000,000 to Atlas Telefilm Ltd. of Toronto.

Leslie A. Allen, Atlas prexy, was due to fly to Britain to close Canadian deal with the Rank interests

(Continued on page 15)

One-At-A-Time Deals

Hollywood, April 24.

Stanley Kramer, after he completes his current four-feature deal with United Artists, thereafter will make only pic-by-pic deals, he declares. These, however, probably will be closed with UA.

Producer's next is "Mad, Mad, Mad, Mad World," budgeted at $6,000,000, with finale in quartet not yet announced.

United Artists' $4,042,000 Net

United Artists net income for 1961, after provision of $3,239,000 for income taxes, amounted to $4,042,000 (or $2.34 a share), compared with a 1960 net of $3,498,000 (or $2.02 a share), per Robert S. Benjamin, chairman of the board.

On the basis of these figures, the UA net rose a sharp 15.5% in 1961 over the previous year. However, aggregate 1960 earnings, as reported in last year's annual report, included a special credit of $797,000 (arising from adjustment of prior years' reserves), which brought the total net to $4,259,000, or $2.58 per share of common.

UA's worldwide gross income also rose a slick $4,000,000 in 1961 over 1960. The total was reported as $112,717,000, compared with $108,531,000 in 1960.

If an Indie Producer Has a Partner, That's Costly—Shavelson

Mel Shavelson, visiting New York the past week, revealed that he and his filmmaking partner, Jack Rose, broke up the partnership for the simple reason there's not enough profit in indie operations to be shared in such a tandem operation. It was on his own that Shavelson just produced, directed and scripted "The Pigeon That Took Rome" for Paramount.

It's hard going for the indie such as himself, said Shavelson, and when there's a partner, well, that's just a diffusion of 50% of the revenue. So, he added, he and Rose decided to go separate ways.

Shavelson complained that too few pictures actually earn a profit after the 32% of budget added to cover studio overhead and 30 to 35% for distribution. A producer such as Shavelson collects only a participation in profit and if no profit—no collection. This is the reason that the top stars demand a cut on gross instead of earnings, said the filmmaker.

"Pigeon," starring Charlton Heston, is a comedy made partly in Italy on a budget of close to $1,500,000. It was done in black-and-white to assure the reality of the wartime background that might have been lost in color, states Shavelson, who adds he set out to provide a sense of seriousness along with the comedics and thus give the picture a non-Hollywood all-out-comedy appearance. His thinking is that the California brand of comedy might click in the States but too often loses out in foreign market places.

Shavelson related that he was the only member of the Screen

(Continued on page 15)

1962 CONVENTION THEME, LAS VEGAS

By WILLIAM ORNSTEIN

Hollywood, April 24.

Most vital topic on the biennial International Alliance of Theatrical Stage Employees convention coming up week of Sept. 10 in Las Vegas will be "runaway production," prexy Richard F. Walsh asserted before taking off for Gotham following his appearance and testimony in Superior Court in the "damage" suit against IA by six members of the International Sound Technicians, 659.

Although he feels "runaway production is a local problem, the 60,000 members in 900 locals in the U.S. and Canada are behind the campaign being waged by Hollywood unions to put a stop to it."

Walsh reminded that all locals operate autonomously, that the funds raised to further the Hollywood campaign is up to each union.

Insofar as the IA per se is concerned, prexy stated "the International has its own fund for various campaigns. It has not sought monies from any of its constituent organizations. We are prepared to go ahead with whatever measures are necessary."

However, Walsh was cautious, made it clear the "runaway" problems is not as simple as some people in Hollywood would make it appear.

"We've got to be very careful what we do," he declared. "After all we're in a world market, not confined to U.S. or Hollywood. We have to look beyond our immediate ken and take the situation as a whole."

IA prexy pointed to his wrist watch. "I'll bet if you take this apart you will find some of the materials are made in Switzerland, other parts in other countries. You can take almost any product today and find the same thing." He also recalled that "what is going on in our industry is not new to the toy industry, shoes, clothing—any field you can think of."

These industries also deal with the world market which has become very important in every business, he added.

"Naturally, the IA has the AFL-CIO watching everything that goes on in Washington. We will give 'runaway production' prime time at our Las Vegas get-together. Just what we can accomplish by the campaigns by various locals is too early to tell."

Las Vegas conclave is first in west in 30 years and will be attended by 2,000 members, 1,100 of which will be official delegates.

Move has been initiated by AFL-CIO and IA to have government insist on "labeling" pix as to country of origin. This is done with all other imports. Why not films? asks Walsh.

"We're making some progress," added IA topper. "The public is more cognizant than ever on 'runaway' production. The government likewise has more information than previously from us and other sources.

"President Kennedy, who has been espousing world trade and increasing our efforts in foreign markets, also has more informative data now than when he was a Senator. This material has been presented to him by various committees contacted by IA groups."

During brief stay here, Walsh conferred with IA veepee George Flaherty and other union execs on "foreign" production, local unemployment and campaign being wage against producers filming abroad.

Many local unions voted $1 assessments for six months, some for a year. Others are being contacted for voluntary contributions.

Women's Clubs, American Legion Posts and other national organizations are being contacted by Hollywood IA's to support its "home" production frontal campaign.

Allied States Yawns In Oscar's Face; Small Theatres Remote From Winners

Intramural hostilities within U.S. exhibition are showing again. Theatre Owners of America, which got behind the Motion Picture Assn. of America Oscar kit distribution, is angry that rival body, Allied States Assn., didn't. "Sabotage" of the Academy show is the word being heard around Manhattan.

Feeling in the National Allied camp is that TOA made the campaign to spark the Oscar tv audience its personal promotion. But in any case, some of the Allied types aren't hiding their indifference to the Santa Monica shindig, asserting the Oscars do their theatres no good because they can't afford the pictures anyhow, or don't get them early enough.

This refers again to the roadshow stymie and what Allied maintains are out-of-reach playing terms. The indifference to the Academy blowout isn't uniform in the Allied tent, but there's enough disaffection to make the point.

Cukor's Home in Replica

Hollywood, April 24.

At a cost of $100,000 to the studio, director George Cukor had 20th-Fox build a replica of his BevHills home for "Something's Got To Give," for which cameras began rolling yesterday (23).

Producer Henry T. Weinstein okayed construction inasmuch as more than half of pic will be shot around facsimile.

AB-PT Quarterly Net Equals 72c

American Broadcasting - Paramount Theatres' first quarter net operating profit, after taxes, amounted to $3,042,000, or 72c a share, compared with the year ago level of $3,425,000 or 79c per share. Latest quarter, however, showed a net capital loss of $133,000, for a resultant net profit of $2,909,000. Corresponding period in '61, with a capital gain of $3,914,000, registered a net profit of $7,339,000.

Leonard Goldenson, prexy, disclosed that broadcast division profits in the quarter rose from last year's like period. On the film exhibition side, the report simply alludes again to bad winter as a boxoffice detriment, inference being that theatre revenues in the quarter were off.

'Assisi' 'Raisin In Sun' As Rival Entries For Moral Values Contest

Madrid, April 24.

"Francis of Assisi" (20th) and "Raisin in the Sun" (Columbia) will compete for top prizes at the Seventh International Film Week of Religious & Moral Values that opens this year on Easter Sunday. "Assisi" will vie with the English entry "Satan Never Sleeps," with Germany's "Seventh Question" and Italy's "Pontius Pilate" for the Golden Labrador awarded to the religioso winner. All other entries will compete for the Golden Sheaf of Wheat and the San Gregorio kudo.

Government film officials have accorded quota free licenses for the winners in each of the three categories. "Devil at 4 O'Clock" will be screened out of competition to close the festival on April 29.

Although fest directors had previously said they expected 25 feature entries, the final total was pared down to 15. Madrid film circles hear that government screeners eliminated two Japanese pix and one Italian entry at least and probably vetoed other film candidates as well. Unexpected festival cutback to 15 reduces attendance time from the annual three-a-day sessions.

Following is the schedule of screenings:

April 22—"Les Nouveaux Aristocrates"—France.

April 23—"Bandidos de Orgonsolo"—Italy; "La Patota"—Argentina.

April 24 — "Yanko" — Mexico; "Magnificent Rebel"—U.S.A.

April 25—"La Croix des Vivants"—France; "Whistle Down the Wind"—England.

April 26—"Francis of Assisi"—U.S.A.; "Il Posto"—Italy.

April 27—"Satan Never Sleeps"—England; "Raisin in the Sun"—U.S.A.

April 28—"Seventh Question"—Germany; "Cerca de las estrellas"—Spain.

April 29 — "Pontius Pilate" — Italy; "Devil at 4 O'Clock.—U.S.A.

Colombia Seeks Yank Assist For Its May 25 Fest

Add another film festival to the already crowded sked for the upcoming months: the third international Cartegena (Colombia) film festival, May 25-June 3. Bogota businessman Ernesto Salcedo, a member of the fest's organizing committee, was in New York last week trying to line up a U.S. delegation, a situation not exactly uncomplicated by the fact that the Cannes fest (May 7-23) comes just before the Cartegena affair.

Cartegena is a non-competitive festival, with all pix shown due to receive "certificate of merit." However, two awards are presented outside the official festival auspices—the Catholic Prize and the prize for best pic as selected by the local newspaper critics. This year the following countries are expected to participate with official film delegations: U.S., Mexico, Spain, France, England, Argentina, Brazil and Germany. Last year 14 countries participated and 30 pictures were screened in the 10-day period.

Salcedo left New York Thursday (19) for Washington, where he hoped to enlist aid of George Stevens Jr., director of the motion picture division of the U.S. Information Agency, going afterwards to Los Angeles and Mexico City, en route back to Bogota.

Canada's Tunepic Shot; '10 Girls Ago' Reported Cost Near $1,000,000

Toronto, April 24.

"Ten Girls Ago" is in the can after six weeks' shooting at International Film Studios, Kelinburg, near here, and almost $1,000,000. Am-Can Productions' color musical, starring Buster Keaton, Bert Lahr, Eddie Foy Jr. and singer Dion, plus Canadian actor Austin Willis and others, is set for September release by Universal. Before final editing it runs 102 minutes.

Ed Gollin produced, Harold Daniels directed. Cameraman was Lee Garmes. Sammy Fain penned two tunes. Diane Lampert (composer of Brenda Lee's hit "Break It to Me Gently" about a dozen, as well as assisting Gollin. Scripter was Peter Farrow, choreographer Bill Foster.

Music director Joe Harnell two weeks ago broke three ribs, a shoulder, collarbone, arm and hand in a car smash and is still in hospital here. Lahr, 66, got pneumonia but soon returned to

(Continued on page 15)

MCA Foe of Ole Debbil Overhead; Prospectus On Merger Bit Cryptic

Expectation among certain indie film producers is that the Music Corp. of America merger with Decca-Universal will substantially cut the costs of distribution for the "participating" filmmakers. Guesswork has it that the Stein-Wasserman-Rackmil combo intends to lure the big pic talent via reduced overhead, this to come about as television and theatrical facilities are placed under one roof. And, the depressed state of the MCA stock notwithstanding, it's obvious that other picture managements are anticipating some revolutionary changes in the way of doing things.

The v.p. of a major put it this way: "We don't like to break with tradition because we'd only be identified as a 'heavy.' But a newcomer like MCA can do it and not be challenged. And then we can follow suit. They have no allegiances with the past, as we have, and thus can set the precedents in distribution makeup. We can follow.

"It could be great for the entire industry. It's for certain that an outfit like MCA is not coming into the business and accepting outmoded distribution practices."

It's theorized around Manhattan that MCA under Jules C. Stein and Lew Wasserman have already figured out the ways and means of a streamlined operation, with Milton R. Rackmil's knowledgeability a factor. The conclusion is that MCA will depart from the routine and others will likely be very mindful of the possible advantages.

A preliminary Music Corp. of America prospectus bearing on the projected amalgamation with Decca-Universal proves cryptic and teasing.

The SEC registration remarks on the talent agency spinoff prior to next Sept. 30 (per agreement with the Screen Actors Guild), but the detailed formulations of divestment are kept well hidden. Presumably the divorce is ready for signature, and to the satisfaction of Robert Kennedy's antitrusters. MCA otherwise notes it "makes no representations" as to sale price of the percentery arm. Nor, of course, who is to inherit its $8,000,000-plus commissions. Not obscured intratrade, however, is that the beneficiaries will be multiple, from present parent company staff.

The key figures suggested, each with longrun savvy in the talent management sphere, are Lawrence R. Barnett (N.Y.), Michael (Mickey) Rockford (L.A.), and Maurie B. Lipsey (Chi). A fourth, though not on the MCA board, could be George Chasen, a key man in Taft Schelber's Coast echelons. Herb Rosenthal is also a possibility for a top spot in the agency.

Rackmil's Role

On the Decca-U side, there is clarification in the prospectus only as to prexy Milton R. Rackmil's future status. He would become an MCA vicechairman and director. The prospectus promises a second Decca representation on the parent board, but doesn't specify by name. The educated expectation is that it would be Ed Muhl, Universal's production veep, who it's further understood would be in line for the presidency of the U division, but continuing to report to Rackmil.

A further point re Rackmil's personal standing is that his Decca stock option would carry over with him. All aspects of the option plan are stet, including number of shares available to him (35,000) and time of expiration (Feb. 6, '68) —except, of course, that additional holdings would be in MCA certificates.

Staff Assurances

Perhaps to mollify any personnel jitters, MCA states that it "anticipates" no staff trims on the ground that its present activities vis-a-vis Decca-U are "complementary." An arresting point anent this is a small paragraph declaring that Universal "is not contemplating any change in the character of its business except the increase and acceleration of its production and distribution activities which are anticipated following consummation of the exchange transaction." Sounds also like cheer for exhibitors.

One trade inference that seems justified is that U's post-48s, numbering some 350 features, would be gathered with due speed for television syndication. Not to be lost is that a video releasing deal on the Universal vaulties was a prime topic in the original Rackmil-Lew Wasserman talks that eventually flowered into merger discussions in while-we're-at-it fashion. There's now additional impetus respecting the backlog, as Rackmil pointed out at the recent U stockholders' meet, with the ABC-TV decision to go color next fall. Up to now, only NBC-TV of the three networks has been pushing tint programming.

A further item in the prospectus that is germane to stockholders is the statement that, with the exception of required dividends on its preferred shares, MCA intends to retain all earnings "during the foreseeable future." Again, no clarification; but this is taken to mean the company has beaucoup investment plans, theatrically and including the realestate development of some 200 acres adjacent the Revue lot on the Coast. Hence the need to keep the cash drawer supplied.

Fairchild, Ampex Sales Figure In Paramount Net

Paramount Pictures this week reported net income for 1961 of $5,668,000, or $3.35 per share, plus profit on the sale of investments of $1,480,000, amounting to 88c per share, or a total of $7,148,000, or $4.23 per share.

Left unsaid in the official financial statement was that the sale of investments involved Par's stock in Fairchild Camera and Ampex.

Net income for 1960 was $7,026,000, or $4.20 per share.

Par's earnings for 1961 would have been higher by $1,147,000, or 68c per share, had it not been for a change in accounting procedure for "the amortization of research and development costs." This was not spelled out in the fiscal report but it clearly means a writeoff of costs in the development of the International Telemeter home toll system.

Interestingly, word from the inside is that Telemeter, which for long has been a costly experiment in the course of its run in Etobicoke, Toronto, is now paying its own way. Meaning it's day-by-day in the black.

CHANGES AT UA

Mort Hock has resigned as assistant advertising manager of Paramount Pictures to join United Artists as ad manager, succeeding David Chasman who earlier was given the new title of exec director of advertising.

In another promotion at UA, Val Coleman, assistant publicity manager, was named exploitation coordinator. In this post, he'll work as assistant to Al Fisher, exploitation manager.

NO PRESS, THUS FAR BOXOFFICE UNHURT

Minneapolis, April 24.

Strikes against Cowles' Minneapolis Star and Tribune by three of their unions have caused them to cease publication. Resultantly, film theatres here are deprived of what always has been by far their principal advertising medium.

Moot now in film circles here is whether, on the basis of boxoffice results so far, the inability of the theatres to have their usual daily newspaper ads is hurting film grosses here at all.

Those taking the negative position point out the big biz the first-run theatres have been enjoying since the newspapers' exit. Grosses just haven't been holding their own they've been soaring.

What may be even more astonishing is that one prominent showman contends that the struck newspapers' absence from the local

(Continued on page 11)

U. S. to Europe

Gerald Abrahams
Samuel Z. Arkoff
Ben B. Bodne
Irving Drutman
Alan Foshko
Lance Hamilton
Helen Jacobson
Harold Lloyd
Don Murray
Lloyd Nolan
Arnold Panken
Charles Russell
Natalie Schafer
Tom Stanford
Robert Stevens
Francois Truffaut
Henry H. Unterfort

N. Y. to L. A.

Al Capp
Morey R. Goldstein
Joan Hackett
Bill Hobin
Sam Honigberg
Bob Newhart
Kim Novak
Kal Ross
Bob Wise

Europe to U. S.

David Black
Alexander H. Cohen
John Fernald
Vic Lewis
Leonard Lightstone
Gerard Oestricher
Hildy Parks
Donald Seawell
Henry Sherek
Jean Simmons

L. A. to N. Y.

Robert Brown
Lionel Dante
Billy Friedberg
L. Wolfe Gilbert
Michael Grilikhes
Bryan Herbert
Jac Holzman
Norman Lloyd
Robert B. Morin
Paul Richards
David Samuels
Eddie Sherman
Connie Stevens
Richard Walsh

Catholics Merge Film & TV Parleys

Montreal, April 24.

For the first time in their respective histories, the International Catholic Cinema Office and the International Catholic Organization on Radio and Television will hold a joint convention here June 23-27.

This is also the first time they have met in North America. Sessions will be held at the University of Montreal.

Among the speakers will be Father William F. Lynch, S.J., who will discuss "what Christianity expects of the film creator and the tv producer." Other speakers will come from Canada, France, Germany, Peru, Argentina, Mexico and Britain.

Jury Socks 'Life' on 'Privacy Invasion'

'Desperate Hours' Stage Play Stunt of 1955 Kicks Back —May Be Precedental for News-Based Films

Reenactment in 1955 by Life magazine of a frontpage news story of 1952 was an invasion of privacy of the victim family. So held a jury in N.Y. Supreme Court last week. It awarded James J. Hill and his wife, Elizabeth, $175,000 damages on their contention of having denied Life permission to "invade their lives" and "tell their story."

Incident involved three escaped convicts holding the Hills in their home, then outside Philadelphia. The ordeal was revived in a picture story in Life three years afterwards when the novel of Joseph Hayes, "The Desperate Hours," was made into a drama. "True Crime Inspires Tense Play" was caption on Life's story. Actors from the play were photographed in the former Hill residence. The Hills had meanwhile moved to Connecticut.

Life's defense was that its article represented fair journalism. After the verdict, Life attorneys asked Judge Arthur G. Klein to set aside the award as excessive.

Subject to possible appeal or reversal, the decision appears to carry warnings to film producers and other enterprisers seeking to exploit news events where the principals are hostile to further publicity. The Al Capone estate attorneys in Chicago have litigation pending against Allied Artists because of its portrayal of the late gang leader's life. This has forced the distributor to give indemnification pledges to theatres booking the film.

Another aspect of the decision relates to pressagent plants. As recalled on Broadway the plug for "Desperate Hours" was a pitch by the show to the magazine. Play got excellent reviews on Broadway but did no business and rated a flop. It was also notable for bringing Paul Newman to attention of Hollywood.

Promise to Indemnify Theatres From Action Of Al Capone Estate

At exhibitor behest, Allied Artists is covering both "The George Raft Story" and "Al Capone" with indemnification letters protecting theatres against potential legal action.

Capone estate, through its Chicago attorney, has threatened "invasion of privacy" suits against AA and theatres playing the Capone biopic. There have been no formal complaints so far re "Raft," but exhibs apparently were jittery enough to ask to be covered on it, too.

3 Schneer Pix Among 10 to Hit African States

Charles H. Schneer will have three of his releases among the first 10 American releases to hit the new West African republic via the new sales office set up in Lagos, Nigeria, by the Motion Picture Export Assn. of New York.

Schneer's Columbia releases, "Mysterious Island," "The Three Worlds of Gulliver" and "I Aim at the Stars" will play former British West African territories of Gambia, Sierra Leone, Ghana, and Nigeria, also Liberia.

Heretofore, all of the U.S. majors sold their product outright in these territories. The costly operation returned relatively small film royalties even for a limited market.

As a result of the recent consolition, to develop rentals in new independent African states, not only are film rentals on foreign imports expected to increase considerably but sorely needed new theatres will be erected. Several new houses have since started construction in some of the larger West African cities.

Aaron Schlesman Upped

Chicago, April 24.

Aaron Schlesman has been upped from assistant to chief midwest film buyer for Stanley Warner.

His territorial beat includes theatres in Chi, Milwaukee (and Wisconsin), Memphis and Oklahoma City.

Engel 32 Years at Fox; If Not Renewing, May Shoot Pix In Israel

Hollywood, April 24.

Producer Samuel Engel's latest seven-year pact with company winds in September, marking termination of 32 years with 20th and predecessors. With the exception of studio pub head Harry Brandt, Engel is the only employee having spent that amount of continuous years with Fox.

On windup, if he doesn't get together with studio on a new agreement, Engel intends to settle in Israel and produce there. On his way back from Kenya, he made second stopover in Haifa, convinced two small studios can be improved for more important pic making.

He'd like to make "The King Must Die," having had a finished script for some time, awaiting "Go" from production head Peter G. Levathes.

"A film like 'King' can be made there very easily," producer held. The Israeli government is anxious to do everything to entice producers to make pix there. Matter of fact, Engel pointed out, Dino DeLaurentiis will make his bible pic in Holy Land.

"I'm giving the Israel offers more thought than other California propositions. It means uprooting of life and family, but I think it will be worth it. Not for emotional but for practical and economical reasons."

Again the Moral of Production: Script Well-Prepared in Advance

Hollywood, April 24.

Despite torrential rains and multiplicity of mishaps while in production, "The Lion" completed filming on schedule in Kenya, Africa, producer Samuel Engel asserted on return from abroad. He attributes his good fortune to a well-worked script.

"If you don't have a finished script you're borrowing trouble," he went on to say. "It's the keystone to making pictures, sort of a bible for honest budgeting, casting and setting shooting schedules."

Engel had 20th-Fox build a $50,000 studio in Keyna, first of its kind. It has one sound stage, several offices, cutting and projection room and storage space for equipment.

"Lion" was made entirely in Africa. "I have always viewed locations with considerable and reasonable amount of thought," added Engel. "Once you leave the home lot you are always subject to hazards of the elements. Everything that ordinarily happens at the studio is compounded."

Producer prefers taking two to three months preparing a script. "Lack of necessary preparation has caused studios millions and millions of dollars."

Despite the waste, Engel says unfinished scripts are still being filmed. This happens, he opines, because studios can get a star or director at a certain time, rushes to accomodate them "and nearly always come acropper."

Engel feels "no producer, director or actor is so brilliant or capable to ad lib an essential scene on the set. You can't shoot off-the-cuff.

"I still say the play—the finished screen play—is the thing from the point of economics. It's so fundamental it seems like I'm lecturing at UCLA. And I have."

Shooting sked on "Lion" was 12 weeks and pic come in on the nose, according to Engel. Cast includes Bill Holden, Trevor Howard, Capuccine and Pamela Franklin. Jack Cardiff directed from Irene and Louis Camp's script based on Joseph Kessler's novel of the same name.

Today (Tues) Engel heads for Gotham with rough cut he'll show 20th-Fox prexy Spyros P. Skouras and other h.o. execs Wednesday. The following day he'll plane to London and begin six weeks scissoring task.

FILMS FLY 'ADULT' WARNINGS

DAR Watching Immorality Closely And Pushing Own Rating System

Washington, April 24.

Daughters of the American Revolution in its annual assemblage here called upon the mothers and the grandmothers of the nation to mount the ramparts against films wherein immorality is made to look like fun. Of the DAR's rating system the retiring president, Mrs. Edward J. Reilly of Garden City, N.Y., reported that her ladies had never been busier. She provided some statistics, to wit:

—376 films were shown in connection with Americanism, American Indians, American History in addition to another 394 educational films with a patriotic motif at meetings.

—613 theatres acceded to DAR requests to furnish "suitable matinees for children."

—More than 400 DARers serve on Better Film Councils.

—469 subscriptions to the DAR Motion Picture Review (monthly rating-review sheet) have been donated to School and Public libraries as an aid in choosing wisely the films youths should be allowed to see.

On the state level, Mrs. Reilly gave this sampling of DAR tactics to smother the smut.

Alabama—One chapter sponsors a free morning show twice weekly with the aid of local merchants and carries the children in from the countryside by bus. Another unit shows a wholesome feature once a year with underprivileged children the beneficiaries. Still another helped see to it that "Operation Abolition" was shown at theatres.

Arkansas—Reviews of the best

(Continued on page 17)

Suppliers Camp With Allied States

Theatre Equipment & Supply Manufacturers and Theatre Equipment Dealers, both of which usually conclave coincident with Theatre Owners of America, are switching to the Allied States Assn. exhib powwow this year, and putting the keynote on theatre modernization.

The three-way convention is slated for Dec. 3-5 at the Sheraton-Cleveland Hotel. The exhibs, of course, will have other points to palaver; but it's a fact that some key National Allied figures have repeatedly made much of the best-foot-forward angle, so the convention theme is not just dressing.

Undraped Film Plea: 'No Worse Than Playboy'; Wanna See Jury Data

Dayton, O., April 24.

Judge Carl D. Kessler has taken under study the plea by Harry Wright, counsel for theatre manager Edward M. Eads and Far Hills Theatre, Oakwood, that the indictments against them for exhibiting an allegedly "obscene" film be dismissed. A Montgomery County grand jury had returned the indictments in regard to the film, "The Immoral Mr. Teas."

Wright told the judge he felt the film was nothing more than "an animated Technicolor Playboy "Magazine," while county prosecutor Paul R. Young labelled it as showing "one bare bosom after one bare bosom after one bare bosom."

Wright had also asked the court for authority to inspect the grand jury proceedings which resulted in the indictment being returned, contending they were based on legally insufficient evidence. The grand jury had returned the indictments after hearing testimony from a panel of citizens who had viewed the film—and four others—Young held the panel was a representative cross-section of the attitude of the entire county.

Filmways O'seas Offices

Filmways, the Martin Ransohoff setup producing independently for both theatrical and tele display, is primed to open offices in London and Rome by next fall.

Outfit bases in New York, though Ransohoff himself is primarily Coast resident to oversee production. His first theatrical pic, in association with Embassy Pictures, is "Boys' Night Out," with Metro releasing in June. "The Loved One," from the Evelyn Waugh novel with screenplay by Elaine May, is slated to roll this summer.

Expect Atlanta To Pass Child 'Classification'

Atlanta, April 24.

City of Atlanta, nettled at ruling by the Georgia Supreme Court that branded its motion picture censorship ordinance unconstitutional, does not plan to take the issue to a higher court, meaning the Federal judiciary.

Expected instead that city government will enact another "protection" ordinance that will be safely within the framework of the Georgia Constitution. (State's highest court pointed out that ordinance and charter provision they voided did not violate United States Constitution.)

One of the proposed plans of the contemplated new ordinance would bar young people from shows deemed unsuitable by the censors.

Over the years Atlanta's motion picture exhibitors have done a lot of beefing about city censorship, but they, for the most part, were satisfied with their enforcement under the terms of the ordinance as interpreted by Mrs. Christine Gilliam, who has held censor post for some 17 years. Once in a while they would appeal her one-woman rulings to the Censor Board, who then would sit in judgment of the picture involved as a committee of the whole. They rarely failed to back up Mrs. Gilliam's judgment, but they revised her often enough to indicate to distributors and exhibitors that they were getting a fair shake.

That is the reason that theatre owners and operators hereabouts were reluctant to force the issue of the legality of the ordinance. They feared that if the old law was invalidated that it would be no trick at all to get another through which might be even less attractive.

Plaintiff in court action was K. Gordon Murray Productions Inc., distributors of two pictures, "Wasted Lives" and "The Birth of Twins."

READY NEW ENGLAND AB-PT REORGANIZATION

American Broadcasting-Paramount Theatres, which effected some changes recently in its Detroit theatre operations, is primed to extend the economies and realignments to its New England circuit. Edward L. Hyman, AB-PT v.p., is in Boston today (Wed.) and tomorow for talks with Chester L. Stoddard, the chain's New England Theatres head.

Faceliftings are high in the current order of things for the subsidiary circuit, including a $100,000 revamp of the Paramount Theatre, New Haven. It's also expected AB-PT will shed the weight of some marginal situations in New England, as it has done elsewhere. Could be some managerial shifts are also in the works.

DISTRESS YIELD TO LEGION BID

A little-remarked paradox is developing in the American film distribution world in respect to "classification," or the marking of features in respect to their supposed suitability for children. Distributors have more and more identified certain releases as "mature," running up warning pennants in lobby or copy. Such action is naturally with the foreknowledge and consent of the producer.

Marking a film as not recommended for youngsters, or suggesting that youngsters see it only in adult company is a kind of unofficial "classification" incorporated in the advertising campaign. It is, of course, individualized to the given picture, and not a general rule. In a sense, however, it is an industry reflex to the clamor of the last three years or so to the latter-day "adult" themes. Plainly the conservative family taste around the country has been resisting some of the subject-matter.

That there's legislative and legalistic agitation for "classification" of features is acknowledged widely. This is typically fought—and yet the film companies are doing it. They're frankly saying out loud, via the ads, that perhaps disputations-for-family release pictures require caution.

The companies are doing this on their own despite the fact that their own trade organization, the Motion Picture Assn. of America, right along has been fighting any kind of mandatory classification on the ground that the public already has ways and means of finding out about moral content and should set their own guideposts. Further, thinks MPAA, a state law calling for classification could easily become the open sesame to official censorship.

Re Legion of Decency

Film company sources close to the matter point out that the various distributors, in pursuing the self-classification policy, actually are yielding to pressures from the National Legion of Decency. This Catholic reviewing organization, they believe, is stepping up its demands that pictures get "adult" nomenclature in ads—if said pictures are questionable in the Legion's mind—or else they receive the murderous condemned rating.

The distribs, it's said, post "adults only" ads, or variations, as a compromise with the Legion.

MPAA on the other hand is against this as a matter of principle. The industry's Advertising Code has been and should continue as the main authority on ads, insists MPAA. Indeed, the MPAA position (as unofficially stated) is that if the companies elect to rate their own pictures in the ads, then the long-respected and valuable Ad Code might just as well be scuttled.

'For Over 18'

The most recent example of ad "conformity" involves Metro's "Lolita," which is being billed as "for persons over 18." And it must be specified that this picture has been approved by the Production Code Adminstration.

The "All Fall Down" copy includes the line, "exciting adult entertainment." It's imperative that the word "adult" is included. "Sweet Bird of Youth" is "provocative adult entertainment" while "Lover Come Back" is "adult and sophisticated entertainment."

"Cape Fear" is "an adult motion picture of suspense and terror." Concerning "Walk on the Wild Side": "This is an adult picture. Parents should exercise discretion in permitting the immature to see it." "Splendor in the Grass": "No one under 16 will be admitted to see it unless accompanied by an adult."

There are other ads suspected as having been influenced by the Legion, such as: "Children's Hour," "not recommended for children"; "Tender Is the Night," "a distinguished adult entertainment"; "Elmer Gantry," "for adults only—no children under 16 admitted unless

(Continued on page 6)

'Account Exec' System For Publicity; Hy Hollinger's New Paramount Status

Ad-pub director Martin Davis is initiating a new promotional policy at Paramount which will see individuals within his department functioning as "account executives"—that is, one person will have the responsibility of all phases of ballyhoo for a given picture. This is a major change from the traditional practice of assigning numerous people to work respectively on the trades, syndicates, radio-television, magazines, columns, etc.

The account exec approach is a derivative of the ad agency modus operandi. Par personnel already have sounded out the idea on indie producers aligned with the company and have gotten an attaboy go-ahead. The filmmakers seem to like the idea of one man carrying the ball through all phases of publicity.

It's disclosed, also, that Hy Hollinger, heretofore publicity topkick for the International Telemeter subsidiary, has been appointed publicity manager for all of Par, in charge of both theatricals as well as the home toll system.

Hollinger was a 10-year staffer with VARIETY and previous to this was with Warners in publicity and newspapers in New York and Pennsylvania.

'Minnesota Fats' Pays Off

Minneapolis, April 24.

Jackie Gleason's role of "Minnesota Fats," the amiable pool shark in 20th-Fox's "The Hustler," may have helped get Sunday pool legalized. Anyhow, it now is.

Operators here figure Gleason left a pleasant memory, more than could be said for Paul Newman and George C. Scott characters in film.

No Re-Trial For 'Henry'; New Pic For Lewd Test

Modesto, Cal., April 24.

Test of California's obscenity law, which was directed at the nudie film, "Not Tonight, Henry," in a 29-day trial which ended in a hung jury March 8, must now be channeled at another picture.

Judge Carson Taylor, who last March 8 ruled a mistrial and set April 17 at date of a re-trial, dismissed the case against a theatre circuit and local theatre when County Attorney General Alexander Wolfe agreed not to ask for re-trial in view of the hung jury. Print of film, seized last Oct. 22 from the Covell Theatre here, was subsequently ordered by Judge Taylor returned to the theatre.

Case revolved around showing of an allegedly obscene film, "Not Tonight, Henry," with Redwood Theatres Inc., of San Francisco, and Marvin Worley, manager of Covell Theatre, the defendants. A roll call of jurors showed eight voted for conviction, three for acquittal and one undecided.

A previous prosecution against the same film in Beverly Hills last year, but not to test the then-new state obscenity law, resulted in acquittal for the defendants.

'FIRE' HITS 105 HOUSES UNDER MARCUS PLAN

Boston, April 24.

The COMPO exploitation plan got its first New England test here, with teeoff of "Day the Earth Caught Fire (U) in 105 theatres. Plan has been used successfully to date in Wisconsin (by its creator, circuit head Ben Marcus), Pittsburgh and Cincinnati.

Promotion, which entails a 50-50 distrib-exhib split on ad-promo costs, specifies intensive press-radio-tv saturation and fast playoff by telescoping normal clearances.

DEFAULT JUDGMENT

Diana Dors Went To Spain, Pathak Cancelled Pic

Default judgment against film producer Vinod Pathak was entered Monday (23) in N.Y. Supreme Court in favor of Mark Dawson Productions and actress Diana Dors. Plaintiffs had alleged breach of contract, stating Pathak had agreed to use the actress in a film to be shot in Spain, "Encounter in Monte Carlo."

Miss Dors said she was to have received $50,000, but two weeks after she arrived in Spain in September, '61, producer abandoned the project. Miss Dors' agent John Heyman, has a suit pending on another cause, asking $880 to cover hotel expenses in Spain.

SW's REGULAR DIVVY

Stanley Warner board declared a regular divvy of 30c per share of its common stock.

It's payable May 25 to holders of record May 9.

Cinerama Unloads Its Five Theatres

Hollywood, April 24.

Cinerama is getting out of the exhibition field entirely and will throw all its chips into production, prexy Nicolas Reisini revealed on arrival from Gotham. Accompanied by attorney Sidney Davis he made a brief stopover in Seattle for preem of Spacearium, project Cinerama developed for the government and on display at the World's Fair.

Five theatres Cinerama now owns or has on term leases are being sold to an indie operator whose holdings until now has been in the east. Theatres being disposed of are mostly situated west of Chicago.

Deal has been cemented for takeover of quintet by exhib with formal disclosure of identity expected before the end of the week. Part of the agreement calls for preeming "Grimm" in each situation early in August.

20th's Weiss to Rome On 'Cleopatra' Campaign; Brodsky's N.Y. Return

Twentieth-Fox publicity manager Nat Weiss leaves for Rome Saturday (28) to supervise final production phase of the "Cleopatra" publicity campaign, and to map plans for publicity during interim period between end of production and first theatrical engagements, expected before the end of the year.

Assistant publicity manager Jack Brodsky, who has been in Rome as the homeoffice specialist under the overall supervision of "Cleopatra's" international publicity coordinator Giulio Ascarelli, plans to return to his New York desk in mid-May. Weiss is expected to remain abroad until mid-July.

While in Rome, Weiss will also coordinate publicity plans between 20th and Italo producers Carlo Ponti (who's producing "The Condemned of Altona" for 20th) and Goffredo Lombardo, (who's producing "The Leopard" for 20th). "Altona" already is shooting in Hamburg and "Leopard" starts later this spring in Sicily.

Accompanying her husband to Rome will be Mrs. Golda Weiss, who has taken a leave of absence from her job as a member of the picture staff at This Week Magazine.

Geronimo
(PANAVISION—COLOR)

Toned down new screen version of the famed Apache's latter day exploits. Solid production values and good title portrayal by Chuck Connors. Adults may have reservations, but appeal to moppets should make it healthy b.o. contender.

Hollywood, April 20.

United Artists release of Arnold Laven production. Stars Chuck Connors; introduces Kamala Devi; features Ross Martin, Pat Conway, Adam West, Armando Silvestre, Lawrence Dobkin, John Anderson, Enid Jaynes. Directed by Laven. Screenplay, Pat Fielder, from story by Miss Fielder. Laven; camera (Technicolor), Alex Phillips; editor, Marsh Hendry; music, Hugo Friedhofer; assistant director, Mario Cisneros. Reviewed at Goldwyn Studios, April 20, '62. Running time, 101 MINS.

Geronimo	Chuck Connors
Teela	Kamala Devi
Mangus	Ross Martin
Maynard	Pat Conway
Delahay	Adam West
Huera	Enid Jaynes
General Crook	Larry Dobkin
Senator Conrad	Denver Pyle
Natchez	Armando Silvestre
Burns	John Anderson
Mrs. Burns	Amanda Ames
Giantah	Mario Navarro
Col. Morales	Eduardo Noriega
Mrs. Marah	Nancy Rodman
Kincaide	Joe Higgins
Corporal	Robert Hughes
Cavalryman	James Burk
Indian Scout	Hill Hughes

They sure don't make Injun pictures the way they used to. That's apt to be the observation and reaction of most adults who take in this new film version of the life and times of the famed "Geronimo," whose name was to become a part of modern American military vernacular. The Laven-Gardner-Levy presentation, produced and directed by Arnold Laven and long in the works, continues the screen's preoccupation with the philosophical, psychological and romantic ramifications of Indian matters in the late 19th century at the expense of the straight-from-the-shoulder, uninhibited action ingredients that characterized the early indifferent-to-racial-stereotypes westerns. In some ways the modern Indian picture may be better, yet something haunting and stirring has been lost in the metamorphosis. Still, the United Artists release figures to be a popular attraction with youngsters, who find little such diversion in the current market. "Geronimo" should garner ample wampum.

Time was when Indians on the warpath were known to claim a few scalps in their pursuits. Although Geronimo's band of idealistic warriors are acknowledged to be scalpers in Pat Fielder's screenplay, from the story she penned with producer Laven, there is no evidence of such menacing behavior in this film. In fact, the Indians of Miss Fielder's scenario are unbellevably henpecked, domesticated and generally wishy-washy—proud and arrogant in their war-making but meek enough to be bossed about by a frail, lone white woman in more intimate business.

Further detrimental to the desired realism is the dialog. "Geronimo" and his braves are probably the most literate and certainly the most fluent Indians ever to grace the screen, able to communicate with several nationalities simply by employing English in the most articulate, up-to-date American fashion. Gone are the days of the "how" and the "white man speak with forked tongue." When "Geronimo" remarks, "she's a pig," referring to an eligible maiden, it seems to come right out of the corner of New York's 8th Avenue and 42d Street.

The story describes the latter, leaner days of Geronimo's career, during which, denied humanitarian treatment by white supervisors on the reservation, he escaped and fled with some 50 tribesmen to Mexico, where he waged a courageous "war" against the U.S. to focus attention on the principle of the issue—treatment of the Indian as a human being. The picture has an uplift ending that may fool youngsters into concluding that the Indian ultimately got a decent shake after all—a false note of resolution contradicted by history to this day.

Chuck Connors gives the film a decided lift with an impressive portrayal in the title role. He is a rather subdued, blue-eyed "Geronimo," but a surprisingly convincing one. Kamala Devi, in her screen bow, is glamorous—a bit too glamorous—as his squaw, but emotes capably. Ross Martin seems out of his element as the hero's sidekick. A competent actor, he tries hard, but has a tendency to approach the role as if the Apaches vs. the Cavalry is a frontier version of the Sharks vs. the Jets. The result is a kind of cigar store Indian. Pat Conway plays the chief antagonist too sadistically and too obviously—grinning constantly at the awful prospect of bloodshed. Others in prominent parts are Adam West, Enid Jaynes, Larry Dobkin, Denver Pyle, Armando Silvestre and John Anderson.

The picture was filmed in Mexico, and is a fine physical production. Cameraman Alex Phillips' sweeping panoramic views and subtle lighting are solid assets, as are Marsh Hendry's snug, cumulative editing and Hugo Friedhofer's dramatically expressive Indian-esque score. Other production values are almost equally strong.

Tube.

El Pecado de Una Madre
(A Mother's Sin)
(MEXICAN)

Mexico City, April 17.

Peliculas Nacionales release of Producciones Brooks production. Stars Libertad Lamarque, Dolores del Rio; features Pedro Geraldo, Enrique Rambal, Tere Velazquez. Directed by Alfonso Corona Blake. Screenplay, Julio Alejandro from story by Fernando Galiana; camera, Jack Draper. At Roble, Americas, Orfeon, Ariel theatres, Mexico City. Running time, 90 MINS.

This is a soap opera type of tearjerker capably directed by Alfonso Corona Blake. Film has been cleverly designed to appeal to sentimental and emotional Latin fans who will suffer as they see the mother suffer for her "sin of love."

Briefly, the story has Libertad Lamarque as the femme who loves not wisely but too well, with object of her attentions, Enrique Rambal, married to Dolores del Rio. One Sunday afternoon there is a car crash, the lady's man goes on to meet his maker and Miss Lamarque is miraculously saved to give birth to a son, Pedro Geraldo. Miss del Rio, in a noble gesture, adopts the boy but only when Miss Lamarque renounces all rights to the baby.

The false mother takes her role seriously but mamma Lamarque repents, wants to see her child again, is repudiated by the boy who seems to be following in his father's footsteps by becoming an entertainer, a singer of old ballads (formerly sung by his father Rambal and Miss Lamarque), and with an eye out for the senoritas.

There's a tremendous lot of sobbing and crying and suffering throughout the film, but the audience loves it all. Rambal has a brief appearance as the lusting lover who causes all the trouble. Miss del Rio and Lamarque suffer on an equal plane while Pedro Geraldo shows signs of maturing as an actor. Tere Velazquez is the love interest in the film.

This one, already doing boffo boxoffice in Mexico, will clean up here and throughout the entire Latin American area where both Miss Lamarque and Miss del Rio still have strong boxoffice pull.

Emil.

La Chambre Ardente
(The Ardent Room)
(FRENCH)

Paris, April 17.

UFA-Comacico release of International Production-UFA - Comacico - Taurus Film production. Stars Nadja Tiller, Jean-Claude Brialy; features Claude Rich, Pierrette Pradier, Walter Giller, Edith Scob. Directed by Julien Duvivier. Screenplay, Charles Spaak, Duvivier from novel by John Dickson Carr; camera, Roger Fellous; editor, Paul Cayatte. At Normandie, Paris. Running time, 110 MINS.

Myra	Nadja Tiller
Marc	Jean-Claude Brialy
Stephane	Claude Rich
Lucie	Pierrette Pradier
Michel	Walter Giller
Marie	Edith Scob

Whodunit, with a dash of supernatural flavor, spends too much time explaining things, with a neglect of acting and suspense. Makes this mainly a playoff possibility abroad.

Relatives gather in old German chateau where an old man is dying. Most want his money but one girl happens to be descended from a woman who was betrayed by the old man's ancestor. She begins to get hallucinations after the old man dies. But it seems he may have been poisoned by the nurse who was in love with one of the would-be inheritors.

Vet director Julien Duvivier has let this ramble on. Furtive goings and comings in the chateau fail to maintain interest in this overlong affair. It lacks sharpness in detail and punch in direction and acting. The technical credits are par but the acting is uneven with too much palaver obscuring the characterization.

Mosk.

A Kind Of Loving
(BRITISH)

New talent conquers in compelling, down-to-earth drama about fumbling young love in a harsh North Country setting. This has a chance to do as well as "Saturday Night and Sunday Morning."

London, April 17.

Anglo Amalgamated release of a Joseph Janni production. Stars Alan Bates; features Thora Hird. June Ritchie. Producer, Joseph Janni. Directed by Joshn Schlesinger. Screenplay by Willis Hall, Keith Waterhouse, from Stan Barstow's novel; camera, Denys Coop; editor, Roger Cherrill; music, Ron Grainer. At Warner Theatre, London. Running time, 112 MINS.

Vic	Alan Bates
Ingrid	June Ritchie
Mrs. Rothwell	Thora Hird
Mr. Brown	Bert Palmer
Mrs. Brown	Gwen Nelson
Jim Brown	Malcolm Patton
Christine	Pat Keen
Conroy	James Smethurst
Jeff	James Bolam
Les	Michael Deacon
Dorothy	Patsy Rowlands
Registrar	Peter Madden
Pub Pianist	Edna Ridgway

"A Kind Of Loving" is the latest in the profitable field of British pix which feature down-to-earth yarns filmed against a harshly realistic middleclass setting. "Saturday Night And Sunday Morning" and "Taste Of Honey" helped to trigger off this trend, and have proved profitable boxoffice pix. This new one has all the ingredients to make it an equal draw.

This leans almost exclusively on newish talent. The director, John Schlesinger, makes his bow as a feature director. Previously he has been a top documentary man. Cameraman Denys Coop is also a comparative newcomer to the top league. The femme lead, June Ritchie, is a 20-year-old with no previous film experience. The star, Alan Bates, has made only one film before of any impact, "Whistle Down Wind." In "Loving," he fully justifies the decision of the Anglo Amalgamated toppers to buy him out of his contract when he was playing in "The Caretaker" on Broadway. Schlesinger cast most of the other roles from virtually unknown players, with the exception of one key part, that played by vet Thora Hird.

With this fresh talent, the result was a gamble, but it has come off handsomely. The censor has recognized the sincerity behind the film and has passed some surprisingly frank dialog and situations in the screenplay by Keith Waterhouse and Willis Hall. It is set in a Lancashire industrial town and tells the bittersweet yarn of a young draftsman who is attracted by a typist in the same factory. It is a physical attraction which he cannot resist. She, on the other hand, has a deeper feeling for him.

The fumbling romance proceeds, often hurtfully, often poignantly. The inevitable happens. She becomes pregnant and he grudgingly marries her. It is obvious from the start that the union is purely physical and it is not helped by the nagging of her mother. Eventually, he walks out after a stormy scene. But he finds no sympathy from his relatives. And eventually the two young people get together again and find that, despite everything, their love can develop into something deeper and more satisfying.

Schlesinger handles this film with a sharp documentary eye, but does not forget that he is unfolding a piece of fiction. The tremulous moment when the girl first gives in to the boy's physical craving, an opening wedding sequence, the desolate seashore when they go on honeymoon, the girl discussing birthcontrol hesitantly, a pub crawl, the tender scenes as the young lovers walk in the park. These and many other sequences are all handled with tact, shrewd observation and wit by the director.

The picture captures the full flavor of the busy streets, back alleys, taverns and harsh, and grey moorlands of industrial Lancashire. There is a vivid, earthy realism about the whole project.

Miss Ritchie makes an appealing debut as the bewildered Lancashire lass and should merit careful watching in the future. Bates is a likeable hero who will hold most audience's sympathy despite his weaknesses, and without drawing too much away from Miss Ritchie. Thora Hird's role as the mother-in-law is overwritten but it is excellently played and most effectively heightens the drama. Of the large cast of unknowns Bert Palmer, Gwen Nelson, Pat Keen, James Bolam and Jack Smethurst give exceptionally able support.

Photographed in many parts of Lancashire to represent a composite town, lenser Coop has skillfully caught the peculiar grey drabness of the area. Roger Cherrill has cut with precision. Ron Grainer's music is unobtrusive but fitting. All round, here is a film that is bold, compelling and often moving, though laced with humor.

Rich.

Self-Portrait
(CANADIAN)

Toronto, April 9.

NFB release of National Film Board production, assembled and annotated by Guy Glover, assisted by David Mayerovitch. Black and white (with color). Premiere at Little Cinema, Toronto. Running time, 158 MINS.

This is an anthology of scenes from 21 years (1939-1960) of Canadian filmmaking. The text on the screen identifies the film and its makers before each excerpt is shown, and the commentator (Guy Glover) notes the significant characteristics of the film's style and subject. Some of the 41 films represented here are as short as four minutes, some as long as an hour; but enough is shown of each to give the feel of its subject, acting and direction.

Beginning with "Heritage" (1939), a film of the prairie dust bowl, "Self-Portrait" passes through two decades of Canadian life to the space age, recognized by "Universe" (1960), the concluding film. Here are scenes from "Churchill's Island," (1941), the first Canadian documentary to win an Academy Award, and "V for Victory" (1942), one of the first hand-drawn films made by the now internationally-famous Norman McLaren. The forgotten years also bring with them the names of film-makers and artists who have since become famous outside Canada: former commentator, Lorne Green, composer Louis Applebaum, Wayne and Shuster (who wrote the lyrics for "The Proudest Girl in the World" (1944), and producer, Sydney Newman.

"Self-Portrait" opens with a montage of pictures of the NFB's first Ottawa headquarters, of the Board's staff of early days, and of production stills. It closes with a similar montage showing the new Montreal $6,000,000, studios with its present film makers. For theatre audiences an intermission is provided; for showing on television, the whole breaks into five 30-min. periods.

To those who know little of Canada's recent history, this film will be of constant interest; to those who have heard of the Board and haven't seen its early work, this is a quick and pleasant way to catch up with the past. Production by Glover is quiet and the tone of the film is modest. Music would have taken the documentary chill off of the linking sequences and the narration, while thankfully avoiding bombast, could perhaps have been written and spoken with a touch of poetry and drama. *Prat.*

Les Petits Matins
(Early Mornings)
(FRENCH)

Paris, April 17.

Gaumont release of Paris Elysees Film-Metzger and Woog production. With Darry Cowl, Agathe Aems, Fernand Gravey, Francis Perier, Francis Blanche, Roger Coggio. Directed by Jecqueline Audry. Screenplay, Stella Kersova, Pierre Pelegri, Pierre Laroche; camera, Robert Lefevbre; editor, J. L. Castelli. At Mercury, Paris. Running time, 100 MINS.

Sophie	Agathe Aems
Rich Man	Fernand Gravey
Boxer	Roger Coggio
Manager	Pierre Mondy
Customs Man	Francis Blanche
Masher	Francois Perier
Pilot	Gilbert Becaud
Jean-Paul	Jean-Claude Brialy

This fits in with the sketch cycle here. However, it has one character, a knowing 18-year-old girl hitchhiker, and her adventures on her way to the Riviera from Belgium allow for fitting a bunch of noted players into the pic. This remains a surface affair with mainly local chances because of failure to either try for characterization or more inventiveness in the sketches.

The girl is pert and fetching. She has many men breathing hard for her but manages to remain chaste till she finally finds love. Film ambles along fairly entertainingly with a bevy of local stars doing takeoffs on their screen and private personalities. This makes it quite chancey abroad.

Film is technically okay with the direction nimble and playing reasonable within its sketch limitations and the lightweight scripting.

Mosk.

Sweet Violence
(FRENCH—C'SCOPE)

Hollywood, April 10.

Audubon Films release of Joel Lifschultz production. No stars. Directed by Max Pecas. Screenplay, Jacques Aucante; camera, Marc Fossart; editor, Paul Cayatte; music, Charles Aznavour, Georges Garvarentz. Reviewed at Sunset Theatre, April 10, '62. Running time, 78 MINS.

Elke	Elke Sommer
Maitre	Pierre Brice
Olivier	Christian Pezy
Barbara	Vittoria Prada
Claire	Claire Maurier
Charly	Robert Darame
Mick	Jenny Astruc
Choutte	Michelle Bardollet
Dominique	Agnes Spaak

"Sweet Violence" is the French equivalent of "Rebel Without a Cause," with a little "Not Tonight Henry" thrown in for good measure. Essentially, it is an enterprise in cinematic flesh-peddling, thinly veiled under the pretense of art and social significance . . . a kind of wolf in sheep's clothing. But art house patrons will see right through it, leaving the Joel Lifschultz production and Audubon Films release to be inherited by sensation seekers. The customer lure is Elke Sommer, a large young lady who peeks out from behind a mop of platinum hair and little more. She has, it is said, been compared to Brigitte Bardot. The only true resemblance is that of gender.

Written by Jacques Aucante, "Sweet Violence" surveys again the shiftless youthful international set in France who live on instinct (i.e., sex), spurn any form of involvement, and loathe the "little" things like gratitude and love. Into this nest of listless, tiresome oddballs comes a latently decent young chap. After a series of traumatic incidents, he comes back to the civilized world remarkably unscathed. Among the incidents are a torrid, artless dance by Miss Sommer, a run-in with the French idea of an average American (the gum-chewing caricature variety), and a climactic showdown scene in which hero and heavy match nerves by leaping, blindfolded, at a given count onto a building ledge from a platform being pulled skyward by a crane. This latter sequence is a kind of Gallic version of what might be Harold Lloyd's version of the Yankee teenage version of that quaint and popular sport known as "chicken."

Miss Sommer towers over her leading man (Christian Pezy), and it is doubtful that he could go 10 rounds with her. The acting in general is pretty poor, and the problems of the cast are compounded by Max Pecas' direction, whose style often reminds one of the Valentino era of the screen, and by the timing of the sub-titles, which frequently precede the spoken word by one sentence. CinemaScope widens the titles on the screen, but certainly doesn't improve what they are saying.

Tube.

Films Fly

Continued from page 5

accompanied by an adult"; "Town Without Pity," "not recommended for children," and "One Plus One," "recommended for mature adults."

State Law Threat

Albany, April 24.

Although defeated by the upper house for the third consecutive year, the measure to give New York State the power to classify motion pictures for children is thought by savvy observers here to be far from a dead issue. This is backed up by indications of a new campaign for the proposal from Brooklyn's Luigi R. Marano, chairman of the Assembly's (lower house) committee studying obscene publications.

Committee, now expanded from five to seven members, and with a new lease on life that includes a fresh $20,000 appropriation, plans to hold its initial meeting in Gotham next month. Presumably, socalled salacious periodicals will get the most play, since this is the primary reason for the committee. But Marano says the Motion Picture Assn. of America will be "welcome to offer any ideas or views it may have" pertaining to film classification, which suggests the issue will be very much on the agenda. MPAA, of course, has previously indicated its opposition to classification proposals before the legislature.

Committee also plans meeting with representatives from at least 15 or 20 other states to discuss chances of more uniformity in anti-obscenity statutes.

BRAZIL: FRIENDLY STRANGERS

New York Sound Track

Darryl F. Zanuck in town for a quickie to talk to 20th homeoffice execs and show them some more footage from "The Longest Day," which he's now editing in Paris. He still expects to have pic ready for summer release . . . AIP sales veep **Leon Blender** and eastern division sales manager **Ed Heiber** here for talks with circuit execs . . . **Michaelangelo Antonioni's,** "The Night," goes to the Melbourne (Australia) Fest next month as the official Italo entry.

Mervyn LeRoy off cigars completely, although he'll toy with one for a few minutes between his lips for that good old tobacco taste. He notes that of his 61 pictures, 18 have played the Radio City Music Hall.

Joseph Maternati, director of the French Film Office here, will be making the Cannes (Fest) trek this year . . . **Geza De Rosner,** indie producer-director-writer, plans to shoot a feature about the ancient Inca city of Macchu Picchu (Peru) on location there starting next month . . . Numbers, numbers: Sindlinger & Co., industry analysts, report business on "State Fair," after two weeks of release, indicate pic has a probable audience of 25,000,000 people. According to Sindlinger, that almost doubles a March 30 figure of 14,975,000 . . . **Edmon Ryan,** who plays a featured role in "Two for the Seesaw," has acquired rights to the **Howard Fast** play, "The Crossing," which he will produce and direct for Broadway next season . . . "Two," under direction of **Robert Wise,** wrapped up shooting of New York locations last week—a day ahead of sked.

Mary Sharmat, wife of producer **Bill Sharmat,** is seeking the Democratic nomination for post of N.Y. state assemblywoman from upper westside Manhattan district . . . **Diane Baker** is back in New York after completing her role in the 20th-Fox-**Mark Robson** production, "Nine Hours to Rama" in Britain.

Fred Hift, Paris location press chief with **Darryl F. Zanuck** on "Longest Day," took his family to Tunisia for over the Easter holidays.

Bob Wise, directing "Two for the Seesaw" for Mirisch-UA, will make his next one for Metro under an old pact. It's a ghost tale, "The Haunting," from the **Shirley Jackson** novel, and will shoot in London in September. That done, he'll concentrate on his exclusive three-pic deal with Mirisch. "Seesaw" and "West Side Story" don't count toward this because of the Seven Arts association in those properties.

Samuel Rosen, Stanley Warner exec v.p., skips to Europe and the Middle East end of this month on a combination biz-holiday. Mrs. Rosen goes along on the two-month junket . . . **Joe E. Levine** says "Two Women" clocked over $2,000,000 in 426 post-Oscar week dates . . . **Oscar Brodney** screenplays "The Brass Bottle" for producer **Robert Arthur** at Universal . . . Back in 1960, **Kirk Douglas** and U announced a "Montezuma" biopic (with **Rock Hudson** as the Aztec emperor). Word from the distrib is that the project is still on, but still nothing definite on a start . . . **Sy Frank's** and **Sid Dinetar's** Town & Country circuit on Long Island (consisting of four new theatres in the past four years) is mapping a fifth on the island, with construction possibly starting this summer.

With **Daniel Rosenblatt** as moderator a panel will discuss Astor's "Last Year at Marienbad" on station WBAI May 1 at 9 p.m. and repeating May 4 at 10 a.m. . . . Panelists are director **Shirley Clarke,** and critics **Dwight Macdonald** (Esquire) and **John Simons** (Hudson Review).

Kirk Douglas, three-time loser for an Oscar, Hollywood style, was given an Oscar, Washington style, by House Speaker **John McCormack** in Washington. Actor was awarded a Minuteman Statuette, the so-called "Treasury Oscar," for his help to the Treasury in selling savings bonds. **McCormack,** taking note of **Douglas'** three nominations for Oscars and three failures to nab one, said the Treasury "Oscar" was "second to none because it is for service to country."

Tony Curtis will use Disneyland as locale for his new indie, "40 Pounds of Trouble," marking first time **Walt Disney** has permitted a feature to be shot there . . . Indie producer **Norman Maurer** registered "Knights of the Holy Grail" with MPAA Title Bureau for a feature-length animation subject in Dynatoon process . . . **Melvyn Douglas** costars with **Paul Newman** in Paramount's "Wildest of the Thousand". . . **Henry** and **Phoebe Ephron** set to script "Captain Newman, M.D., for producer **Robert Arthur** at U . . . **Roger Corman** will produce-direct "The Young Racers" for AIP, to shoot in five European countries starting June 1 . . . **Steve Parker** signed **William Peter Blatty** to three-pix writing deal . . . **Boris Sagal** to Metro on longterm directorial pact.

The photographic techniques employed by director **Alain Resnais** in "Last Year in Marienbad" are spotlighted in the current issue of Modern Photography . . . **Ernest Sands,** Astor Pictures' new sales manager, in Hollywood for sales meetings . . . **Philip Dunne** is adapting **Irving Stone's** 70-year spanning "Agony and the Ecstasy" for 20th production . . . **Keefe Brasselle's** Lunar Productions, a tv and film production company, has taken office space on Madison Ave.

Publicist **Bernie Lewis,** who worked on the local campaign for one 1961 Cannes prize-winner ("Viridiana"), is doing the same for another, "Joan of the Angels?" which received the special prize at Cannes last year. **Irving Isaacs'** Teleplx Corp. is distributor. (See separate news story.)

Catholics are warned by **Msgr. Thomas F. Little,** executive secretary of the National Legion of Decency, against patronizing unclassified motion pictures which are the products of "fast-buck producers and unrecognized distributors" who decline to submit their films for "moral evaluation." This via National Catholic Welfare Conference News Service.

Add Oscar postscripts: The one man not mentioned when the Academy Award was given to "Seawards, the Great Ships," as best live action subject, was the man who directed it—New York-based documentarist **Hilary Harris.** Credited instead were Templar Films, which produced the short on a commission from the Clyde Shipbuilders Assn., and the British Information Service . . . Paris dubber **Peter Riethof** has just finished the English language version of **Ingmar Bergman's** "Through a Glass Darkly," this year's Oscar winner as best foreign language pic . . . **Geraldine Page,** an Oscar nominee this year for "Summer and Smoke," and sure to get another for "Sweet Bird of Youth," follows with "Toys in the Attic," opposite **Dean Martin** for the Mirisches, which starts shooting in September.

The piggyback Baronet (430 seats) and Coronet (585 capacity) which **Walter Reade** is building on 3d Ave. and 59th St., will now be on property owned by Reade Inc., which bought the land from former owner Mrs. Angela Valle. The old Baronet is being demolished for the new double decker cinemas.

Dore Schary addressed the students and faculty of Brandeis University on "Where Do the Ideas Come From?" This is seventh of a series of lectures on "The History and Appreciation of Motion Pictures" being conducted at Brandeis under the auspices of **Prof. Arthur Mayer.**

LOOKS LIKE NEW LATIN LEADER

By VINCENT CANBY

Rio de Janeiro, April 24.

For visiting Yank show people, this is a land of irony and ecstacy.

Film business is booming, but no official dollar remittances have been made in two months. Construction costs and interest rates are high, yet 22 luxury theatres have been built in the last year. The general outlook is fine, but local observers warn that the poverty in the northeast could well bring about what they call a political *marmota* (literally: mountainous seas).

Brazilians, whether vacationing at the posh beach hotels in Rio or constructing vast new apartment and office buildings in Sao Paulo (to say nothing of creating Brasilia, an entirely new city), are spending as if money were going out of style. And, from the way the cruzeiro dropped in value in the last 12 months, it often looked that way.

However, in just one week, the cruzeiro has showed signs of firming up and a new optimism is evident everywhere. Two significant reasons: the additional credits being granted Brazil following President Goulart's visit to Washington; (2) the sudden collapse of Argentina as the basis of President Kennedy's Alliance for Progress program. The latter event especially has spurred a new sense of purpose here.

To the visitor just up from Buenos Aires—that tired, old-before-its time Paris of the New World — Rio is a magnificent original, a geographic wonder where the *favellas* (slums) spill off the mountains and are miraculously transformed into one of the loveliest *cotes d'or* in the world.

Although a Brazilian government information officer in Sao Paulo admits that Yank tourism still leaves much to be desired ("You haven't been interested in us and we haven't done enough to interest you") there nevertheless has been a scarcity of hotel rooms along Rio's Copacabana beach—even though the season here doesn't start until late this month. Most of the visitors are rich Brazilians down from the interior, but there have been more than a smattering of Yank and foreign showbiz names, some stopping over after the Mar Del Plata fest—to do business as well as catch a little sun.

Copacabana Palace

Their principal hangout, as always, is the Copacabana Palace Hotel, one of the oldest and still most plush of the really firstclass inns on this continent. In addition to prepping for the new season at the Copa Palace, which will include Shirley Bassey, Tito Puente, (and tentatively) Connie Francis and Les Brown, and to overseeing his various theatrical projects, Copa Palace manager Oscar Ornstein is also sitting in on one of hoteldom's neatest promotions since Conrad Hilton's "Weekend at The Waldorf" coup.

This is the new Italo-Brazilian coproduction, "Copacabana Palace," which started shooting here last week on a budget of approximately $800,000 (fantastic in the frame of reference of Brazilian films) and starring Mylene Demongeot, Walter Chiari, James Robertson Justice and Alexandra Stewart. Fernando de Barros is the Brazilian producer. With another Italo-Brazilian coproduction now shooting ("Cities of Temptation"), others in the offing, and the Argentine-Brazilian coproduction agreement awaiting appropriate signatures, the local film people are bustling with plans.

Resident Yanks, however, remain skeptical. They are also more than a little irritated with proposals, now being studied by the Brazilian legislature (and likely to go into effect next year) to stimulate Brazilian production at (what the Yanks feel) is the expense of the U.S. film distribs.

The GEICINE (Grupo Executivo

(Continued on page 17)

George Foley Details Astor Outlook At General Trade Press Meeting

Ernest Sands has been named general sales manager of Astor Pictures to succeed George Josephs, Astor prexy George Foley revealed last week in New York in the course of an Astor Pictures' "progress report" to the film trade press. Foley did not elaborate on the move except to say that Josephs remains as an Astor veep, and that the promotion of Sands, who had been assistant under Josephs, is in keeping with "Sands' increasing responsibilities and duties in the company's continued sales expansion program."

It was felt in the trade that one of the reasons for the Astor "progress report" was to set to rest rumors about financial difficulties. The Wednesday (18) press conference was held on the eve of the first anniversary of the U.S. preem of Astor's Italo blockbuster, "La Dolce Vita," with Foley predicting a still greater growth for the company in the coming year.

Among the highlights of his remarks:

(1) "Vita" has been granted a Production Code seal, which will materially enhance its value when it may eventually be sold to tv, though no such sale is contemplated at this time.

(2) "Vita" will play a total of between 6,000 and 8,000 U.S. playdates and is expected to gross a rental here of about $7,500,000, and $15,000,000 worldwide, becoming the first foreign language film to gross 50% of its worldwide revenue in the U.S.

(3) Alain Resnais' "Last Year in Marienbad" should run six to nine months at its U.S. preem stand (the Carnegie Hall Cinema in N.Y.), and has dates in 25 other cities in U.S. now booked.

(4) Astor has $2,500,000 in cash invested in upcoming releases and coproduction ventures, with the latter probably to include a new Resnais pic. Also Astor expects to handle all future Federico Fellini pix, with the exception of the director's seg in the "Boccaccio 70" omnibus feature, which is owned by Joe Levine.

(5) Astor, which already has its own music subsid (Bruder Music), is expanding its literary department and forming its own publishing arm, to handle books tied in with Astor releases. The first will be "The Swindle," book version of Fellini's picture of the same name which Astor will release in August.

In addition to announcing Sands' succession as sales chief, Foley said that L. Douglas Netter Jr., prexy of Astor International, will serve as supervisor of the homeoffice sales department. In the 1962-63 season, the company will be releasing one pic a month.

The Code seal for "Vita," said Foley, will also permit the film's booking by a number of exhibs in smaller communities which play only Code pix, and also by the U.S. Army, which often uses the Code as its criterion in booking pix in military theatres.

L. Douglas Netter Jr., prexy of Astor International, Astor Pictures subsid, yesterday (Tues.) was named exec veep of the parent company. He'll retain his post with the subsid, and at the same time will supervise all homeoffice sales activities (see separate story).

According to Astor prexy Foley, the new Netter appointment is in line with an effort to integrate activities of the subsidiary more closely with those of the parent organization.

WATERING HIS ROOTS

Boston Westenders To Honor Joseph E. Levine

Boston, April 24.

Boston's own Joseph E. Levine, now a New York film producer, will be honored by his old hometown gang, the "Old-Time Westenders," at their 11th annual reunion on May 2 at the Parker House. He will be cited as "The Man of the Year."

Levine, who was born on Billerica St., in Boston's west end, and lived in a tenement cold water flat with his widowed mother's five children, six stepchildren and one boarder, as he recounts it, qualifies for membership in the group.

"As a kid I never had time to think about my future," Levine, who now has headquarters in New York, Hollywood and Rome, but keeps his Boston roots by visiting occasionally at his house in Newton, said. "I went around the streets of Boston shining shoes, selling papers and carrying bags at north station." Last year, he displayed a million dollars in cash at New York's Plaza hotel to convince exhibitors he had the money he promised to spend advertising one of his forthcoming films.

Technicolor Gross And Net Shoot Up

Technicolor Inc., for fiscal year ended Dec. 30, 1961, upped its gross 291.64% over previous year and net earnings 404.4%, with sales higher than in any previous year in company's history, according to annual report to stockholders.

Patrick J. Frawley Jr., board chairman and chief exec officer, disclosed that earnings before taxes amounted to $3,145,030 against the prior $803,033. After taxes, net totalled $1,744,963, or 67 cents per share, compared to 1960's $345,943, or 16 cents per share. Net sales increased to $55,026,550 from $28,458,945 in previous 12-month span.

Shares outstanding Dec. 30, 1961, totalled 2,623,218. Frawley reported, compared to 2,211,679 on Dec. 31, 1960. Ten cents of the 67 cents for 1961 was non-recurring.

Exec pointed out that 1961 earnings were reached after complete cost charge-offs of all expenses incurred in the preliminary preparation, development and introduction of the Technicolor 8m Instant Home Movie Projector, the absorption of major pre-production expense and costs of consolidating the various acquired operations.

'KANE' FIRST CLASSIC AT VALLADOLID WEEK

Valladolid, April 24.

One of the highlights of the Valladolid International Film Week of Religious and Moral Values is the retrospective screening of "film classics." Following Easter Sunday (22) inaugural ceremonies, the fest retrospective was initiated with "Citizen Kane." Others in this series include "Ordet" and "Dies Ire" by Dreyer, Visconti's "La terra trema," Rossellini's "Paisan," Ingmar Bergman's "Wild Strawberries" and "Les Dames du Bois de Bologne."

In addition to the main Golden Labrador, Golden Sheaf of Wheat, and San Gregorio awards, festival authorities have also authorized non-official laurels by the Institute of Spanish Culture, Fipresci and the Spanish Federation of Cineclubs.

Four official entries for the religioso kudo, the Golden Labrador, include Yank contestant "Francis of Assisi." Fest winds April 29.

Steve Allen With MM

Hollywood, April 24.

Steve Allen, who has the time, was signed by 20th-Fox for the Marilyn Monroe-starrer, "Something Has Got to Give."

Jack Benny and George Gobel, who haven't the time because of demands of the 47-day shooting schedule, passed up roles.

L.A. Biz Off Albeit 'Story' Wham $32,000 in 19th Wk.; 'Fair' Fast 16G, 3d; 'Exercise' Modest $10,000

Los Angeles, April 24.

Firstruns here currently are feeling a letdown after the big Easter vacation biz although the Academy winners are still holding up. New entries are mostly on multiples, with showings dull. "West Side Story" still is terrific $32,000 in 19th lap at the Chinese while "Judgment at Nuremberg" shapes solid $14,000 in 18th stanza at Pantages.

"State Fair" looks fancy $16,000 in third Fox Wilshire session. "Five Finger Exercise" is only fair $10,000 on opener at Warner Beverly.

"Man Who Shot Liberty Valance" looms mild $19,500 in three spots, first week. "Spartacus," playing first general release, is rated good $11,000 at State and considerably better in some 14 hardtops in this area.

Estimates for This Week

Los Angeles, Hollywood, Beverly (Metropolitan-FWC-State) (2,017; 856; 1,150; 90-$1.50)—"Man Who Shot Liberty Valance" (Par) and "Brushfire" (Par). Mild $19,500. Last week, Los Angeles with Hawaii, "Magic Sword" (UA), "Mighty Ursus" (Indie), $11,500. Hollywood with State, "Splendor in Grass" (WB), "Fanny" (WB) (reissues), $7,200. Beverly, "Breakfast at Tiffany's" (Par), "Summer and Smoke" (Par) (reissues), $4,000.

Warren's, Pix, Baldwin (Metropolitan-Prin-State) (1,757; 756; 1,800; 90-$1.50)—"Follow That Dream" (UA) and "Deadly Duo" (UA). Slow $14,000 or near. Last week, Warren's with Iris, El Rey, Loyola, "Two Women" (Embassy), "Hustler" (20th) (reissues), $25,200. Pix, Baldwin with Orpheum, Wilfern, "Breakfast at Tiffany's" (Par), "Guns of Navarone" (Col) (reissues), $18,900.

Music Hall (Ros) (726; $2-$2.40) —"Only Two Can Play" (Kings). Solid $10,000. Last week, "Les Liaisons Dangereuses" (Astor) 8th wk), $3,000.

Warner Beverly (SW) (1,316; 90-$2)—"Five Finger Exercise" (Col). Fair $10,000. Last week, "Walk on Wild Side" (Col) (6th wk-9 days), $7,000.

Hillstreet, Wilfern, Iris, Loyola (Metropolitan-SW-FWC) (2,752; 2,344; $25; 1,298; 90-$1.50)—"Moon Pilot" (BV) (1st general release). Mild $20,000. Last week, Hillstreet, "Day Earth Caught Fire" (U) (2d wk), "This Island Earth" (U) (reissue), $3,100.

State (UATC) (2,404; 90-$1.50)—"Spartacus" (U) (reissue). Good $11,000 or close.

Vogue, El Rey (FWC) (810; 861;

(Continued on page 18)

Key City Grosses

Estimated Total Gross

This Week $2,861,848
(*Based on 21 cities and 258 theatres, chiefly first runs, including N.Y.*)

Last Year $2,516,500
(*Based on 22 cities and 233 theatres*).

'Rome' NSH $9,000, Philly; 'Lover' 12G

Philadelphia, April 24.

Easter Sunday gave firstrun biz the expected boost and the old competition of nice weather will not keep many patrons away from the cinemas here. "Rome Adventure" is rated slow at Randolph in first while "Lover Come Back" is pushing to a rousing take in 11th stanza at the Arcadia.

"Sweet Bird of Youth" shapes good in fifth at Stanley while "Moon Pilot" still is bright in third at Stanton.

Estimates for This Week

Arcadia (S&S) (622; 95-$1.80)—"Lover Come Back" (U) (11th wk). Lush $12,000. Last week, $9,000.

Boyd (SW) (1,536; $2-$2.75) —"Judgment at Nuremberg" (UA) (9th wk). Trim $13,000. Last week, $14,000.

Fox (Milgram) (2,200; 95-$1.80) —"Man Who Shot Liberty Valance" (Par) (2d wk). Okay $13,000. Last week, $20,000.

Goldman (Goldman) (1,000; $2-$2.75)—"El Cid" (AA) (18th wk). Fair $6,000. Last week, $7,000.

Midtown (Goldman) (1,000; $2-$2.75) — "West Side Story" (UA) (24th wk). Fast $12,000 or near. Last week, $15,000.

Randolph (Goldman) (2,200; 95-$1.80)—"Rome Adventure" (WB). Slow $9,000 or over. Last week, "Children's Hour" (UA) (4th wk), $8,000.

Stanley (SW) (2,500; 95-$1.80)—"Sweet Bird of Youth" (MGM) (5th wk). Good $7,500. Last week, $8,500.

Studio (Goldberg) (393; 95-$1.80) — "Queen of Spades" (Indie). Slight $2,500. Last week, "Entertainer" (Indie) and "Saturday Night, Sunday Morning" (Cont) (reissues), $2,500 in 5 days.

Stanton (SW) (1,483; 95-$1.80)—"Moon Pilot" (BV) (3d wk). Bright $10,000. Last week, $12,000.

Trans-Lux (T-L) (500; 95-$1.80) —"State Fair" (20th) (2d wk). Big $12,000 or over. Last week, $15,000.

Viking (Sley) (1,000; 95-$1.80)—"Walk on Wild Side" (Col) (4th wk). Fast $9,500. Last week, $10,000.

World (R&B-Pathe) (499; 95-$1.80) — "Only Two Can Play" (Kings). Loud $8,000. Last week, "Viridiana" (Indie) (3d wk), $2,600 in 5 days.

'Pilot' Trim $8,000 In Port.; 'Story' 5G, 6th

Portland, Ore., April 24.

Some new screen fare here this stanza is helping firstrun biz. "Moon Pilot" is rated hefty in first at Orpheum while "Children's Hour" looks fast in third at Irvington. "Man Who Shot Liberty Valance" is not so good in opener at Paramount. "State Fair" looms fairish at Fox, but "West Side Story" still is great in sixth round at Music Box.

Estimates for This Week

Broadway (Parker) (1,890; $1-$1.50)—"Horizontal Lieutenant" (MGM) and "Wonders of Aladdin" (MGM). Sad $3,500. Last week, "Lover Come Back" (U) (9th wk), $3,600.

Cinema 21 (Foster) (650; $1.50) —"The Mark" (Indie) and "Murder, She Said" (MGM) (m.o.) (4th wk). Slim $1,500. Last week, $2,000.

Fine Arts (Foster) (426; $1-$1.50) —"Les Liaisons" (Astor) and "The Joker" (Astor). Mild $1,500. Last week, "Murder, She Said" (MGM) and "Millionairess" (MGM) (reissue) (2d wk), $900.

Fox (Evergreen) (1,600; $1-$1.49) —"State Fair" (20th) and "Broken Land" (20th). Fair $6,000 or over. Last week, "Guns of Navarone" (Col) and "Devil At 4 O'Clock" (Col) (reissues), $4,600.

Guild (Rosener) (400; $1.50)—"Sweet Bird of Youth" (MGM) (3d

(Continued on page 18)

'Fair' Lively 12G, L'ville; 'Pilot' 7G

Louisville, April 24.

"State Fair" at United Artists is lively in first week to pace field here. "Search for Paradise," new Cinerama entry at Rialto, is not up to previous opening. "Rome Adventure" looks good at the Mary Anderson. "Summer and Smoke" is in same category. "Moon Pilot" is drawing the youngsters. "El Cid" held for eighth week looms solid at the Brown.

Estimates for This Week

Brown (Fourth Avenue) (900; $1.25-$2)—"El Cid" (AA) (8th wk). Solid $6,000 after seventh week's $7,500.

Kentucky (Switow) (900; 75-$1.25) — "Summer and Smoke" (Par). Brisk $6,000. Last week, "Lover Come Back" (U) (11th wk), $5,500.

Mary Anderson (People's) (1,100; 75-$1.25) — "Rome Adventure" (WB). Good $5,500. Last week, "Four Horsemen" (MGM) (4th wk), $5,000.

Ohio (Settos) (900; 75-$1.25)—"Moon Pilot" (BV). Nifty $7,000 or near. Last week, "Too Late Blues" (Par) and "Siege of Syracuse" (Indie), $5,000.

Rialto (Fourth Avenue) (1,100; $1.25-$2.50)—"Search for Paradise" (Cinerama). Fairish $6,500. Last week, "South Seas Adventure" (Cinerama) (13th wk), $7,500.

United Artists (Fourth Avenue) (3,000; 75-$1.25) — "State Fair" (20th). Outlook is for bright $12,000. Last week, "Hustler" (20th) and "Breakfast at Tiffany's" (Par) (reissues), $10,000.

'BURIAL' BIG $15,000, DENVER; 'WOMEN' 12G

Denver, April 24.

Few newcomers here currently, with bulk of strength coming from holdovers and longruns. Top newie is "Premature Burial," boffo at Paramount. "Moon Pilot" is rated lofty in second at Towne while "Experiment in Terror" is a very sluggish opener at Orpheum. "Two Women," on other hand, back to reap benefits of Oscaring for femme lead, looms big at Centre. "State Fair" looks sock in second at the Denver.

Estimates for This Week

Aladdin (Fox) (900; $1.25-$1.45) —"Judgment at Nuremberg" (UA) (3d wk). Stout $9,000. Last week, $8,500.

Capri Art (Art Theatre Guild) (238; $1.25) — "Paradisio" (Indie) (2d wk). Nice $1,600. Last week, $2,600.

Centre (Fox) (1,270; $1.25-$1.45) —"Two Women" (Embassy) (subrun). Big $12,000. Last week, "Sweet Bird Youth" (MGM) (3d wk), $6,000.

Cooper (Cooper) (814; $1.25-$2.65)—"Seven Wonders of World" (Cinerama) (27th wk). Big $14,000. Last week, $15,000.

Crest (Wolfberg) (750; $1.23)—"Jessica" (UA) So-so $3,000. Last week, "Fanny" (WB) and "Splendor in the Grass" (WB) (reissues) (2d wk), $3,000.

Denham (Indie) (800; $1.25-$2.50)

(Continued on page 18)

'Outsider' Rugged $14,000, St. Louis; 'Pilot' Proud 16G, 'Rome' Loud 12G

St. Louis, April 24.

Three important newcomers are boosting biz here currently. "The Outsider" shapes fine at Ambassador while "Rome Adventure" is rated lively also in first at the Esquire. "Moon Pilot" looms lofty on opener at State. "State Fair" still is big in second at Fox.

"West Side Story" is rated boffo in eighth session at Loew's Mid-City, the Oscar awards pushing this far above last week's gross. "El Cid" continues strong in second at the St. Louis.

Estimates for This Week

Ambassador (Arthur) (2,970; 90-$1.25)—"Outsider" (U). Fine $14,000. Last week, "Walk On Wild Side" (Col) (4th wk), $8,000.

Apollo Art (Grace) (700; 90-$1.25)—"La Dolce Vita" (Astor) (3d wk). Average $1,500. Last week, $2,000.

Esquire (Schuchart-Levin) (1,800; 90-$1.25)—"Rome Adventure" (WB). Lively $12,000 or near. Last week, "Sergeants 3" (UA) (5th wk), $8,500.

Fox (Arthur) (5,000; 90-$1.25)—"State Fair" (20th) (2d wk). Big $16,000 or over. Last week, $20,000.

Loew's Mid-City (Loew) (1,160; $1.25-$2.50) — "West Side Story" (UA) (8th wk). Boffo $13,000. Last week, $8,000.

State (Loew) (3,600; 60-90) — "Moon Pilot" (BV). Smooth $16,000. Last week, "Sweet Bird of Youth" (MGM) (4th wk), $8,000.

Pageant (Arthur) (1,000; 90-$1.25)—"Oklahoma" (Magna) (2d wk). Neat $5,000. Last week, $5,500.

St. Louis (Arthur) (3,800; $1.25-$1.50)—"El Cid" (AA) (2d wk). Strong $16,000. Last week, $20,000.

Shady Oak (Arthur) (760; 90-$1.25)—"Only Two Can Play" (Indie). Okay $5,000. Last week, "Murder, She Said" (MGM) (3d wk), $2,000.

Tourist Hordes Helping D.C.; 'Fear' Rousing $16,000, 'Fair' Bangup 17G, 'Pilot' 13G, 'Valance' Potent 15G

Washington, April 24.

Mainstem is putting on a little kick this session with tourist hordes lending a hand. Some situations, however, are not big because the weather has been too fair for good wicket activity. First lap of "State Fair" at Palace looms big.

Initialer of "Cape Fear" at Keith's is rated boffo.

"Moon Pilot," daydating two Stanley Warner locations, figures to be rugged. Looking for nice opening week's trade is "Man Who Shot Liberty Valance" at Capitol.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,480; 1,000; $1-$1.49)—"Moon Pilot" (BV). Tall $13,000 or near. Last week, "Fanny" and "Splendor in Grass" (WB) (reissues), $9,200.

Apex (K-B) (940; $1.25-$1.40)—"La Belle Amercaine" (Cont) (9th wk). Okay $3,500. Last week, $4,800.

Capitol (Loew) (3,420; $1-$1.65) —"Man Who Shot Liberty Valance" (Par). Nice $15,000 or close. Last week, "Sweet Bird" (MGM) (4th wk), $9,800.

Dupont (Mann-KB) (400; $1-$1.65)—"Ballad of a Soldier" (Union) (3d wk). Good $4,000. Last week, $4,500.

Keith's (RKO) (1,839; $1-$1.65)—"Cape Fear" (U). Boff $16,000. Last week, "Children's Hour" (UA) (5th wk), $7,500.

MacArthur (K-B) (900; $1.25-$1.40)—"Murder, She Said" (MGM) (8th wk). So-so $3,200. Last week, $3,500.

Ontario (K-B) (1,240; $1-$1.49)—"Counterfeit Traitor" (Par). Great $11,000 or over. Last week, "Summer of 17th Doll" (UA) (3d wk), $2,600.

Palace (Loew) (2,360; $1-$1.65)—"State Fair" (20th). Big $17,000 or close. Last week, "Premature Burial" (AI) (2d wk), $7,800.

Playhouse (T-L) (459; $1.49-$1.80)—"Wild Strawberries" and "Magician" (Janus) (reissues) (2d wk). Oke $2,500. Last week, $3,700.

Plaza (T-L) (278; $1.49-$1.80)—"Male and Female" (Indie) (5th wk). Good $2,800. Last week, $3,500.

Town (King) (800; $1.25-$1.80)—"Lover Come Back" (U) (9th wk). Torrid $11,000. Last week, $12,000.

Trans-Lux (T-L) (600; $1.49-$1.80)—"Five Finger Exercise" (Col). Brisk $8,500. Last week, "Walk on Wild Side" (Col) (6th wk), $3,000 in 5 days.

Uptown (SW) (1,300; $1.49-$2)—"West Side Story" (UA) (23d wk). Big $17,000. Last week, $16,500.

Warner (1,240; $1.25-$1.60)—"Judgment at Nuremberg" (UA) (24th wk). Sock $13,000. Last week, $15,000.

Broadway Grosses

Estimated Total Gross

This Week $785,000
(*Based on 29 theatres*)

Last Year $594,300
(*Based on 30 theatres*)

'Lieut.' Fair 11G In Pitt; 'Fair' 12G

Pittsburgh, April 24.

New screen fare launched here this round shows "State Fair" mighty at Gateway but "Horizontal Lieutenant" is only fair at Penn. "West Side Story" with its Oscar hypo is hefty in 11th at Nixon. "El Cid" is gaining strength at Fulton in eighth week. "Moon Pilot" is rated sock in second stanza at Stanley. "Judgment at Nuremberg" still is hardy in 10th round at Warner. "View from Bridge" shapes solid in second at Squirrel Hill.

Estimates for This Week

Fulton (Associated) (1,530; $1.75-$2.75)—"El Cid" (AA) (8th wk). Loud $12,000, with extra matinee Monday. Last week, $10,200.

Gateway (Associated) (1,900; $1-$1.50)—"State Fair" (20th). Wow $12,000 or better. Last week, "Walk on Wild Side" (Col) (2d wk-8 days), $8,200.

Nixon (Rubin) (1,760; $1.50-$2.75) — "West Side Story" (UA) (11th wk). Bright $14,000 or better. Last week, $12,000.

Penn (UATC) (3,300; $1-$1.50)—"Horizontal Lieutenant" (MGM). Fair $11,000 and comes out Friday for "Children's Hour" (UA). Last week, "All Fall Down" (MGM), $9,500.

Shadyside (MOTC) (750; $1.25—"Murder, She Said" (MGM) (5th wk). Fancy $2,500. Last week, $3,100.

Squirrel Hill (SW) (834; $1.25)—"View from Bridge" (Cont) (2d wk). Excellent $3,800. Last week, $4,200.

Stanley (SW) (3,700; $1-$1.50)—"Moon Pilot" (BV) (2d wk). Socko $15,000. Last week, $15,400.

Warner (SW) (1,516; 1-$2) — "Judgment at Nuremberg" (UA) (10th wk). Still hardy at $7,500. Last week, $7,800.

'Judgment' Big $12,000, Balto; 'Valance' Potent 10G; 'Fair' Fairish 8G

Baltimore, April 24.

"Judgment at Nuremberg" is making an impressive showing currently daydating the Cinema and the Five West. Total will be big at these small houses. "Man Who Shot Liberty Valance" is rated nice in opener at the Hipp. "Odd Obsession" looms good in first at the Avalon.

"West Side Story' is sock in 10th week at the Mayfair while "El Cid" is steady in seventh at the Town and "State Fair" is fairish in second at Stanton. "Children's Hour" is pleasing in second at the Charles. "Moon Pilot" is only okay in same at the New.

Estimates for This Week

Avalon (Hyatt) (860; 90-$1.50)—"Odd Obsession" (Indie). Good $3,000. Last week, "Temptation" (Indie) (5th wk), $1,500.

Charles (Fruchtman) (500; 90-$1.80)—"Children's Hour" (UA) (2d wk). Nice $5,500. Last week, $7,000.

Aurora (Rappaport) (367; 90-$1.50)—"Gone With Wind" (MGM) (reissue) (2d wk). Oke $1,300. Last week, $2,000.

Cinema (Schwaber) (460; 90-$1.50)—"Judgment at Nuremberg" (UA). Loud $5,500. Last week, "Five-Day Lover" (Kings) (4th wk), $1,200.

Hippodrome (Rappaport) (2,200; 90-$1.50)—"Liberty Valance" (Par). Tall $10,000 or over. Last week, "Sweet Bird Youth" (MGM) (3d wk), $5,000.

Five West (Schwaber) (435; 90-

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'PILOT' FAT $10,000, PROV.; 'EARTH' BIG 9G

Providence, April 24.

Summer-like weather and end of Lent will give a hefty boost to all firstruns even though some beach-conscious residents took to the road. Strand's "Man Who Shot Liberty Valance" is fast. State's "State Fair" is rated good. "Moon Pilot" looks big at Majestic. Albee's "Day Earth Caught Fire" looms hotsy.

Estimates for This Week

Albee (RKO) (2,200; 65-90)—"Day Earth Caught Fire" (U) and "Six Black Horses" (U). Hot $9,000. Last week, "Far Country" (U) and "Saskatchewan" (U) (reissues), $3,500.

Elmwood (Snyder) (724; $2-$2.50) —"West Side Story" (UA) (2d wk). Very strong $10,500. First was $11,000.

Majestic (SW) (2,200; 65-90)—"Moon Pilot" (BV). Headed for big $10,000. Last week, "Splendor In Grass" (WB) and "Fanny" (WB) (reissues), $5,000.

State (Loew) (3,200; 65-$1.25)—"State Fair" (U). Good $10,000. Last week, "Four Horsemen" (MGM), $6,000.

Strand (National Realty) (2,200; 65-90)—"Man Who Shot Liberty Valance" (Par). Fast $10,000. Last week, "Rose Tattoo" (Indie) and "Proud and Profane" (Indie) (reissues), $2,000.

Chi Biz Stout; 'Fear' Giant $29,000, 'Traitor' Great 27G, 'Exercise' Hot 15G; 'Story' Mighty 39G, 'Fair' 35G

Chicago April 24.

Windy City deluxer biz is solid this round, with newcomers generally well received and holdovers registering lively tallies. Top excitement is being provided by "West Side Story," which is zooming to a wham $39,000 with daily matinees in its eighth week hardticket at the Todd. This is approximately $1,000 under capacity for 14 shows.

Preem of "Man Who Shot Liberty Valance" is grabbing a hot $25,000 at the State-Lake, while "Cape Fear" is nailing a rousing $29,000 debut at the Woods. "Counterfeit Traitor" shapes equally standout with a sock $27,000 in United Artists bow. "Five Finger Exercise" is teeing rated frisky $15,000 at the Esquire. "Sand Castle" looks bright in first Carnegie round.

Hottest holdover is "State Fair," heading for a great second session at Oriental. "Sweet Bird of Youth" is boffo for same lap at the Chicago. "Moon Pilot" is orbiting to a smash second frame at Roosevelt.

"Purple Noon" is garnering a fancy third lap at the Surf. Loop pair of "Marizinia" and "Hunza" is okay for same session. "Black Tights" is posting a solid third week at World. "La Belle Americaine" continues brisk in ninth Cinema outing.

"El Cid" is heading for a modest 18th frame on hardticket at the Cinestage.

Estimates for This Week

Carnegie (Telem't) (495; $1.25-$1.80)—"Sand Castle" (Indie). Lively $4,100. Last week, "Two Women" (Embassy) and "Hustler" (20th) (reissues), $6,100.

Chicago (B&K) (3,900; 90-$1.80)—"Sweet Bird of Youth" (MGM)

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Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Fair' Fancy 11G, Cincy; 'Lieut.' 9G

Cincinnati, April 24.

Firstruns here are basking in Eastertide uplift this week. Hefty downtown newcomers are "State Fair" at the Palace, "Rome Adventure" at flagship Albee and "Horizontal Lieutenant" at the Grand. "Moon Pilot" remains hotsy in second stanza at Keith's. "West Side Story" bids for new high in fifth week as town topper at the Valley.

Twin ozoner, with both sides operating, looks solid for "Twist All Night" and "Guns of Black Witch" with "Sergeants Three" okay on other side. "Only Two Can Play" and "Two Women" are strong entries at the arties.

Estimates for This Week

Albee (RKO) (3,100; $1-$1.50)—"Rome Adventure" (WB). Fair $10,000. Last week, "Sweet Bird of Youth" (MGM) (3d wk), $7,000.

Capitol (SW-Cinerama) (1,350; $1.25-$1.50)—"Oklahoma" (Magna) (reissue). So-so $5,000. Last week, "Judgment at Nuremberg" (UA) (9th wk), $6,500 at $1.50-$2 scale.

Esquire Art (Cin-T-Co) (500; $1.25) — "La Belle Americane" (Cont) (2d wk). Lush $2,000 after $2,400 opener, tops here in many months.

Grand (RKO) (1,300; $1-$1.50)—"Horizontal Lieutenant" (MGM). Slick $9,000 or over. Last week, "Splendor In Grass" (WB) and "Fanny" (WB) (reissues), $7,000.

Guild (Vance) (300; $1.25)—"Only Two Can Play" (Col). Great $3,000. Last week, "Les Liaisons" (Astor) (4th wk), $1,200.

Hyde Park Art (Cin-T-Co) (500; $1.25)—"Two Women" (Janus). Hotsy $2,000. Last week, "Breakfast at Tiffany's" (Par) (subrun) (3d wk), $1,700.

Keith's (Cin-T-Co) (1,500; 90-$1.25)—"Moon Pilot" (BV) (2d wk). Lofty $12,000. Takeoff was $11,500.

Palace (RKO) (2,600; $1-$1.50)—"State Fair" (20th). Swell $11,000 or close. Last week, "All Fall Down" (MGM) (2d wk), $7,000.

Twin Drive-In (Cin-T-Co) (600 cars each side; 90c)—West: "Twist All Night" (AI) and "Guns of Black Witch" (AI). Solid $5,000. Opening night enlivened by p.a. of "Twist" starrer June Wilkinson. Last week, "Karate" (Indie) and "Beast of Yucca Flats" (Indie), $2,500. East: Resuming regular operation after several weekend primings. "Sergeants Three" (UA) (subrun), hep $3,000.

Valley (Cin-T-Co) (1,275; $1.50-$2.50)—"West Side Story" (UA) (5th wk). Sock $15,000, new high, edging $14,500 of fourth frame.

'Fair' Lusty $25,000 In Toronto; 'Lover' Mighty 18G, 5th; 'Women' 21G

Toronto, April 24.

Easter week sees "State Fair," only newcomer, heading for a socko total at two houses. Strength by holdovers and longruns is so great that many houses are showing bigger coin than last week or just as big. "Two Women" looks great in two locations in second round. "Only Two Can Play" looks to top opener in second week at the Hyland.

"Lover Come Back" is virtually the same as last session in current (5th) week at Loew's. Same is true of "Judgment at Nuremberg," still mighty in 10th round at the University. "La Belle Americaine" is running ahead of fifth session in its fifth stanza at the International.

Estimates for This Week

Carlton, Danforth, Humber (Rank) (2,318; 1,328; 1,203; $1-$1.50)—"Two Women" (IFD) (2d wk). Still great at $21,000. Last week, $23,000.

Eglinton (FP) (919; $1.50-$2.50)—"Holiday in Spain" (Indie) (18th wk). Oke $6,000. Last week, $6,200.

Hollywood (FP) (1,080; $1-$1.50)—"Innocents" (20th) (2d wk). Hefty $14,000. Last week, $15,000.

Hyland (Rank) (1,357; $1-$1.50)—"Only Two Can Play" (Col) (2d wk). Socko $12,000. Last week, $10,000.

Imperial, Nortown (FP) (3,206; 959; $1-$1.75)—"State Fair" (20th). Sock $25,000. Last week, "Madison Avenue" (20th), at Imperial only, for five days, $7,500 at $1.50 top.

International (Taylor) (557; $1-$1.25) — "La Belle Americaine" (IFD) (5th wk). Hefty $3,500 to top fourth week's $3,000.

Loew's (Loew) (1,641; $1-$1.50)—"Lover Come Back" (U) (5th wk). Wham $18,000. Last week, $18,700.

Tivoli (FP) (935; $1.50-$2.50) — "El Cid" (AA) (18th wk). Sock $8,500. Last week, $8,000.

Towne (Taylor) (693; 90-$1.25)—"Light in Piazza" (MGM) (6th wk). Healthy $4,000. Last week, ditto.

University (FP) (1,383; $1.25-$2)—"Judgment at Nuremberg" (UA) (10th wk). Mighty $13,000. Last week, $13,200.

'Pilot' Perky $18,000, Buff.; 'Fair' Fat 16G

Buffalo, April 24.

Some new screen fare currently will give firstrun trade here a rosy hue. "Moon Pilot," great at Lafayette, is pacing field while "State Fair" is not far behind with a solid take at Century, also on opener. "Horizontal Lieutenant," also new at the Buffalo, looks mild. "West Side Story" shapes very bright in sixth round at Teck to top last week.

Estimates for This Week

Buffalo (Loew) (3,500; 90-$1.25)—"Horizontal Lieutenant" (MGM) and "World In Pocket" (MGM). Mild $7,000. Last week, "Sweet Bird Youth" (MGM) (3d wk), $6,000 at $1.49 top.

Center (ABPT) (2,500; 90-$1.25)

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'Terror' OK $7,000 In Seattle; 'Story' 8G, 9

Seattle, April 24.

Opening of the Century 21 Expo here last Saturday has done anything but help firstrun cinema grosses. Biggest gross is being racked up by "West Side Story," big in ninth week at the Music Box while "Experiment in Terror" at Coliseum is rated only good. "State Fair" is just fair in second at Fifth Avenue.

Estimates for This Week

Blue Mouse (Hamrick) (739; $1.50-$1.75) — "Nuremberg" (UA) (5th wk). Okay $5,000. Last week $6,000.

Coliseum (Fox-Evergreen) (1,870; $1.25-$1.50)—"Experiment in Terror" (Col) and "Time Bomb" (AA). Good $7,000 or close. Last week, "Magic Sword" (UA) and "Mighty Ursus" (UA), $5,700.

Fifth Avenue (Fox-Evergreen) (2,500; $1.25-$1.50) — "State Fair" (20th) (2d wk). Fair $7,000 or over. Last week, $8,400.

Music Box (Hamrik) (738; $1.50-$3)—"West Side Story" (UA) (9th wk). Big $8,000 or close. Last week, $6,300.

Music Hall (Hamrik) (2,200; $1.25-$1.50)—"Moon Pilot" (BV) (2d wk). Good $9,000. Last week, $11,200.

Paramount (Fox-Evergreen) (3,000; $1.25-$1.50) — "Man Who Shot Liberty Valance" (Par) and "Brushfire" (Par) (2d wk). Dull $5,000. Last week, $7,200.

Omaha Up, 'Rome' Rich $8,500; 'Pilot' Boff 7G, 'Fair' Hep 8G, 2d Wk

Omaha, April 24.

Excellent Easter weather will help boost downtown first runs this session despite the fact there are only two new entries. "Rome Adventure" is fine at the Omaha but "Magic Sword" is mild at two houses. Second weekers find "West Side Story" great at the Admiral while "State Fair" looks strong at Orpheum. "Moon Pilot" shapes sock at State. Hardticket "Seven Wonders of World" is rounding out its stay at the Cooper but is fine in 22d week.

Estimates for This Week

Admiral (Blank) (1,239; $1.55-$2.20)—"West Side Story" (UA) (2d wk). Fancy $9,000 after $11,500 bow.

Chief, Skyview (Blank) (1,000; 1,200; 75-$1)—"Magic Sword" (UA) and "Mighty Ursus" (Indie). Mild $6,000 or near. Last week, "Twist All Night" (AI) and "Dead to World" (UA), $8,500.

Cooper (Cooper) (687; $1.55-$2.20)—"Seven Wonders of World" (Cinerama) (22d wk). Smash $6,500. Last week, $6,000.

Dundee (Cooper) (500; $1.25-$1.75) — "Oklahoma" (20th) (reissue) (4th wk). Fat $3,800. Last week, $3,500.

Omaha (Tristates) (2,086; $1-$1.25)—"Rome Adventure" (WB). Fine $8,500. Last week, "Three Stooges Meet Hercules" (Col) and "Underwater City" (Col), $4,000.

Orpheum (Tristates) (2,877; $1-$1.25)—"State Fair" (20th) (2d wk). Strong $8,000. Last week, $12,500.

State (Cooper) (743; $1)—"Moon Pilot" (BV) (2d wk). Boffo $7,000 after $8,000 bow.

Easter Booms B'way; 'Traitor' Wow 55G; 'Pilot'-Easter Show New High, 230G, 'Fear' Big 37G, 'Jessica' 32G

Ideal, summerlike weather on pictures will help the usual Easter Sunday and stretching into last Monday (23), and five new vacation week biz on Broadway currently. The DeMille Theatre has the biggest blockbuster among the new entrants with "Counterfeit Traitor," which hit a mighty $55,000 opening week. This is a new record with for the DeMille under the current policy.

"Cape Fear" looks big $37,000 or near for initial session, daydating the Victoria and Trans-Lux 85th Street. "Jessica" looks nearly as big with $32,000 on opener, daydating the Astor and Trans-Lux 52d Street. Actually, first week showing at the latter is described only as fairish.

"Five Finger Exercise" is heading for a rousing $35,000 or close daydating the Forum and the Plaza. "State Fair" looks to top opening stanza with a loud $48,000 in second week at Paramount.

Big focal point of the vacationing school kids, of course, is the Music Hall with "Moon Pilot" and Easter stageshow featuring Disneyland, U. S. A. Combo is soaring to a mighty $230,000 in third week, new alltime high at Hall. This tops the old mark held by "Please Don't Eat Daisies," registered in 1960, and also on Easter Week.

"Sweet Bird of Youth" held with big $38,500 in fourth round daydating the Capitol and the Sutton. "Experiment in Terror," while off in second week, shapes solid $25,000 or better at the Criterion. "All Fall Down" is down to fair $16,000 in second session at the State.

"Whistle Down Wind" shapes brightest of new arty theatre entries since heading for socko $18,000 on initial round at Little Carnegie. "Last Year at Marienbad" is climbing to a wow $13,500 or close in current (7th week at the Carnegie Hall Cinema.

"West Side Story" is soaring to a huge $68,000 in present (27th) week at the Rivoli, being helped by multiple Oscaring and five extra shows. "Judgment at Nuremberg," until recently capacity every week, is perking to a wow $42,000 for 18th round at Palace, being aided by five extra performances. "El Cid," third hardticketer, looks to climb to big $22,000 in current (19th) stanza at the Warner.

Estimates for This Week

Astor (City Inv.) (1,094; 75-$2)—"Jessica" (UA). Initial stanza ending today (Wed.) looks like big $23,000 or close. Holding. Daydating with Trans-Lux 52d Street.

Capitol (Loew) (4,820; $1-$2.50)—"Sweet Bird of Youth" (MGM) (5th wk). Fourth round ended yesterday (Tues.) was great $27,000 or near after $26,000 for third. Stays.

Criterion (Moss) (1,520; $1.25-$2.50)—"Experiment in Terror" (Col) (2d wk). This session ending tomorrow (Thurs.) is heading for solid $25,000 or over after $37,000 in opener. Stays on.

DeMille (Reade) (1,463; 90-$2.75)—"Counterfeit Traitor" (Par) (2d wk). Initial week completed yesterday (Tues.) was mighty $55,000, not including Overseas Press Club benefit night of Tuesday (17). This is a new record for house under present policy. Sock from opener, pic made last Saturday one of greatest single days at this house.

Embassy (Guild Enterprises) (500; $1.50-$2.50)—"La Dolce Vita" (Astor) (20th wk). The 19th ended yesterday (Tues.) pushed to great $14,000 or close after $11,000 for 18th week. Holds.

Palace (RKO) (1,642; $1.50-$3.50)—"Judgment at Nuremberg" (UA) (19th wk). The 18th round finished yesterday (Tues.) was now $42,000 or near, taking in five extra shows. The 17th week, $37,000, with only two extra morning matinees.

Forum (Moss). (813; 90-$1.80)—"Five Finger Exercise" (Col). First week winding today (Wed.) looks like big $23,000 or near. Holds, natch! Daydating with Plaza.

Paramount (AB-PT) (3,665; $1-$2)—"State Fair" (20th) (3d wk). First holdover round ended yesterday (Tues.) was lively $48,000 or over after $44,000 for opener.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75)—"Moon Pilot" (BV) and Easter stageshow with Disneyland, U.S.A. (3d wk). This session is soaring to new alltime record of $230,000, with Hall getting in extra shows by opening doors at 7:30 a.m. Saturday (21) and last three days of cur-

(Continued on page 18)

Paper Strike Hurts Det.; 'Fair' Wow 22G, 'Lieut.' Fine 12G, 'Valance' 18G

Detroit, April 24.

Downtown biz is hurting as a result of a newspaper strike now in second week which has shut this city's two big dailies. It's anyone's guess as to how it will hit grosses this stanza.

"Cape Fear" is barely okay at the Fox. "Horizontal Lieutenant" looks nice at Adams. "Moon Pilot" should continue fast in second at the Michigan. "Man Who Shot Liberty Valance" is rated big in first session at Palms. "State Fair" looms wow in first at Grand Circus.

Estimates for This Week

Fox (Woodmont Corp.) (5,041; $1.25-$1.49)—"Cape Fear" (U) and "Information Received" (U). Okay $12,000 or over. Last week, "Outsider" (U) and "Desert Patrol" (U) (3d wk), $7,000.

Michigan (United Detroit) (4,028; $1.49-$1.80) — "Moon Pilot" (BV) and "Flight Lost Balloon" (BV) (2d wk). Torrid $18,000. Last week, $20,000.

Palms (UD) (2,995; $1.25-$1.49)—"Man Who Shot Liberty Valance" (Par) and "Brush Fire" (Par). Big $18,000. Last week, "Walk on Wild Side" (Col) and "Happy Thieves" (UA) (3d wk), $9,000.

Madison (UD) (1,408; $1.50-$2.65)—"West Side Story" (UA) (10th wk). Powerful $18,000. Last week, $17,800.

Grand Circus (UD) (1,400; $1.25-$1.49)—"State Fair" (20th). Terrific $22,000. Last week, "Magic Sword" (UA), $7,000.

Adams (Balaban) (1,700; $1.25) $1.50) — "Horizontal Lieutenant" (MGM). Good $12,000. Last week, "Tunnel of Love" (MGM) and "Raintree County" (MGM) (reissues), $5,500.

United Artists (UA) (1,607; $1.25-$2) — "Judgment at Nuremberg" (UA) (9th wk). Hot $9,500. Last week, $9,800.

Music Hall (Cinerama, Inc.) (1,208; $1.20-$3)—"El Cid" (AA) (18th wk). Steady $11,000. Last week, $8,500.

Mercury (UM) (1,465; $1-$1.50)—"Sweet Bird of Youth" (MGM) (5th wk). Big $8,500. Last week, $9,100

Trans-Lux Krim (Trans-Lux) (980; $1.49-$1.65)—"La Dolce Vita" (Astor) (reissue). Slow $3,200. Last week, "Black Tights" (Magna) (2d wk), $3,000.

'Earth' Slick $15,000, Hub; 'Traitor' Boff 19G, 'Story' 25G, 'Tights' 11G

Boston, April 24.

Big grossers prevail here this week, with Easter Sunday and school vacash bringing out lots of new product. "Day Earth Caught Fire" shapes solid at the Memorial. "Man Who Shot Liberty Valance" is hotsy at Orpheum while "Counterfeit Traitor" is smash at the Paramount. "Black Tights" looks slick at Capri.

"State Fair" was big in first round at the Met and is now in its second week. "Don't Knock Twist" is good in second round at Pilgrim. "Through Glass Darkly" is big at Fenway in second. Roadshows are up with Oscars booming "West Side Story" at Gary and "Judgment at Nuremberg" at the Saxon.

Estimates for This Week

Astor (B&Q) (1,170; $1.80-$2.70)—"El Cid" (AA) (18th wk). Nice $12,000. Last week, $13,000.

Beacon Hill (Sack) (900; $1-$1.50)—"Les Liaisons" (Astor) (4th wk). Fine $8,500. Last week, $10,000.

Boston (Cinerama, Inc.) (1,354; $1.75-$2.65)—"South Seas Adventure" (Cinerama) (reissue) (16th wk). Oke $6,500. Last week, same.

Capri (Sack) (900; $1-$1.50)—"Black Tights" (Magna). Sock $11,000. Last week, "Light in Piazza" (MGM) (4th wk), $6,000.

Exeter (Indie) (1,376; 90-$1.49)—"Last Year at Marienbad" (Astor). Opened Saturday (21). Last week, "Murder, She Said" (MGM) (8th wk), good $6,000.

Fenway (Indie) (1,300; $1.50)—"Through Glass Darkly" (Janus) (2d wk). Giant $10,000. Last week, $10,200, above estimate.

Gary (Sack) (1,277; $1.50-$3)—"West Side Story" (UA) (25th wk). High $25,000. Last week, $21,500.

Kenmore (Indie) (700; $1.50)—

(Continued on page 18)

April 16, 1962

TO THE INDUSTRY:

I am delighted to call your attention to one of the finest pictures our company has ever made:

Mark Robson's production of LISA.

It is difficult for me to recall when I have been more deeply moved by a motion picture. Mark Robson who gave us such films as FROM THE TERRACE, PEYTON PLACE and INN OF THE SIXTH HAPPINESS has done it again.

LISA is a uniquely "different" and emotionally thrilling motion picture of which the entire industry will be proud.

Sincerely,

Glenn Norris

Glenn Norris
General Sales Manager
20th Century-Fox

FIRST RUNS' STATUS SAGGING

Amusement Stock Quotations

Week Ended Tues. (24)

N. Y. Stock Exchange

1962 High	1962 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
21⅞	17⅞	ABC Vending	48	18⅞	18⅛	18	— ¼
47½	34⅜	Am Br-Par Th	99	36	34⅜	34¾	— ½
20⅝	16⅛	Ampex	226	17	16¼	16⅞	+ ¼
43⅞	38⅛	CBS	175	41⅞	41	41⅝	+ ⅝
31	22	Col Pix	33	23	22¼	22⅜	— ⅜
51⅜	38⅝	Decca	443	49¼	45½	46¼	—1⅛
40⅝	34	Disney	58	37¾	36¼	37½	+1½
115⅞	101¼	Eastman Kdk.	236	114¾	111	113¼	+1½
6¼	5⅝	EMI	120	6	5¾	5¾	..
14⅝	12½	Glen Alden	500	13⅞	13¼	13¼	— ¼
47½	37⅛	Loew's Thea.	140	38¾	37¼	37¾	..
78⅞	56½	MCA Inc.	164	61⅜	56½	58½	—1⅞
38½	38⅜	Metro GM	218	40⅛	38⅜	38⅝	— ⅞
33⅞	25⅛	NAFI Corp.	129	26⅜	25¼	25⅝	+ ½
9¼	6⅛	Nat. GenCorp.	110	8½	7⅞	8	— ½
25½	22½	Outlet	†760	24	22⅝	23⅜	— ⅞
58½	46	Paramount	83	50	48½	49⅜	+1½
221	174½	Polaroid	243	204¾	198¼	204½	+6⅛
63⅞	51½	RCA	685	60⅜	58½	59¾	+1½
12⅝	9⅞	Republic	192	12⅜	11¼	11⅜	+ ⅛
17	15½	Rep. pfd.	7	16½	16⅛	16½	+ ½
40¼	28⅛	Stanley War	27	29½	28⅜	29½	+1⅜
33¼	28½	Storer	45	33¼	32⅜	33	+ ¾
39⅜	26⅞	20th-Fox	125	30	26⅞	29¾	+2½
35⅜	30¾	United Art's.	61	33	31½	32	+1
20¾	15⅝	Warner Bros.	61	17	15⅝	16	— ¾
75⅝	60⅜	Zenith	199	72⅜	70	71¼	+2¼

American Stock Exchange

6⅝	4½	Allied Artists	19	4¾	4½	4½	— ⅛
9	6⅛	BalM'nt GAC	25	6⅜	6⅛	6¼	..
21⅜	16¾	Cap. Cit. Bdc.	21	17⅜	17	17¼	— ⅛
20⅜	15¼	Cinerama Inc.	95	18⅞	18⅛	18⅛	— ¼
12	7⅞	Desilu Prods.	16	9⅞	9½	9⅞	+ ⅛
9⅜	5⅝	Filmways	21	8⅞	8⅝	8⅞	+ ¼
18	11½	Movielab.	14	13⅜	11⅞	13	+1¼
14¾	11⅛	MPO Vid.	8	11¾	11⅛	11⅛	..
2¾	1¾	Nat'l Telefilm	28	1⅞	1¾	1⅞	+ ⅛
5⅛	3½	Reeves Bdcst.	21	3⅞	3¾	3⅞	+ ⅛
7½	4⅝	Reeves Snd.	149	5⅛	4⅝	4⅝	— ⅝
22⅞	18¾	Screen Gems	5	19	18¾	18¾	+ ⅜
26⅝	15¾	Technicolor	209	17⅞	15¾	16⅜	—1
16⅞	12¼	Teleprompter	33	15	13½	13½	—1
3	2½	Tele Indus.	30	2¼	2⅛	2⅛	+ ⅛
18¾	14⅛	Trans-Lux	27	14¾	14⅛	14⅛	— ⅝

*Week Ended Mon. (23).
† Actual Volume.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
America Corp.	3½	4	+ ⅜
Commonwealth Theatres of Puerto Rico	7	7¾	— ½
Four Star Television	16	17¾	— ½
Gen Aniline & FA	255	283	+15
General Drive-in	12¼	13⅜	— ¼
Herts-Lion	1⅜	1¾	+ ⅛
Magna Pictures	2½	2⅞	..
Medallion Pictures	4	4¾	..
Metromedia Inc.	14¾	16	— ½
Official Films	1⅞	2¼	..
Premier Albums	11¼	12¼	+1¼
Seven Arts Productions	10¼	11	+ ¼
Sterling Television	2½	3	— ¼
Transcontinent Television	9¾	10¾	— ¼
U. A. Theatres	10	11	..
Universal Pictures	70	74¾	+2
Universal pfd.	91	97	..
Wometco Enterprises	25½	27¾	+ ¼
Wrather Corp.	5⅜	6⅛	+ ⅛

(Source: National Assn. of Securities Dealers Inc.)

Inside Stuff—Pictures

Arnold Forster, general counsel of the B'nai B'rith's Anti-Defamation League, in an interview at Albany last week, credited "radio, television, the press, the movies, Hitler and the need to unite in the cold war" as factors in the changed attitude that has brought about "open" discussion of social and racial problems.

"Twenty years ago," commented Forster, "nobody used the word Jew. It was like cancer. Nobody would admit it existed. Today it's different . . ."

Forster, whose book tells of the discrimination pattern against Jews in housing, education, social clubs and jobs (five years were spent in documenting it, with human-interest examples, etc.).

Pointing out that the 50-year-old Anti-Defamation League "is trying to break down barriers for all people of every race and religion, not just Jews," Forster stated that he did not "condone" Jewish groups who respond with "reverse discrimination." He emphasized, however, that "First they reject us, and when we establish our own clubs and fraternities, they accuse us of clannishness."

Death of James P. Clark last week meant the loss of a potent political figure in the Pennsylvania area. Particularly was this National Film Service head an anti-censorship force.

Sol Siegel's deal at Metro provides him with $120,000 per picture and no apparent participation. As boss of the studio he was getting $4,500 per week, $1,500 of which was deferred.

BUT BROADWAY STILL 'PRESTIGE'

By JACK PITMAN

If telescoped playoff of new film releases in many U.S. key markets suggest anything, it's that the mainstem picture palaces can expect more chipping away at their immemorial prerogatives. The implicit rationale of the New York sales execs is that coddling the traditional firstrun showcases in big population centres has ceased to be relevant in relation to both boxoffice and distribution bookkeeping.

On this point of cost-per ratio, thinking at the distribution top is resolved. There is, resultantly, some suggestion, at the homeoffices that the marble museums of Broadway, State, Market and other main lanes are today scarcely of more value to producers than as window dressing.

The presentday clearances tell as much. Old patterns in Chicago, Pittsburgh, Cleveland, Detroit, Minneapolis—they have either vanished in these key markets or are in the process. In Chi, to wit, "Flower Drum Song" (U) and "Sergeants Three" (UA) are given a fast and precedental first swing saturation in more than 60 situations, and the pattern to come is thus established.

Cars, Baby Sitters

The disenchantment with mainstem is various. Make what you will of population movements, traffic congestion, and baby sitters for the family brood, the new look clearances and playoff fashions bear more relevancy in this context to the interaction of film buyer and seller. Again, product shortage is primary, and now seen for sure as exhibition's misery-in-common. But if rapid playoff owes explicitly to any factor, an exhib would suggest it be those escalated rental terms. He would say, as he since has, that "at these prices, give me an earlier run."

In the specific terms of Gotham, the early signs, of course, were the Broadway-eastside tandem runs and the accelerated Brooklyn dates.

Cost of 'Opening'

The simple nowaday fact is that Broadway kickoffs, which may run up a $25,000 to $50,000 tab, have long since ceased to liquidate the cost. Even if they did, the big firstrun coin today comes consistently from the New York periphery.

Against the Broadway par, strong attractions are racking up five- and sixweek stands in a number of perimeter firstruns. But stamina is less the point than gross potential. Taking into account respective admission scales and overhead levels, the outlying firstrun dualing Broadway can generate as much as a $20,000 to $25,000 weekly b.o. Make with the multiplication of playdates, pro rate the cost of launching a picture, and the message is simon-simple to any sales vicepresident. What especially commends it, of course, is the faster recoup of those prodigious production monies.

As yet, Broadway still gets the lion's share of the ad splurge for a film's opening. For one thing, the Long Island-Jersey situations are prohibited by distribs from advertising in the Manhattan dailies. Still, they've been coming in for increased amounts of co-op coin, and more significantly the company contribs are now regular where formerly the practice was sporadic.

About the big city firstrun, however, there is yet this paradox. Though pinched, and eclipsed in the revenue gatherup, it still has a singular merit in the distribution blueprints.

For like it or not, the sales execs have found they need Broadway for prestige. To bypass it with an important film, so it is said, is to downgrade the picture in the public eye. Question: what happens when the psychology is changed?

Irving Isaacs of Boston Turns Distrib; First Release Is 'Joan' From Poland

After a rich, full life as a New England exhib, Irving Isaacs is now preparing to make his debut as an indie distrib with the launching of the award-winning Polish film, "Joan of The Angels?" The question mark has been added to the title by Isaacs himself, who feels this properly implies the strange ambiguity of the tale of nuns possessed by demons in 17th Century Poland.

As simply "Mother Joan of The Angles," the film won the special jury prize at last year's Cannes film festival, and Isaacs scored something of a coup by acquiring the pic just before its successful screening there.

In New York last week to negotiate "Joan's" U.S. premiere, the Boston-based Isaacs discussed his impending fadeout as exhib and fadein as distrib. As a matter of fact, his exhibition career came to its official close Saturday (21) night in Boston with the shuttering of his Telepix theatre there after the last show. The 220-seat house, opened in March, 1939, as a newsreel theatre, had in recent years been playing art product of the specialized genre which Isaacs feels to be the future of film biz this side. His last Telepix attraction: Kurosawa's "The Lower Depths."

The problem with his theatre, said Isaacs, "is that we outgrew it." Although its art policy was successful, its capacity was not large enough to throw off the kind of revenue to allow him to bid competitively on the sort of top art pictures he wanted to play. As exhib, he built an audience interested in the off-beat, selective films, but as this product became popular, and producers' prices went up, the Telepix found itself strapped for the very kind of films it had set out to book.

Isaacs first became interested in Polish product when he read reviews from abroad on "Kanal," which J. J. Frankel already had acquired. Later the Polish embassy in Washington showed him a number of pix, which whetted his appetite and led to his purchase last spring of three Polish pix—"Baltic Express," "Lydia Ate The Apple" and "Joan," the first and last directed by the same young directer, Jerry Kawalerowicz.

Isaacs' distrib firm is the Telepix Corp., actually formed back in 1938 but just now going into distribution. Exec emphasizes that his interest in Polish product doesn't have anything to do with politics—it's just that Polish pix are almost a virgin field as far as the U.S. is concerned and offer him an opportunity to get into the distrib side of the business. His deals on his three acquisitions, he says, are all via guarantees plus percentages.

'Bring-The-Family'

Washington, April 24.

Motion Picture Committee of Daughters of American Revolution scrutinized (via regular previewing sessions in New York) 167 feature films in 1961. All had received Motion Picture Assn. seal.

From the standpoint of "bring-the-family" and "outstanding" pix, these 167 didn't score very well. In the "okay for everybody" category, only 25 made the grade, while three rated "exceptional" standing." On the other end of the scale, DAR's Film Committee rated two as unratable.

In the report by Mrs. Eugene O'Reilly, retiring Chairman of the committee, "57 were adults-only, 52 for adults and mature young people, 31 for adults, mature young people and young people, and 25 for all of these and anyone else."

Republic Absorbs America Corp. In 3-1 Stock Swap

Stockholders of Republic Corp. voted overwhelmingly Monday (23) to acquire rival film processor America Corp. on the basis of a one-for-three stock swap. Tenders to that effect will go out shortly to America's holders of common stock.

Deal would be consummated tax-free to holders if Republic acquires at least 80% of America's stock.

The two diversified holding companies last year notched a combined dollar volume in excess of $63,000,000. Both firms operate film labs on both coasts, and both are diversified into manufacturing. Republic, which owns and rents the old Republic Pictures backlog to television, last year acquired the Utility Appliance Corp., West Coast hardgoods manufacturer.

The merger offer has already been approved by the America Corp. board. Republic holders ratified it by 1,350,847 to 32,385 shares, or 96% favoring.

Dept. of Justice sought to block the proposal last December, contending it would lessen competition in the film processing field, but a Federal court denied the Government's injunction request. Both labs would have to operate separately and competitively pending final decision by the court. In their injunction plea, government lawyers asserted that a combination of the two companies would control some 40% of the film lab business, but the defendants called the figure an error.

Even if the court rules for the Government, the merger could easily be effected simply by America Corp. selling off its film lab, or by retiring outstanding stock in the processing company.

Victor M. Carter, Republic chairman, and Gordon K. Greenfield, prexy, told stockholders there are no plans to change the company's current dividend policy. Republic has been paying 60c annually per share of common stock.

Albany-To-Dublin 3

Albany, April 24.

E. David Rosen, assistant to the general manager of Stanley Warner-operated WAST-TV and chief barker of the Albany Variety Club, will head its three-member delegation ot the International Variety Clubs convention in Dublin May 15-19.

Others will be: Attorney Jack L. Oshansky, a former chief barker, and Dave Marks, of Fort Orange Radio Distributing Company.

Press Shutdown

Continued from page 4

scene actually is helping the boxoffice. It's doing this, he figures, by eliminating information anent counter attractions, including organizational activities.

It's generally agreed, however, that when the newspapers resume publication the theatres again will start the same heavy use as hitherto. Likewise, that the showmen will welcome back the film critics (though so often infuriating).

—And In Detroit

Detroit, April 24.

Distribs are getting around the Detroit newspaper strike by fattening their broadcast media ad budgets and spreading more 24-sheets around town.

Additionally, at least one company, Universal, aired the local critics on a new pic, "Cape Fear," playing the mainstem Fox. U taped the verdicts of Louis Cook, Free-Press, and Al Weitschat, News, and beamed them on every station in town. Reviews were, of course, generally favorable.

TAKE TIME! BY THE HORNS!

The preparatory period nears its climax. The market reports which read like a romance will go to press momentarily. The annual gotta-have gotta-keep issue which profiles the world trade in feature films in depth is in process of final collation under the respective flags.

Last minute inclusion of advertising messages is now possible only by express transmission of order and copy. The dilatory showman is advised to cable or telephone the nearest VARIETY office listed below . . .

OUT NEXT WEEK!

The Fifth Annual International Film Edition

of

VARIETY

NEW YORK 36
154 W. 46th St.
HOLLYWOOD 28
6404 Sunset Blvd.

LONDON, S.W.1
49 St. James's Street
Piccadilly
ROME 215
Stampa Estera (Foreign Press Club) Via della Mercede 55

CHICAGO 11
400 N. Michigan Ave.
BERLIN
Lichterfelde West
Enzlanstrasse 1.

PARIS 7
66 Ave. de Breteuil
MADRID 16
Avda. de la Habana 86

International Sound Track

London

Yolande Donlann is doing a guest star stint in "Jigsaw," written, produced and directed by her husband, **Val Guest** for Brittania Films. It's her first screen role since "Expresso Bongo" . . . **Walt Disney's** latest British production, "The Horse Without a Head," starts rolling on location in Paris on April 30 and moves into Pinewood Studios on May 7. Scripted by **T. E. B. Clarke** from a novel by **Paul Berna**, pic will be directed by **Don Chaffey**. **Michael Stringer's** set, a replica of a French village, will occupy the whole Pinewood lot and is said to be twice the size of the "Cleopatra" set in Rome . . . Wessex Films' "Mix Me a Person" has now moved into Shepperton Studios after locations in and around London. **Anne Baxter**, **Adam Faith** and **Donald Sinden** are playing the leads under **Leslie Norman's** direction. **Victor Saville** is exec producer . . . **Carl Foreman** has signed two British and two Swedish actors for "The Victors," which he's now filming in Stockholm, and which will star **Sophia Loren** and **Simone Signoret**. They are **Peter Arne**, **Charles Conabere**, **Alf Kjellin** and **Veid Bethke**. Film, which marks Foreman's debut as a director, is for Columiba release.

Paris

Yank director **Robert Aldrich** in lookseeing a possible pic directorial stint here via a U.S.-French coproduction. Project is yet to be disclosed . . . Pic star **Jeanne Moreau** says she chooses her directors rather than her roles. Her last three pix were with the noted Italian **Michaelangelo Antonioni** "The Night," the Yank filmmaker living in England **Joseph Losey**, who has become the favorite of the avant garde film set here, in an Italo-French coproduction "Eva," and with leading French young director **Francois Truffaut** in "Jules et Jim." She is now doing a small part in **Orson Welles'** currently shooting "The Trial." She then goes into a French-Italo coproduction "Mata Hari," doing the spy role that Garbo once did, with American **Edgar Ulmer** helming, and then turns producer for "Banana Skin," with new director **Marcel Ophuls**, son of the late **Max Ophuls**, doing his first feature.

Michel Subor to New York to huddle with **Elia Kazan** on a possible lead role in Kazan's next pic . . . An offbeat film club, The Cine Club Nickel Odeon, specializes in showing its members little known U.S. films that may have been second features or only fillers in the U.S. but are held up as examples of fine dynamic and true cinema by buffs here. Group is also trying to unearth many pix that Yank majors usually do not distribute here. Among pix showing the next weeks at the bimonthly screenings are **George Sidney's** "Jeanne Eagels," **Douglas Sirk's** "Mystery Submarine," "Summer Smoke." **Zoltan Korda's** "Sahara," **Don McGuire's** "Johnny Concho," **Charles Walter's** "Torch Song," **Lewis Milestone's** "Of Mice and Men," **Hugo Fregonese's** "Untamed Frontier," **Karl Malden's** "Time Limit," and **Ray Enright's** "Trial Street."

Anthony Perkins will do his first French pic in which he speaks French after his English speaking role in Orson Welles' presently shooting "The Trial." He is also hoping to do a legiter here sometime in '63 when he thinks his improving French will allow it . . . A recent poll shows France still one of the lowest per annual capita countries in re attendance at an average of eight times a year for filmgoers . . . In an article on the growing trend of multimillion dollar film spec giants being made by Yank majors both at home and abroad, in the big selling local news weekly L'Express, **Darryl Zanuck**, who just wound his $10,000,000 "The Longest Day" (20th) here.

Rome

Joseph Fryd set release rights to "Invincible Gladiator" with Seven Arts during recent stateside jaunt . . . also purchased pic rights to bestselling "Gold for the Caesars," which he plans for upcoming Italo production . . . Arco Film has started work on **Anna Magnani's** new pic,—"Mamma Roma," which **Pier Paolo Pasolini** directs from his own script . . . Cineriz will release . . "Eclipse" (**Hakim**) opens in Rome prior to its Cannes debut . . . pic, directed by **Michaelangelo Antonioni**, got raves in its Milan opener . . .

. . "Mondo Cane" (Cineriz), **Gualtiero Jacopetti's** feature documentary, breaking records throughout Italian run . . . Rome first two days pic raced up $10,000 new high for Adriano Theatre . . . **Christopher Fry** spent two days conferring with **Dino DeLaurentiis** on "The Bible" project . . . **Stewart Granger** may do **Franz Wisbar's** "Marcia . . . o Crepa" (March . . . or die) next for FICIT-Tempo-Midega . . . foreign legio yarn would be shot in Spain . . "Smog" (Titanus-Metro) shot in L.A., has been invited by Spoleto Festival . . . Spoleto also plans series of screenings of great films of yesterday and today now being set up by **Denis Horne** . . . **Marlon Brando** being paged as **Gina Lollobrigida's** partner in "The Thaw," which **Franco Rossi** directs this year . .

"Marco Polo" sale by Jolly Films to American-International now official . . . deal was announced some time ago, but some hitches apparently developed . . . "Polo" gets mass U.S. release in early July . . **Ermanno Donati** and **Luigi Carpentieri** made pic for Jolly release . . . it stars **Rory Calhoun** and **Yoko Tani**, with **Hugo Fregonese** directing . . . Italian government has extended usual aid money to Venice Festival (reported $170,000) for another year . . .

Joseph E. Levine's Embassy Pictures trying to enlarge the corner it already has on Cannes Fest entries . . . Yank distrib already has three pix to be screened at event, "Boccaccio 70," which opens fest out of competition, "Divorce, Italian Style," the official Italo entry, and a Yank production, "The Strangers," which will be screened at Canneson special invite by French Film Critics group. Levine also has bought "Seven Capital Sins," an Italo-French coproduction which may be entered by France, and is currently mulling purchase of one, two, or three more features, all in the Italo French orbit, some or all of which may likewise show up at the Riviera do. One is currently being mulled as the wind-up entry at the fest, which would unusually give the purchaser both opening and closing spots at same event.

Edinburgh Fest Bosses Plan Revamping of Own Setup to Curb Losses

Edinburgh, April 17.

The Edinburgh Festival bosses, faced with continued losses, will streamline their own setup and exercise a stricter control over finances. The 1961 Edinburgh Fest incurred a record loss of $350,020 compared with $272,274 in 1960. First steps will be to make a drastic pruning in council membership from 45 to 21.

According to Lord Cameron, leading Scot judge, who stays on the council, the time has come for plain speaking. "This Festival Society requires a drastic reorganization," he said. "Quite bluntly, I think it is time some of us went out. Many of us have been in the Society since its inception. No man can go on giving of his best all the time."

Sir John Greig Dunbar, chairman of the Festival Society Council, said: "The effect of this reorganization will be to speed up the administration of the Festival and allow earlier decisions to be made."

The Festival's biggest loss last year was in productions by Covent Garden Opera, amounting to $115,500. This was despite the fact that they played to audiences of 94% capacity. At the Empire Theatre, the cost of producing "Luther" and "Triple Bill" was $90,000, with a deficit of about $27,000. Smaller losses were made by orch concerts.

French Crix Select 'Viridiana,' 'Sat. Night'

Paris, April 17.

The Academie Du Cinema, composed of French film critics and others from most art and show biz categories, handed out its Crystal Stars, with the best foreign film nod going to the Spanish pic, "Viridiana," naming as the best local pic, "Jules Et Jim."

Best foreign thesps were Lena Winnicka for the Polski film, "Mother Jeanne and the Angels" and Albert Finney for the British pic, "Saturday Night, Sunday Morning." Best French actors were Jeanne Moreau for "Jules Et Jim" and Alain Delon in Rene Clement's Italo-French pic "What Joy of Living."

Debut in Spain Of Film Finance For World Marts

Madrid, April 17.

Financiera Europea S. A. will make its debut as a Spanish film finance company this month to underscore an accelerated trend here toward world market coproductions. The new Madrid company, in which a half dozen Spanish producers have invested, will boast sufficient capital to provide coproducers with below-the-line Spanish costs as well as to guarantee Spanish coproducer commitments against counterpart commitments of future foreign copartners.

Going beyond mere financing, FESA plans to package as well by supplying a Spanish producer, key production personnel and film guidance as related to the local scene. Another aspect of the ambitious FESA structure is the organization of finance links in France and Italy to spur three-way Continental coventures. Film circles in Madrid expect fuller light soon on the individual participation of prominent industry nabobs and announcement of sending first co-project under the FESA aegis.

Japan Exhibs Agree To Lower Admissions

Tokyo, April 17.

Japan's film industry told the government it would agree to lower admission rates equal to amount of expected reduction in ticket taxes. This is a change from earlier proposal that half of tax slashes be added to basic ticket costs in considering the fading film biz.

Taxes will probably be sliced from high of 30% to 10% this spring. Industry did turnabout in anticipation of government aid in form of subsidies at a later date.

British Film Prods., Exhibs Agree On 30% Quota for '63, Not on Relief

London, April 17.

British film producers and exhibitors are agreed that the 30% quota should stay for 1963 but they are split on the question of relief. The filmmakers contend that the quota should be met without qualification in three-way competitive situations. Exhibs fear that there may not be enough product to maintain a triple release, and want provisions for a lower quota rate in such circumstances.

Producers estimate that around 100 first feature films will be available in 1963 which, in their view, is adequate supply for three releases. But the exhibs want the National Circuit, or third release, to be given the "greatest possible freedom" in order that it can have the best chance of survival.

Failure of twoway meetings between the Cinematopraph Exhibitors Assn. and the two producer organizations, British Film Producers Assn. and Federation of British Film Makers, to hit on common ground on the question of relief means that separate recommendations have now to be made to the Board of Trade which sets the level of quota.

Further meetings with the filmmakers are being sought by the CEA on the subject of a ceiling on levy coin. Exhibitors feel the present no-limit formula possibly has a depressive effect on the general level of feature pix production. Subject already has been debated and rejected by the producers.

16 YEARS ENOUGH

Marchent Bows, Cebollada Heads Film Writers Assn.

Madrid, April 17.

Spanish Film Writers Assn. (Circulo de Escritores Cinematograficos—CEC) elected a new slate of officers at its annual elections last week and gracefully retired group's founder and former president for the past 16 years, Joaquin Romero Marchent, by naming him honorary president.

CEC prexy is Pascual Cebollada (editor of La Revista Internacional de Cine); Fernando Mendez-Leite was elected secretary; Alberto Cambronero, vice-secretary; Antonio de Santiago, treasurer. Rafael Capilla, Victor Andresco and Santiago de la Cruz were named executive members.

New roster of officers, in one of their first public acts, called on the director general of cinema, Jesus Suevos, who expressed his intention to consult with the CEC in reorganizing Spanish film industry. The CEC incorporates screen writers, film critics and film commentators.

Tax Chile Cinema To Pay Teachers

Santiago, April 17.

After a two-month hassle between the cinema trade organizations and the Ministry of Economy, a new tax on cinema admissions is finally being implemented, with a partial compensation for distribs and exhibs via a ticket price hike. Object of this new tax is to finance a raise in teacher salaries. It puts Chile in the position of being one of the few countries where films are most heavily taxed. The previous 61% on net has now been raised to 69%.

When Congress first approved this additional levy, it was described as "confiscatory" by Guillermo Carter, president of the Film Distributors Assn. Trade opinion still agrees with this description.

The price of ducats has been raised from 585 pesos to 650 (65c). Even though this means an increase of 65 pesos on gross (95 was initially asked) most of this is absorbed by taxes leaving a net raise of around 21 pesos per ticket.

Films running over 135 minutes, as before, are allowed special scales. For example the current "Guns of Navarone" (Col) gets 1,000 pesos ($1).

Veit Harlan Pic Provokes Riots

Zurich, April 17.

Lifting of the Zurich banning, pronounced in 1959 "in the interest of public peace and security," against Nazi director Veit Harlan's film, "The Third Sex," has caused new protest demonstrations in front of the local Stauffacher Theatre, a 460-seater. The exhibitor as well as the film's distributor, Favre-Films of Geneva, had made continuous efforts with the Zurich authorities to have the 1959 ban revoked, reasoning that the film had been released in a number of Swiss cities since then (censorship in Switzerland is in the hands of individual cantons) without major disturbances.

Zurich city council finally gave in, allowing the film's release, but the local police expressly authorized protest demonstrations provided they are carried out in a dignified manner.

On the first day of the re-showing (in 1959, picture had to be ankled after two days due to "disturbances"), over 1,000 reps of primarily Jewish and Socialist youth organizations gathered in front of the Staffacher, carrying transparents with inscriptions such as: "Harlan Picture—a Disgrace for Zurich," "Morals Before Business," "Go Home to the Reich" etc. They tried to prevent patrons from entering the theatre, resulting in riots and physical action.

Protest action against the notorious "Jew Suess" director's film, which has been released sans newspaper ads, was initiated by an action committee against Veit Harlan pictures via large ads in local dailies. This committee includes members of Jewish, Protestant and Catholic associations, political groups, the Zurich Teachers' Association, the Swiss Actors' Assn. and several youth and students' groups.

In view of repeated demonstrations on subsequent days, the exhibitor decided to restrict showings of the film to matinees on weekdays, to refrain from any Saturday and Sunday shows and to remove the picture altogether after a six days' run, including the unplayed weekend.

Later: In consequence of the uproar over "Third Sex," or more accurately its creator, the film has again been banned outright. Reason: "unworthy of Zurich."

Prods. Saltzman, Broccoli Face Big Decision on 2d James Bond Thriller

London, April 24.

Prospect of challenging the security of Fort Knox faces producers Harry Saltzman and Albert R. (Cubby) Broccoli if they finally decide on "Goldfinger" as the second of their James Bond subjects under the deal with United Artists. It is, at the moment, a tossup between that and "The Spy Who Loved Me." Both yarns are now in the scripting stage. The choice will be made when the screenplays are complete.

First of the famed Ian Fleming adventures, filmed by Saltzman and Broccoli under their Eon Productions banner, is "Dr. No," which was lensed on location in Jamaica, with interiors at Pinewood Studios. It is a Technicolor production, and was budgeted at around $1,000,000. It is expected to preem in London next September, and will open next year in the United States.

Sean Connery, a little known actor, who was chosen to essay the secret service agent role of James Bond, opens out of town next week in the new Christopher Fry play, "Judith." If it turns out a hit, he'll probably repeat the role later in the year when Harold Clurman presents the play on Broadway. It is claimed to be the first time that the Foreign Office has permitted the work of its secret service branch MI 6 (the British equivalent of the CIA) to be depicted on the search.

James Bond's code number in MI 6,007, has been adopted by Eon as the peg for their publicity, and is now being used on the cover of all new books in the series. Book tieups, in fact, are forming a major part of the campaign for launching "Mr. No." Pam Books is publishing a special edition with an initial print order of 1,000,000, reputedly the largest ever for a paperback. In the U.S., it is to be published in the Signet series, with a print order of 5,000,000 copies.

Apart from Connery, principal rales are filled by Joseph Wiseman, as the title character; Jack Lord and Swiss born Ursula Andress. Terence Young directed.

In addition to their commitment to make a minimum of three James Bond films for UA at the rate of one a year, Saltzman and Broccoli are readying another subject for filming in the fall. Under their deal with the distrib, UA has first refusal on all their other projects.

Although actively involved with Saltzman on the Eon Company's production sked, Broccoli retains his 50% interest in Warwick Films, in which he's partnered with Irving Allen.

AMERICA'S OFFICIAL ENTRY IN
THE 1962 CANNES FILM FESTIVAL

EUGENE O'NEILL'S

LONG DAY'S JOURNEY INTO NIGHT

Thank You for Selecting It...
Willis Goldbeck, John Houseman, Gene Kelly, Walter Mirisch, Allen Rivkin, Charles Schnee, Richard Widmark and Fred Zinnemann.

Thank You for Making It...
Katharine Hepburn, Ralph Richardson, Jason Robards Jr., Dean Stockwell, Boris Kaufman, Dick Sylbert, Andre Previn, George Justin and Sidney Lumet.

Ely Landau

Open Letter To Importers, Distribs & Exhibs

By GIDEON BACHMANN
President, American Federation of Film Societies

For the past few years a new audience for good films has been developing in the United States, constituting a market insufficiently known, insufficiently informed and insufficiently exploited.

A great deal of artistic and financial gain is lost every year, because of a lack of coordination among the factors charged with bringing the films and the audience together; the importers, distributors, exhibitors, critics and publicists, of good films.

By good films I mean a very simple thing: coherent works which in content and form appeal to a mature intelligence.

Good films have always been made, and have always been seen. But it has been a limited production and a limited distribution. And it has been a limited audience.

It has become commonplace to say that we are faced today with a new situation in all aspects of film purveying and acceptance. The serious filmgoer is no longer a minority, forced to band together in small clubs, begging distributors for some of their played-off product. There now exists a national "art audience" similar in nature to the old "film society audience": it is composed of people who go to the movies selectively, and who appreciate a film which gives them credit for thought.

New functions now confront those who through their training and knowledge can contribute towards the expansion of this audience. The good film is available commercially and it is time for the "commercial" and the "non-commercial" elements to realize that they are pursuing the same aim. It is time to get together.

The aims are identical. The success of the foreign and the offbeat films proves the existence of new audiences, and the new films are certainly being made. All over the world this is happening, but in this country we seem to be more sluggish in getting the mechanism of exhibition adjusted to the new demands. The aim of both the "commercial" and the "non-commercial" is to get more good films seen.

What is lacking is very simple: the middlemen, the artful peddlers, the link between films and public. We need conscious exhibitors, distributors and publicists, good knowledgeable critics with backgrounds extending beyond the tips of their noses, and aware people all around. We need catalysts.

Human society is based more than anything else on tolerance. Life in our mechanized societies would be unbearable if it were not for human fallibility and human hope. Thus our artists continue to create, often in the face of incredible odds and disdain. Our film makers work in the hope that their audiences exist somewhere. And our audiences continue, with measure, to go to the cinema in the hope that good films will be made sometime. A horse dealer would be as ludicrous in Detroit as a bikini shop in Antarctica. Why don't film sellers know where their markets are?

The answer, of course, is very simple. The entrenchment of fifty years in a seller's market has dulled their commercial senses.

In Europe, where the situation is similar, organizations have been formed to exploit the new market properly. Unions of art theatres in France and Germany have obtained from their governments special tax relief for their members' activities, considered of cultural value. Critics' unions have actively aided the distribution of good films by awarding citations to films of great merit and by choosing the fare for specialized situations. Distributor and producer organizations have fought the censorship battle together. Importer groups have succeeded in obtaining legislation easing the international trans-shipment of preview prints. Film society federations have become distributors of films which did not find regular outlets, in many cases sparking later, commercial exploitation. Most important of all, by presenting a united, cultural front, these organizations have succeeded in making the good film accepted on an official level as a worthwhile object of aid, and have in many cases seen cinema classed with other art forms in governmental subsidy projects, thus adding prestige and increased saleability to "difficult" product, or in fact making possible the production of films not otherwise feasible.

The "official" acceptance of film as art also helps overcome a major obstacle which has kept American audiences sparse: European audiences no longer feel part of a minority in their good-film-going habits.

American attempts at combining forces and creating a union in this field have been abortive. T.O.A. (Theatre Owners of America) and I.F.I.D.A (Foreign Film Importers) are rife with internal dissent. And the educational film organizations like AFFS, EFLA, etc., are seriously hampered in their effectiveness by their insistence on the largely obsolete principle that to see a good film one has to be "non-commercial."

This fear stems from a feeling of inferiority acquired over the decades of commercial disdain of art. They cannot accept the fact that the theatrical interests actually could gain from the relationship. The latter, conversely, fear "competition" from the library showings and film societies, and at the same time underrate the new markets. The result is mutual mistrust, jealousy and apprehension, which even carries over into the ranks of each side. It's become "each to his own," and in the strife all suffer, but most of all the filmmakers and the audiences.

And yet, what have they to lose? Will the big black commercial wolves take away their library seats? Or, on the other side, will the theatrical audiences be "lost" to the serious cinemas?

I do not purport to have a solution. The formation of a national organization, of a "Federation for Film," would be fraught with immense difficulties, as long as the mistrust continues. And it would take money and energy, and time, and patience. All these are items not easily found in film circles. But it seems to me, also, that there is very little choice. The good film will conquer the bad—this is absolute. The question is: how long will it take? And if we don't jump on the wagon while we can, won't it throw us all off once it goes full speed?

What concrete, immediate projects could a "Federation for Film" accomplish? First, a year-long research caucus should be carried out by a cross-industry committee, to obtain basic facts, such as the extent of the new market, its potential, its preferences. A number of immediate goals should be staked, and volunteers in central positions be requested to attempt solutions. Among these immediate goals the following seem absolutely essential:

1. The establishment of a high-ranking committee to work in Washington in order to obtain legislation recognizing the cultral value of certain films.

2. The preparation of indoctrination seminars or kits for theatre managers, to prepare them for the handling of the intelligent moviegoer.

3. The creation of a classifying body, if possible intra-industry, which would stipulate certain films to be of cultural value, thus exempting them from (a) censorship, and (b) certain taxes.

4. The establishment of a true art theatres' union, admission to which would be subject to certain strict rules, but adhesion to which would carry with it considerable benefits, such as certain tax relief, participation in previewing circuits, obtention of specialized advertising materials, etc.

5. The organization of an information center which would keep tabs on the world's film production and supply US exhibitors with data on films which may have a market here, but which have not been purchased for distribution. Representatives of the Information Center would attend foreign festivals and visit production centers abroad.

6. The publication of a newsletter which would provide periodical information of help to distributors, exhibitors and importers.

7. The formation of an arbitration committee, to decide questions of conflict between "commercial" and "non-commercial" exhibition situations and/or distribution contracts.

8. Finally, the coordination, by a national public relations committee, of publicity and advertising campaigns to promote the good films and, more important, the idea of good films.

I have no illusions that this plan will materialize, either immediately even in the near future. Suspicion, competition, secrecy and jealousy always increase in situations where an industry feels an economic pinch. Thus our bad situation tends to make itself worse. And yet, I cannot help thinking of the benefits to all concerned if for once those petty emotions could be harnessed.

The day after tomorrow, Friday, April 27th, at 10 AM, a meeting will be held in room 101-103 of the Biltmore Hotel in New York City, at which we hope to discuss these problems. The American Federation of Film Societies would be pleased to see guests from all branches of the industry attend and share views.

Sell Odeon Chain

Continued from page 3

—though he refused to answer the phone at his Toronto office or his home, as to his flying intentions or negotiations.

It's believed he was to be accompanied on his transAtlantic flight by James A. Cowan, Atlas veepee, formerly associated with Odeon and Lord Rank's personal rep in Canada. All Cowan would say was that it's great weather for flying."

C. R. B. Salmon, prexy of Odeon Theatres (Canada) Ltd., and Frank Fisher, veepee and general manager of the Canadian chain, told VARIETY that they "were not allowed to make any comment" on the pending deal. J. S. D. Tory, chairman of the board, also took the "no comment" out.

(The Salmon-Fisher-Tory trio is expected to retain their jobs, with Odeon's present Canadian diversification and only the direction of trans-Canada theartes involved.)

Leslie Allen, with a background of Toronto customers' man and lawyer, has long been associated with the Canadian film industry—and now heads Atlas Television Ltd. He recently purchased a block of old movies from Rank for syndication. He is the son of the late Harry Allen, pioneer of the Canadian film industry and backer of many deluxers in Canada's west.

'Anonymous' Protests Force Sunday Closing on Two Pennsy Drive-Ins

Lancaster, Pa., April 24.

Lucrative Sunday operation of a trio of suburban drive-ins was ended here last week after a series of "anonymous" protests prompted District Atty. Alfred C. Alspach to invoke Pennsylvania's 1794 "Blue Laws" against the situations.

Facing hearings today (24) on charges of violating the 1794 statutes are Paul R. Rager, manager of Comet Drive-In, and A. Thomas Filizzi, manager of Columbia Drive-In Theatre, both located a few miles out of the city, along major highways. Although no formal complaints were lodged against Sky-Vue Drive-In, four miles east of Lancaster, management was warned it, too, was in violation of the never-on-Sunday law and prosecution would follow any subsequent Sabbath-day screening.

Comet and Sky-Vue are outlets of same indie chain, Morton N. Brodsky, owner. Columbia ozoner is owned by Hagerstown, Md., interests.

Sky-Vue has been operating 12 years; Comet seven, and Columbia six years, all without prior beefs—except for occasional letters to local press, complaining of now-and-then nudie offerings. Policy of all, however, is to play quality product as available, often within week of first-run downtown.

Columbia has been going on year round basis, weekends, using car heater attachments.

Brodsky was "thunderstruck" by the sudden action, he said, but after mulling it over for a couple of days, decided to comply, notwithstanding he had Sam Bronston's "King of Kings" in Comet for Easter Sunday bill.

The Biblical epic did play, beginning at 12:05 a.m. Monday (23). Same gimmick was used at Sky-Vue, the 12:05 a.m. starter being "Twist Around the Clock," followed by "Breakfast At Tiffany's." Columbia followed Brodsky's lead, also trying to pick up at least some of the lost Easter Sunday night patronage with a post-midnight screening. Neither has so far decided whether this will be summer-long policy.

Castigating the 1794 laws as "archaic," Brodsky said: "We feel that, as with all unpopular laws, they will be abolished. However, until that time comes, we have no desire to be the object of continued prosecution . . . we do feel that the law is impartial, and that we should not take advantage of the fact that we have a fine Easter attraction in order to flout the law."

Summary conviction on the charges as brought carries a fine of not less than $50. Continued Sunday operation would mean separate prosecutions for each offense, with a mounting scale of penalties.

Showings on Sunday, in Pennsylvania, is illegal except where voters of the municipality in which the theatre is located have given approval in a referendum. The 1794 laws do not apply in Lancaster, or in several other Lancaster County communities, because electorate ok'd Sunday films several years ago.

East Hempfield Township, where Comet operates, rejected a Sunday movies referendum proposal in 1935, by a vote of 915 to 300. Neither West Hempfield Township (Columbia) nor West Lampeter (Sky-Vue) ever put the question up to a vote, so far as records show.

Timing of the anonymous, but obviously organized, series of complaints that shut down the ozoners was perfect.

Two weeks earlier, it would have been possible to petition for referenda at the November elections. Now, the question could not possibly go before the voters of the townships concerned prior to November, 1963.

The DA, refusing to identify the source of the complaints—an attitude also adopted by the township supervisors involved — said merely that they were "numerous."

Although the Lancaster press (two dailies, one Sunday, jointly owned and published) has avoided any editorial comment on the action, their columns have been filled with a rash of indignant "letters," heavily pro Sunday movies at the drive-ins.

Some of the more eruditely sarcastic suggested that the "Blue Laws" should be enforced to their ultimate ridiculousness — such as shutting down the Lancaster television station (WGAL-TV), or at least that portion of its programming transmitted from film on Sundays.

But the nameless "enemies" of Sunday night screen entertainment have won the first round, and it will be a long time until the bell sounds for the next one, since the operators involved obviously have no intentions of challenging the law as it presently exists.

'10 Girls Ago'

Continued from page 3

work. Keaton, 65, bit his tongue bloodily on camera but recovered.

Alexis Kanner Bows

Ottawa, April 24.

Alexis Kanner, French-born Canadian actor who won't be 20 till May 2, gets an "introducing" credit in his first film, Columbia-backed British indie Blazer Films' "Reach for Glory," and is optioned for three more. He's also doing the lead in Edward Albee's "American Dream" at Royal Court Theatre, London.

Kaner, who was doing two radio shows a week in Montreal while 14 and in high school, was next a pro replacement in McGill-U. sprung "My Fur Lady" in '57 when it went on tour. He's also played Shakespeare at Stratford, Ont., Festival and (as Hotspur) in "Henry IV Part I) in Orson Welles' Ireland-touring production.

National Boxoffice Survey

Easter Week Booms Biz; 'Pilot' New Champion, 'Story' 2d, 'Fair' 3d, 'Judgment' 4th, 'Valance' 5th

Easter holiday week crowds are boosting biz this session in most key cities covered by VARIETY. Favorable weather in many sections of country and launching of new product are plus factors.

"Moon Pilot" (BV), which was third a week ago, is soaring to No. 1 spot currently, hypoed by vacationing school youngsters. This influx of young fry is helping N. Y. Music Hall to register a new all-time high this week with "Pilot" paired with the annual Easter stageshow.

"West Side Story" (UA), champ for last few weeks, is winding up a strong second. "State Fair" (20th), second last round, is taking third place.

"Judgment at Nuremberg" (UA), fifth a week ago, is pushing to fourth position. "Man Who Shot Liberty Valance" (Par) is capturing fifth money although the first time around. "El Cid" (AA) is finishing sixth, same as last session.

"Counterfeit Traitor" (Par) just being launched this week, is taking seventh place with indications that it will go higher. "Sweet Bird of Youth" (MGM), fourth last stanza, is finishing eighth.

"Lover Come Back" (U), long on top, is showing enough in four dates to take ninth position. "Horizontal Lieutenant" (MGM), just getting started, rounds out the Top 10. "Two Women" (Embassy), "Rome Adventure" (WB) and "Black Tights" (Magna) are the runnerup pix.

Many new films launched this week look promising. "Cape Fear" (U) shapes solid potential, being smash in Chi, boff in Washington, fair in Detroit and socko in N. Y. "Experiment in Terror" (Col), another newie, is fast in Minneapolis and solid in N. Y. "Through a Glass Darkly" (Janus) is sock in Boston, nice in Denver and big in N. Y.

"Jessica" (UA), also just getting started, looks big in N. Y. and so-so in Denver. "Five Finger Exercise" (Col), hep in Chi, looms brisk in Washington, fast in N. Y. and fair in L. A.

"View From Bridge" (Cont), fancy in Pitt, is good in Balto. "Outsider" (U) is rated nice in St. Louis.

"Premature Burial" (AI) looms boff in Denver. "La Belle Americaine" (Cont) shapes hefty in some four keys.

"Spartacus" (U), on first general release engagement, is racking up a great total in some 14 hardtops in the L. A. area.

(*Complete Boxoffice Reports on Pages 8-9*)

Partners

Continued from page 3

Writers Guild exec committee who voted against the welfare fund pact with the studios which green-lighted the sale of theatrical pictures to television. He's still opposed to it because the big companies can derive profits without making new pictures, because as a producer he can be charged an extra 5% to the fund, because writers couldn't be encouraged to look to "welfare," and because when theatricals go on prime time tv this means a loss of work for tv artists who otherwise would be employed.

Woman Turns Exhibitor

Blanco, Tex., April 24.

Mrs. Dorothy R. Kretzer has reopened the Blanco here. The house had been shuttered suddenly on Jan. 28. Town has a population of 700.

This is the first time in show biz for Mrs. Kretzer.

GAUMONT INTERNATIONAL

presents

■ ANNIE GIRARDOT

■ ROBERT HOSSEIN

in a film directed by

■ ROGER VADIM

VICE AND VIRTUE

Scenario and Adaptation by

ROGER VADIM and ROGER VAILLAND

Dialogues: ROGER VAILLAND

ANTHONY PERKINS

■ JEAN CLAUDE BRIALY

in a film directed by

■ ANDRE CAYATTE

TWO ARE GUILTY

Adaptation: CHARLES SPAAK

Dialogues: HENRI JEANSON

Executive Producer

ALAIN POIRE

Perspective on Brazil

Continued from page 7

da Industria Cinematographica) proposal would (1) remove all ceilings on admission prices, and (2) impose a release tax of $1,700 on all films shown in Brazil. Flavio Tambellini, head of the government-backed GEICINE, denies that the proposals are chauvinistic, since all distribs (local and foreign) would pay the tax and also would benefit from the increased admission prices.

30 Brazilian Prods.

The Yanks point out, however, that since they release the vast majority of pix shown here (only 30 Brazilian films were made last year), they would carry the burden. They also scoff at the use to which the tax money would be put: one-third for the promotion of Brazilian pictures abroad; two-thirds to be available to the distribs for production in Brazil. Cracked one U.S. manager: "After we film the Copacabana beach, what else is there?"

As for promoting Brazilian pictures abroad, that draws a horse laff. Fifteen of last year's 30 pix were "chanchadas" (slapsticks), cheapies ground out for local consumption and which can't even be shown in other Latin American countries. Typical of the remaining 15, they feel, are such recent releases as "Mandacaru," a sincere but loosely constructed folktale which drew derisive snickers at its official Mar Del Plata screening, and the just opened "Os Cafajestes" (The Beatniks), a local attempt to immitate the nouvelle vague, but, according to cariocas who have seen it, not very well.

Here recently to talk about these proposals, as well as about the difficulty in remittances, was Robert Corkery, Latin American veep of the Motion Picture Export Assn. The remittance problem stems from the great spread between the official cruzeiro value (310) to the dollar and what is assumed to be the actual value (about 400). No remittances thus are known to have been made in the last two months and (officially) none probably will be until the situation improves.

Most frustrating aspect of this is the fact that picture biz is booming at most of Brazil's approximately 5,000 theatres (that figure includes 16m houses). The meaning of the construction of the new luxury theatres can be seen from the report that in Belem, following the construction of several new theatres, Yank receipts jumped someting like 500%.

Nite Life

Because Rio's tourist season isn't officially underway yet, nightlife is rather slow. The Copacabana Palace Hotel's huge (500-capacity) Golden Room is still dark, though its major rival, the Night and Day, is open, featuring local talent as always.

The postage stamp boites on the avenidas behind the Copa beach are functioning, but not crowded except on weekends. One typical spot, the Bacara, has a fancy doorman outside. Inside: a buck-and-a-half minimum, 10 tables, and eight-by-eight foot dance floor, a four-piece combo (one member of which has to stand in the door to the ladies room), a French chanteur, a Brazilian chantootsie. Twenty people are a sexy jam, especially when they all attempt to samba at one time.

In lieu of the clubs, there are always those "secret" macumba (voodoo) rites (on Friday nights), restricted to about as many tourists as are in Rio. On such recently, held at midnight per etiquette, proved in need of either Elia Kazan or Russell Markert. The "acquisition of the spirit" by the principal performers was helped to no little extent by the consumption of large amounts of cachaca (a local beverage of knockout potency distilled from sugar cane). However, the liquor slowed things to a dreary pace and the continuity was uncertain. Two ducks, sleeping in the centre of the clay arena, honked nervously at the performers; a voodoo priestess took time out of her trance for a Lucky, and the rooster, whose cry signaled the start of the ceremonies, would not stop on cue.

Commented Italo director Elio Petri, whose "The Numbered Days," was named best picture at Mar Del Plata, 'It reminds me a little of 'Hellzapoppin'."

In Rio, however, it's still fun to be fooled. That is, if you're situated on a mountain top at midnight, below the floodlit statue of Christ atop nearly Sugar Loaf, and with the lights of the harbor 1,000 feet below visible through the eucalyptus leaves. In the immense night sky there are two principal constellations: the true southern cross, which is dim and uneven, and the false cross, which is bright and easily identified.

Re this irony, French novelist Christiane Rochefort, a member of the visiting French delegation, said simply: "Here, at one time, we have both truth and beauty." Could be.

DAR & Films

Continued from page 5

pictures, according to DAR standards are placed in a Sunday paper.

California — Fulton Lewis 3d's "Operation Abolition" and films of the genre are pushed hard.

Kansas—A DAR members and exhibitor herself goes by the official form to choose her fare.

Kentucky—A DAR member and a broadcaster herself broadcasts twice a week the Pic ratings of the organization.

Louisiana—One chapter member "requests" and gets a sign at the ticket window stating whether the film is adult or otherwise. Same aggressive femme makes sure that on Patriotic days and Constitution Week, a short on the Flag and the words of the National Anthem are on the local theatre's screen.

Another energetic Louisiana DAR chapter chairman set up a meeting, and invited a Hollywood director, unnamed, to speak. Upshot was the citizenry were "convinced that they can and should exert their efforts to achieve a better moral tone in entertainment."

Michigan — "Babes in Toyland," recipient of best children's feature picture award at this year's convention, was promoted by Michigan DARers who sold benefit tickets in support of the Greater Motion Picture Council of Detroit.

Mississippi—DAR reviews are printed in several papers.

Nebraska—One unit there is an active member of the Lincoln Film Forum and sponsors trips to Omaha to see pictures.

New Jersey—One chapter sponsored patriotic films during Constitution Week, and, about the most ominous of the activities noted.

"Another studied themes of perversion and pornography in hope that legislation can be drafted to cope with it." Outcome is still awaited.

New York—One chapter showed an historical film to a local public school at a cost of $150.

Ohio — The State DAR pic Chairman places material in the State CAR publication, "Buckeye Briefs," ("Children of American Revolution").

South Carolina — One chapter succeeded in having certain films barred to children under 16 somehow, somewhere not elaborated on. Hep activities were reported for Constitution week.

Tennessee—Several units active in keeping youths from improper theatres and keeping improper youths from ushering at theatres.

Texas—One chapter, inexplicably, was cited for knocking a "Halloween commercial" on a local screen, and bringing it to the sponsors' attention, who thanked the DAR, inexplicably.

Virginia—Reviews distributed to exhibitors and close liaison with Motion Picture Censorship Board.

West Virginia — "Operation Abolition" placed.

Wisconsin — "Operation Abolition" placed.

Miss Baker With Brauner

Berlin, April 24.

Artur Brauner has signed Carroll Baker to play the leading role in the soon-to-be-made film, "End-station Sahara" (Terminus Sahara) which Seth Holt will be directing. Pic is going to be produced via Brauner's CCC-Film Berlin and CCC-Film London. Miss Baker's fellow players will be Peter van Eyck and Hansjoerg Felmy. Remainder of cast includes Mario Adolf and various Britons.

British Lion has distribution for United Kingdom.

Better Business Bureau Asking Film Showmen: 'What's an Adult Fan?'

Dallas, April 24.

Dallas Better Business Bureau will approach motion picture exhibition in this area in an attempt to formulate some sort of uniformity in film advertising, George Duffield Smith, head of the bureau, stated. Its advertising review committee recommended that the BBB take some action on a code of uniformity—particularly in the realm of age limits in entertainment advertising.

"The board agreed there should be some clear definition as to what constitutes an adult," Smith said. He stressed that the committee or the BBB would have nothing to do with the question of moral obligation concerning movies.

"That's out of our realm," he said.

The BBB chief said a group of mothers' request "about a week or 10 days ago" instigated the query and study by the board. He said exhibitors "will be approached and told of the board's recommendation. We don't expect any controversy."

Smith said there was a difference of opinion as to what constituted an adult.

"Would it be a person 18 years old or maybe 21 years old?" he asked. "Or perhaps anyone who was old enough to purchase an adult ticket."

SNUFF OUT THEATRES

New Orleans, April 24.

Latest doomed here is the Palace Theatre, built 58 years ago by Henry Greenwall and rated at that time one of the finest of its kind in the nation. The building will be demolished shortly to make way for a multi-storied garage.

House opened on Oct. 20, 1904 with a presentation of "The Wife" by the Baldwin-Melville Stock Co. Such greats as Sarah Bernhardt also performed on its boards.

Orpheum, another of the old business district playhouses is also up for sale by E. V. iRchards interests. It has been unoccupied for a number of years except for use as a rehearsal hall by the New Orleans Symphony Orchestra. The symphony in recent weeks shifted its rehearsals to the studios of WYES-TV, educational station here.

See D.C. Attack on Pix

Continued from page 1

Operations Subcommittee, Mrs. Granahan has already probed obscenity in motion pictures. The jurisdiction of her subcommittee, presumably limited to post office matters, was questioned when she branched out into films.

She would be on sound ground, if her request for a Select Committee, now before the House, were granted. The resolution she wants passed would clearly state her jurisdiction over films and film ads.

(Suggesting the noise-making potential, some of the past Select Committees have been the Kefauver Crime Committee, the McClellan Rackets Committee and the Truman Committee—all of which played to frontpage trumpeting. And, as a sobering reminder for the film industry, Select units sometimes achieve permanency, as per the House Un-American Activities Committee.)

Under Mrs. Granahan's resolution, her group (she would automatically become chairman) would consist of nine House members appointed by House Speaker John W. McCormack. The resolution confines the probe "exclusively to the motion picture industry and the distributors of foreign films." (That is, she would have no opportunity to compete with the probe of television sex and violence run by Sen. Thomas Dodd (D-Conn.).)

Mrs. Granahan cited "the growing storm of protest and indignation" in reaction to adult themed pictures and asserted she is convinced "this action by Congress is necessary in the public interest."

Her resolution would give the Select Committee life only through this year. She will not be back in Congress, but there is always the possibility one of her members could try to keep it going next year.

1000 Amusement Engineers to Meet

Agenda Reads Like An Elimination Quiz for Dumbbells Or How Technical Can You Get?

Los Angeles, April 24.

In excess of 1,000 scientists are expected to attend upcoming 91st convention of Society of Motion Picture & Television Engineers, five-day session opens Monday (30) at the Ambassador Hotel. Geared to the theme of "Advances in Color Motion Pictures and Color Television," conclave will feature 70 research reports as well as 14,500 square feet of exhibit area displaying new motion picture and tv equipment. Harry Teitelbaum is convention chairman.

Prexy John Servies will gavel first session on "Optics and Optical Systems" at 10 a.m., after which keynote speech will be delivered at luncheon by Max Youngstein Cinerama exec veepee, whose subject will be "Hollywood's Disregard of Research and the Price It Has Paid for That Disregard."

While each of the papers has been judged by Program Chairman Ed Ancona to be a significant contribution to motion pictures and tv techniques, particular interest will center upon seven:

1. Description by W. I. Kisner of Eastman Kodak of a new color negative and higher speed color print film ensuring better picture quality.

2. Applications of The Laser by I. J. D' Haennens and D. A. Budden-Ragers, Hughes Research Laboratories. They explain the principles behind this space age instrument whose pencil-thin, powerful beam of light can be used to bounce signals off the moon, control space ships, communicate with inter-stellar satellites, and to illuminate dark areas never before photographed.

3. An analysis of the 8m film and sound on film problems and discussion of a standards survey which will permit an explosive expansion of 8m film usage for industry and schools.

4. A discussion of the fundamental principles and chemistry of color by P. W. Vittum of Kodak Research Labs and Joseph M. Evans, Eastman Technology Division.

5. Refinements in the art of thermoplastic recording as reported by its developer, W. E. Glenn, General Electric.

6. The part high speed and instrumentation photography has played in testing ultra-sonic planes as Edwards Air Force Base, by Lt. Col. John R. Lyall.

7. An analysis of Telstar by Doren Mitchell, American Telephone, who describes the experimental satellite to be orbited in May as the first step in an intercontinental television system.

Daily session agenda will be as follows: Monday, a.m., "Optics and Optical Systems; p.m., "Laboratory Practices and Photographic materials; evening, "Special Tutorial Session in Color." Tuesday, "High-Speed and Instrumentation Photography," "Set Construction and Special Effects," "Television Recording." Wednesday, "Television Equipment and Techniques." Thursday, "Sound Recording and Reproduction," "Television Equipment and TV Techniques," "Projection Practices." Friday, "Motion Pictures and Television in Education and Industry," "Cinematography and Presentation Systems."

President's annual cocktail party and banquet will be held May 2 at Cocoanut Grove. Wives of delegates will be entertained with visits to motion picture and tv studios.

Peculiar Is As Peculiar Likes It, Reader Argues

Needham, Mass.

Editor, VARIETY:

I read with interest and some amusement your recent article on the success of Walt Disney's films. Truthfully, I was amused to think that the Hollywood "brains" are still trying to figure out Disney's success. It really isn't difficult. Just have them ask any average family. It isn't so much budget sanity or the television exposure the films receive. It's something quite simple, namely "taste" or "class." These qualities attract families. They look forward to taking the children to enjoy a wholesome evening. It should not be news to Hollywood "brains" that families are joining together for various pursuits including movies whose moral tone is on a level with their own.

How many degenerates does Hollywood think there are to support their degenerate films? Perhaps their economics in this area is also as faulty as the rest of their thinking.

Frank Holland

With Lent's End, Madrid Peps Up

Madrid, April 24.

"Judgment at Nuremberg," "Four Horsemen of the Apocalypse," "Devil at 4 O'Clock," "Ada," "My Geisha" and "Rains of Ranchipur" were the six American entries heading 10 Easter Sunday releases along Madrid's Gran Via. The Easter program turnover, traditionally raising the barrier on the seasonal leg, affected all but two of the mainstream showcases.

This year Universal of Spain invaded the Gran Via in a pre-Easter assault with release of "Pillow Talk" and the Sophia Loren-starrer, "Mme. Sans Gene," in a bid for full-scale publicity premieres unhampered by close to a dozen competitive pix. Both films were temporarily shelved from Easter Thursday through Saturday when all entertainment must conform to government-sanctioned religious spectacles, but "Talk" and "Sans Gene" were back in strength for the Easter Sunday film sweepstake.

While exhibitors and distributors look dourly on this annual massive release display as an overly-competitive boxoffice race in which strong commercial film fare fall wastefully by the wayside, there are rarely less than 10 starters in the giant program turnover.

Carolina Towns' Clergy Favor 'Open' Theatres

Salisbury, N.C., April 24.

Salisbury-Rowan Ministerial Fellowship unanimously adopted a statement on community race relations at its April meeting. It recommends that seating in theatres be on "a nonsegregated basis" and that school boards in the community "should begin to initiate a logical plan of desegregation by the September 1962 term."

The statement, in part, follows: "In the interest of moving forward in race relations in our progressive community, we submit the following statement for community consideration—

"We believe every community should provide equal opportunity for all in the use of its facilities, in its services in occupation, and in education.

At present, we are concerned about two immediate problems in our community.

"The first is the discrimination in our theatres. We believe seating should be on a nonsegregated basis, and we pledge our good offices to accomplish this.

"The second is the discrimination in our public schools."

Pow For 'Geronimo'

Albuquerque, April 24.

United Artists brass from New York and Denver offices will be in Albuquerque this weekend (28) for the world premiere of its new release "Geronimo." Also skedded to be on hand will be Chuck Connors and Kamala Devi, top billed in the production.

Attending from New York will be J. R. Velde, vice president, Al Fitter, western sales manager, and Al Fisher, director of exploitation. Coming from Denver's filmrow will be John Dobson, U branch manager, and William Prass, publicity chief.

Featured with the premiere at the downtown KIMO Theatre, will be personal appearances by group of native Indian dancers.

Picture Grosses

'Fair' Smash $11,000 In Mpls.; 'Story' Sock 14G, 10th, 'Bird' Hep 5G, 3d

Minneapolis, April 24.

There's only one newcomer for the 12 firstrun houses here currently. Despite this, biz is holding up surprisingly well in the face of the elimination of the theatres' principal advertising medium, via a strike at two daily newspapers.

Fresh entry, "Experiment in Terror," looms fancy at World. Highest grossers still are "West Side Story," "State Fair," "Sweet Bird of Youth," and "Man Who Shot Liberty Valance." First named is in its 10th week. "Four Horsemen of Apocalypse" is mild in second.

Estimates for This Week

Academy (Mann) (1,000; $1.55-$2.65)—"El Cid" (AA) (9th wk). Okay $6,000. Last week, $7,000.

Avalon (Frank) (800; $1)—"Surfside 77" (Indie) and "School for Scoundrels" (Cont) (reissue) (3d wk). Brisk $2,200. Last week, $2,500.

Century (Par) (1,300; $1.25-$1.50)—"Four Horsemen" (MGM) (2d wk). Moderate $5,000. Last week, $7,000.

Gopher (Berger) (1,000; $1-$1.25)—"Rome Adventure" (WB) (2d wk). Dull $3,000. Last week, $4,000.

Lyric (Par) (1,000; $1.25-$1.50)—"Man Who Shot Liberty Valance" (Par) (2d wk). Big $9,000. Last week, $12,000.

Mann (Mann) (1,000; $1.50-$2.75)—"West Side Story" (UA) (10th wk). Solid $14,000. Last week, $17,000.

Orpheum (Mann) (2,800; $1-$1.25)—"Moon Pilot" (BV) (2d wk). Okay $8,000. Last week, $12,000.

Park (Field) (1,000; $1.50) — "Sweet Bird of Youth" (MGM) (3d wk). Fancy $5,000. Last week, $9,000.

State (Par) (2,200; $1.25-$1.50)—"State Fair" (U) (2d wk). Smash $11,000. Last week, $19,000.

Suburban World (Mann) (800; $1.25)—"Through a Glass Darkly" (Janus) (2d wk). Fine $3,000. Last week, $4,000.

Uptown (Field) (1,000; $1.25-$1.50)—"Sergeants 3" (UA) (9th wk). Remarkable $4,000. Last week, $5,000.

World (Mann) (400; $1-$1.25)—"Experiment in Terror" (Col). Fancy $6,000 or over. Last week, "All Fall Down" (MGM) (3d wk), $3,500 in five days at $1.50 top.

PORTLAND, ORE.

(Continued from page 8)

wk). Good $3,000. Last week, $3,800.

Hollywood (Evergreen) (1,180; $1.49-$2)—"Seven Wonders of World" (Cinerama) (2d wk). Hot $7,000. Last week, $6,400.

Irvington (Smith) (600; $1.25)—"Children's Hour" (UA) and "Roman Spring" (WB) (reissue) (3d wk). Fast $4,500. Last week, $5,200.

Music Box (Hamrick) (640; $1.50-$3)—"West Side Story" (UA) (6th wk). Sock $9,000. Last week, $9,600.

Orpheum (Evergreen) (1,536; $1-$1.49)—"Moon Pilot" (BV) and "Bear Country" (BV). Hefty $8,000. Last week, "Hustler" (20th) and "Two Women" (Embassy) (reissues), $6,300.

Paramount (Port-Par) (3,006; $1-$1.50)—"Man Who Shot Liberty Valance" (Par) and "Brushfire" (Par). NSG $6,600. Last week, "Splendor In Grass" (WB) and "Fanny" (WB) (reissues), $3,300.

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LOS ANGELES

(Continued from Page 8)

90-$1.50)—"Two Women" (Embassy) (reissue) (1st wk, Vogue; 2d wk, El Rey) and "Mark" (20th (reissue) (Vogue) (1st wk), "The Hustler" (20th) (reissue) (El Rey) (2d wk). So-so $10,000. Last week, Vogue, "Moon Pilot" (BV) (10th wk-4 days), $2,900.

Hawaii (G&S) (1,106; 90-$1.50)—"Magic Sword" (UA) and "Mighty Ursus" (Indie) (2d wk). Low $2,200.

Warner Hollywood (SW) (2,170; $2-$2.40) — "Counterfeit Traitor" (Par) (2d wk). Fine $13,000 or near. Last week, $17,500.

Fox Wilshire (FWC) (1,990; $1.49-$2)—"State Fair" (20th (3d wk). Fancy $16,000. Last week, $11,600.

Hollywood Paramount (State) (1,468; $1-$1.80)—"All Fall Down" (MGM) (3d wk). Mild $6,000. Last week, $6,800.

Fine Arts (FWC) (631; $1.49-$2.40) — "Jessica" (UA) (4th wk). Bad $3,500. Last week, $3,400.

Four Star (UATC) (868; $1.80-$3.50) — "Black Tights" (Magna) (5th wk). Lusty $8,000. Last week, $9,200.

Egyptian (UATC) (1,392; $2-$2.40) — "Sweet Bird of Youth" (MGM) (5th wk). Sweet $9,000 or near. Last week, $8,500.

Carthay (FWC) (1,138; $1.80-$3.50)—"El Cid" (AA) (18th wk). Good $15,000. Last week, $8,800.

Pantages (RKO) (1,512; $1.65-$3.50)—"Judgment at Nuremberg" (UA) (18th wk). Fine $14,000. Last week, $13,500.

Chinese (FWC) (1,408; $1.25-$3.50) — "West Side Story" (UA) (19th wk). Great $32,000. Last week, $32,300.

Crest (State) (750; 90-$1.50) — "Flower Drum Song" (U) and "One, Two, Three" (UA) (2d wk). Fair $3,500. Last week, $3,500.

BUFFALO

(Continued from page 9)

—"Rome Adventure" (WB) (2d wk). Fair $6,000. Last week, $8,000.

Century (UATC) (2,700; 90-$1.25)—"State Fair" (20th). Robust $16,000. Last week, "Guns of Navarone" (Col) and "Two Women" (Embassy) (reissues) (10 days), $15,000.

Lafayette (Basil) (3,000; 90-$1.25)—"Moon Pilot" (BV). Great $18,000 or close. Last week, "Outsider" (U) (2d wk-6 days), $4,000.

Paramount (AB-PT) (3,000; 90-$1.25)—"Man Who Shot Liberty Valance" (Par) (2d wk). Fair $9,000 or near. Last week, $11,000.

Teck (Loew) (1,200; $1.50-$2.75)—"West Side Story" (UA) (6th wk). Bright $12,000. Last week, $11,000.

Cinema (Martina) (450; 90-$1.49)—"Lover Come Back" (U) (m.o.) (3d wk). Fine $3,000. Last week, $3,200.

BROADWAY

(Continued from page 9)

rent week ending today (Wed.). Last week, $181,000, over hopes. Naturally is staying on. Current week's $230,000 tops the old all-time mark of $228,000, made by "Don't Eat Daisies" (MGM) Easter week of 1960.

Rivoli (UAT) (1,545; $1.50-$3.50)—"West Side Story" (UA) (27th wk). This stanza ending today (Wed.) looks to soar to terrific $68,000 for 16 shows. The 26th week, $41,000. Continues on, Academy awards, of course, being responsible for recent upbeat. Huge estimated total for current week is being helped by holiday prices for all shows starting last Monday.

State (Loew) (1,900; $1.50-$2.50)—"All Fall Down" (MGM) (3d wk). First holdover week concluded yesterday (Tues.) was fair $16,000 after $20,000 for opening round.

Victoria (City Inv.) (1,003; 50-$2)—"Cape Fear" (U) (2d wk). Initial session ended yesterday (Tues.) was sock $25,000 or close. Daydating with Trans-Lux 85th Street.

Warner (SW) (1,813; $1.50-$3.50)—"El Cid" (AA) (19th wk). Current round ending today (Wed.) looks like big $22,000, with extra shows. Last week, $16,600 with one extra performance. Stays.

First-Run Aries

Fine Arts (Davis) (468; $1.80-$2)—"Only Two Can Play" (Col) (6th wk). Fifth week completed yesterday (Tues.) was smash $13,000 or near after $14,000 for fourth round.

Beekman (Rugoff Th.) (590; $1.50-$2) — "Through a Glass Darkly" (Janus) (7th wk). Sixth session finished Monday (23) was big $12,500 after $12,000 for fifth week.

Carnegie Hall Cinema (F&A) (300; $1.50-$2) — "Last Year at Marienbad" (Astor) (7th wk). Current stanza ending today (Wed.) looks push to wow $13,500 after $11,700 for sixth. Continues.

Fifth Ave. Cinema (Rugoff Th.) (250; $1.25-$2) — "Black Tights" (Magna) (m.o.). First week ending today (Wed.) looks to reach fine $5,200. In ahead, "Testament of Orpheus" (FAW), $5,500 for 10 days of first week.

Normandie (T-L) (592; $1.25-$2)—"Les Liaisons" (Astor) (10th wk-9 days). Looks to hit trim $7,000 in 9-day week after $5,900 in regular ninth week. "Doctor in Love" (Gov) opens tomorrow (Thurs.).

Little Carnegie (L. Carnegie) (520; $1.25-$2) — "Whistle Down Wind" (Pathe). First session ending Friday (27) looks like socko $18,000 or near. Stays on. In ahead, "The Night" (Lope) (9th wk), $4,000 in 5 days but for an okay run here.

Guild (Guild) (450; $1-$1.75)—"Jules and Jim" (Janus). Opened Monday (23). In ahead, "Bell Antonio" (Embassy) (3d wk), was fair $5,000 after $6,500 in second round.

Murray Hill (Rugoff Th.) (565; $1.50-$2)—"All Fall Down" (MGM) (3d wk). First holdover stanza ended yesterday (Tues.) was nice $8,000 after $10,500 on initial week.

Paris (Pathe Cinema) (568; $1.50-$2)—"Viridiana" (Indie) (6th wk). Fifth session completed Sunday (22) was lively $9,000 after $8,500 for fourth.

Plaza (Lopert) (525; $1.50-$2)—"Five Finger Exercise" (Col) Initial round ending today (Wed.) looks like big $12,000 or near. Daydating with Forum, and holds.

68th St. Playhouse (Leo Brecher) (370; $1.50-$2) — "Murder, She Said" (MGM) (m.o.) (7th wk). Sixth week finished Sunday (22) was lusty $6,000 after $6,800 in fifth.

Sutton (Rugoff Th.) (561; $1.50-$2)—"Sweet Bird of Youth" (MGM) (5th wk). Fourth stanza ended yesterday (Tues.) looks like bangup $11,500 after $13,000 in third.

72nd St. Playhouse (Baker) (440; $1.50-$2) — "Forever, My Love" (Par) (5th wk). Fourth session finished Monday (23) was good $6,000 after $7,500 for third week.

Trans-Lux 52d St. (T-L) (540; $1.25-$2)—"Jessica" (UA). First week ending today (Wed.) is heading for fairish $9,000. Holds. Daydating with Astor. In ahead, "Children's Hour" (UA) (5th wk), $7,000 for solid run here.

Trans-Lux 85th St. (T-L) (550; $1.25-$2)—"Cape Fear" (U) (2d wk). Initial round finished yesterday (Tues.) was sturdy $12,000 or close. Daydating with Victoria.

World Perfecto) (390; 90-$1.50)—"Many Ways To Sin" (Mishkin) (3d wk). Current week winding tomorrow (Thurs.) is heading for smash $17,500 or near after $17,000 in second stanza. Continues on, naturally.

BOSTON

(Continued from page 9)

"Doctor In Love" (Gov) (4th wk). Good $7,500. Last week, $8,500.

Metropolitan (NET) (4,357; 90-$1.25)—"State Fair" (20th) (2d wk). Second week starts today (Tues.). First was hep $20,000.

Memorial (RKO) (3,000; 90-$1.49)—"Day Earth Caught Fire" (U). Oke at $15,000, with plenty hypo and COMPO push. Last week, "Outsider" (U) and "Nearly Nasty Accident" (U) (3d wk), $9,000.

Orpheum (Loew) (2,900; 90-$2.49)—"Man Who Shot Liberty Valance" (Par). Tall $15,000. Last week, "Walk on Wild Side" (Col), $14,000.

Paramount (NET) (2,357; 70-$1.25)—"Counterfeit Traitor" (Par). Great $19,000 or over. Last week, "Fanny" (WB) and "Splendor in Grass" (WB) (reissues), $11,000.

Pilgrim (ATC) (1,909; 75-$1.25)—"Don't Knock Twist" (Col) and "Belle Sommers" (Col) (2d wk). Okay $5,000. Last week, $8,000.

Saxon (Sack) (1,100; $1.50-$3)—"Judgment at Nuremberg" (UA) (10th wk). Big $16,000. Last week, $17,500.

State (Trans-Lux) (730; 75-$1.25)—"Diary of Naturist" (Indie) and "Lonely Sex" (Indie). Okay $6,000. Last week, "Fire Under Skin" (Indie) and "Five-Day Lover" (Indie), $5,000.

BALTIMORE

(Continued from page 8)

$1.50)—"Judgment at Nuremberg" (UA). Big $6,500. Last week, "Summer and Smoke" (Par) (7th wk), $1,100.

Little (Rappaport) (300; 90-$1.50)—"Light in Piazza" (MGM) (5th wk). Oke $2,000. Last week, $1,500.

Mayfair (Fruchtman) (700; $1.75-$2.50)—"West Side Story" (UA) (10th wk). Big $14,000. Last week, $8,000.

New (Fruchtman) (1,600; 90-$1.50)—"Moon Pilot" (BV) (2d wk). Okay $6,000. Last week, $7,000.

Playhouse (Schwaber) (355; 90-$1.50)—"View From Bridge" (Cont) (4th wk). Good $1,500. Last week, $2,000.

Rex (Fruchtman) (500; $1.50)—"Some Like It Cool" (Janus) (2d wk). Fine $2,500. Last week, $4,500.

Stanton (Fruchtman) (2,800; 90-$1.50)—"State Fair" (20th) (2d wk). Down to fairish $8,000 or near. Last week, $11,000.

Town (Rappaport) (1,125; $1.50-$2.50)—"El Cid" (AA) (7th wk). Holding at fine $7,000. Last week, $6,000.

CHICAGO

(Continued from page 9)

(2d wk). Sock $29,000. Last week, $28,000.

Cinestage (Todd) (1,038; $1.75-$3.50)—"El Cid" (AA) (18th wk). Lean $8,500. Last week, $8,000.

Cinema (Stern) (500; $1.50)—"La Belle Americaine" (Cont) (9th wk). Perky $3,600. Last week, $3,500.

Esquire (H&E Balaban) (1,350; $1.25-$1.80)—"Five Finger Exercise" (Col). Hotsy $15,000 or close. Last week, "Forever, My Love" (Par) (3d wk), $6,800.

Loop (Telem't) (606; $1.25-$1.80)—"Marizinia" (Indie) and "Hunza" (Indie) (3d wk). Tapering to okay $6,700. Last week, $9,000.

Monroe (Jovan) (1,000; 65-90)—"Night Heaven Fell" (Teitel) and "Back Streets of Paris" (Teitel) (reissues). Good $4,500. Last week, "Girl With Suitcase" (Indie) and "Man In Moon" (Indie), $4,200.

Oriental (Indie) (3,400; 90-$1.80)—"State Fair" (20th) (2d wk). Great $35,000. Last week, $40,000.

Roosevelt (B&K) (1,400; 90-$1.80)—"Moon Pilot" (BV) (2d wk). Rousing $26,000. Last week, $22,000.

State-Lake (B&K) (2,400; 90-$1.80)—"Man Who Shot Liberty Valance" (Par). Big $25,000. Last week, "Four Horsemen" (MGM) (4th wk), $8,000 for five days.

Surf (H&E Balaban) (685; $1.50-$1.80)—"Purple Noon" (Times) (3d wk). Fancy $6,200. Last week, $7,200.

Todd (Todd) (1,089; $2.20-$3.50)—"West Side Story" (UA) (8th wk). Smash $39,000 for 14 performances. Last week, $24,000.

Town (Teitel) (640; $1.25-$1.80)—"View From Bridge" (Cont) (subrun) (2d wk). Good $4,000. Last week, $2,500.

United Artists (B&K) (1,700; 90-$1.80)—"Counterfeit Traitor" (Par). Smash $27,000 or near. Last week, "All Fall Down" (MGM) (3d wk), $8,500.

Woods (Essaness) (1,200; 90-$1.80)—"Cape Fear" (U). Torrid $29,000. Last week, "Children's Hour" (UA) (7th wk), $11,000.

World (Teitel) (606; 90-$1.25)—"Black Tights" (Magna) (3d wk). Solid $4,000. Last week, $5,500.

DENVER

(Continued from Page 8)

—"El Cid" (AA) (11th wk). Warm $7,000. Last week, $6,500.

Denver (Fox) (2,432; $1-$1.45)—"State Fair" (20th) (2d wk). Sock $13,000. Last week, $14,500.

Esquire (Fox) (600; $1.25) — "Double Bunk" (Indie). Okay $2,000. Last week, "Lover Come Back" (U) (m.o.) (3d wk), $2,700.

Orpheum (RKO) (2,690; $1.25-$1.45)—"Experiment in Terror" (Col) and "Belle Sommers" (Indie). Slow $8,000 or near. Last week, "Thunder Road" (Indie) and "Big Country" (Indie) (reissues), $8,000.

Paramount (Wolfberg) (2,100; 90-$1.25)—"Premature Burial" (AI). Boff $15,000. Last week, "Rome Adventure" (WB), $10,500.

Towne (Indie) (600; $1.25)—"Moon Pilot" (BV) (2d wk). Tall $7,500. Last week, $10,500.

Vogue (Art Theatre Guild) (450; $1.25)—"Through a Glass Darkly" (Indie). Nice $2,400. Last week, "Five-Day Lover" (Indie) (2d wk), $900.

K.C. Brisk; 'Fair' Socko $11,000, 'Pilot' Bright $14,000, 'Lieut.' 8G, 'Rome' 7G

Kansas City, April 24.

New bills in six situations will spark Easter week here to good to solid takes, with kids out of school Friday and Monday. "Moon "State Fair" at Roxy shapes socko. "Horizontal Lieutenant" at the Saxon is nice while "Home Adventure" at Paramount rates good. Six-theatre combo has dual of "Magic Sword" and "Mighty Ursus," but for only mild returns. Holiday weekend had mild weather.

Estimates for This Week

Brookside (Fox Midwest-Nat. Theatres) (800; $1.25-$1.50) — "Judgment at Nuremburg" (UA) (3d wk). Okay $6,000. Last week, $7,500.

Capri (Durwood) (1,260; 90-$2.50)—"El Cid" (AA) (9th wk). Bright $10,000, being helped by holiday trade. Last week, $9,000.

Empire (Durwood) (1,200; 90-$2) "South Seas Adventure" (Cinerama) (reissue) (6th wk). Okay $4,000; holds. Last week, $4,500.

Isis, Vista (FMW-NT) (1,360; 700), **Englewood, Overland** (Dickinson) (1,200; 700), **Electric** (Fulton) (1,600), **Boulevard Drive-In** (Rosedale) (750 cars)—"Magic Sword" (UA) and "Mighty Ursus" (UA), first multi-theatre hookup of season, mild $10,000, all at $1 admission. Last week, sub-runs.

Kime (Dickinson) (504; $1-$1.50) "Five-Day Lover" (Union). Fancy $2,000. Last week, "Purple Noon" (Times) (4th wk), $1,000.

Plaza (FMW-NT) (1,630; $1.50-$2.50)—"West Side Story" (UA) (5th wk). Happy $10,000; holds. Last week, $11,000.

Paramount (Blank-UP) (1,900; $1-$1.25) — "Rome Adventure" (WB). Good $7,000 or close. Last week, "Malaga" (WB) and "Couch" (WB), $4,000 in 5 days.

Roxy (Durwood) (850; 75-$1.50) —"State Fair" (20th). Hearty $11,000; stays. Last week, "Sweet Bird of Youth" (MGM) (4th wk), $4,000.

Saxon (Durwood) (1,600; 75c-$1.50) — "Horizontal Lieutenant" (MGM). Nice $8,000; holds. Last week, "Children's Hour" (UA) (2d wk), $4,000.

Studio (Durwood) (150; $1.25-$1.50 — "Murder, She Said" (MGM) (5th wk). Good $1,200 or near. Last week, $1,000.

Uptown, Granada (FMW-NT) (2,043; 1,217; $1-$1.25)—"Moon Pilot" (BV). Bright $14,000. Last week, Uptown "Lover Come Back" (U) (6th wk), great $5,000. Granada sub-runs.

Thau Checks Out

Hollywood, April 24.

Benjamin Thau moved up the timetable on his departure from Metro after 33 years as top studio exec and checked out last Friday. He had acknowledged he would leave MGM when his contract expired in June. He decided on his own to leave at this time following differences with prexy Joseph R. Vogel on a proposed modification Thau's new pact.

Thau refused to accept the change in option terms. He was in the top high salary bracket of studio execs, at over $200,000 annually.

New York Theatre
RADIO CITY MUSIC HALL
Rockefeller Center • CI 6-4600
WALT DISNEY'S
"MOON PILOT"
TOM TRYON • BRIAN KEITH • EDMOND O'BRIEN
and introducing DANY SAVAL
The Music Hall's Great Easter Stage Show
"DISNEYLAND, U.S.A." and "Glory of Easter"

SCHIZOFRANTIC DAILIES & TV

The Care & Feeding of Ben Casey

Hollywood, April 24.

Tv's Dr. Ben Casey last week appeared to have solved another case—this one a real-life situation involving Dr. Casey.

Vincent Edwards, who portrays "Casey" in the ABC-TV series of that name, expressed confidence of an amicable settlement in current negotiations between his employer, Bing Crosby Productions, and his agent, Abby Greshler, in which the latter is seeking pay hikes plus various other benefits.

"We are very close to agreement on our major points. I believe things will be settled amicably," Edwards said.

It's reported BCP, which paid Edwards approximately $100,000 in his first year in the hit series, has offered upped compensation going beyond Edwards' normal contractual increase. Greshler had asked for his client to receive $7,500 a week, a 25% piece of the action plus a bundle of cash for Edwards to produce pilots with his own company.

Reliving The 'Roosevelt Years'

Crew Filming ABC Series Brings Together 'Original Cast' of Final Day

Warm Springs, April 24.

Residents of this West Georgia town last week relived the final days of President Franklin Delano Roosevelt's life as a crew from New York's Sextant Productions filmed an episode of "The Roosevelt Years" for the American Broadcasting Co. Terry Filgate is director and Peter Davis program coordinator of field crew.

Early Tuesday (17) crew started filming the barbecue held April 12, 1945, at the home of the then Mayor of Warm Springs, Frank W. Allcorn Jr. President Roosevelt was to be guest of honor at this outdoor supper, but was fatally stricken while the viands were being prepared for the feast.

On hand for the preparation of the barbecue were Ruth Stevens, who was in charge of the 1945 barbecue supper; businessman Leonhard Williams, Mrs. Dell Long and Mrs. Edna Moore. All these were present at the barbecue, in addition to Allcorn, the day President Roosevelt died. They all were "neighbors" to the President, who was in residence at the Little White House here, now a museum.

Ex-Mayor Allcorn said after the filming was halted due to an overcast sky: "I have some mixed emotions. In some way you can't help but think about how it used to be."

Some 60 guests had gathered on that sad day at Allcorn's mountain home when word of the President's death reached them.

Mrs. Stevens, now a patient at the Meriwether County Hospital, arose from her sickbed to prepare the barbecue for the television show. She said: "It was a sad sort of thing. I felt as though we were going through it again."

Sextant's crew spent about 10 days in this area making the episode. It will be part of the 26-segment series of "The Roosevelt Years," tentatively scheduled to start in September, 1963.

Bei Mir Twist Du Schoen

Toronto, April 24.

Loretta Martin, 25, Toronto-born and educated, and one of secretaries to Dick Clark, 32, will marry her "American Bandstand" boss, according to letter to former's mother, Mrs. George Collier, who said her daughter wrote, "Hold on to your hat, I'm going to be Mrs. Clark. She will wed Clark "very soon, perhaps next month." Miss Martin left Toronto three years ago for New York.

Mrs. Collier said that her daughter and Clark had applied for a marriage license in West Chester, Pa. Clark was divorced from his wife last November after a nine-year marriage and a five-year-old child.

Olin Mathieson In 240G One-Shot To The Moon on ABC

ABC-TV's report on the progress of space explorations next Sunday (29) under the title of "60 Hours To The Moon" represents a commercial blast-off for the network's news department. Bought by Olin Mathieson Chemical Corp., through Doyle Dane Bernbach, the one-hour special involves a $240,000 outlay by the bankroller, reportedly the second largest price paid for a public affairs show in the history of network television. Top price was $275,000 shelled out in 1960 by Travellers Insurance Co. for the CBS-TV presidential election special, "The Right Man."

Olin Mathieson decision to pick up the tab for "60 Hours To The Moon" ends the company's two-year absence from network tv. It was an old CBS-TV customer before then. It's no accident that Bob Lang, former CBS-TV news department exec and now top administrative aide to ABC news chief Jim Hagerty, was one of the key personalities in bringing Olin Mathieson back to tv but under a different network banner.

ABC-TV produced the show in cooperation with the National Aeronautics & Space Administration and will have astronauts John Glenn and Alan Shepard explaining various facets of the nation's space programs. Show has been pitched as an educational and inspirational stanza for youngsters who may be considering space exploration as a possible career. ABC science editor Jules Bergman will accompany Glenn and others on a tour of NASA installations which are planning to put a man on the moon by 1967.

"60 Hours To The Moon" is preempting quite by coincidence the regular Sunday night at 7:30 p.m. entry, "Follow The Sun."

NBC-TV Grabs Off Danny Kaye Spec

NBC-TV lured General Motors and its Danny Kaye special away from CBS-TV after two seasons with the latter. It may only mean about $135,000 in time for NBC-TV, but the web execs this week are whooping it up just the same—because to them Kaye means prestige.

NBC-TV is going to get the Kaye spec for a Sunday sometime in the fourth quarter of '62. The exact November or December date has not been selected but the time period has—9-10 p.m., preempting "Bonanza," since GM wanted a Sunday slot.

Stanza will be done in color, which was evidently one of the factors in GM deciding to shift networks. MCA handled Kaye in the dickers and Campbell-Ewald handled the sponsor.

BITING THE HAND THAT FEEDS 'EM

By GEORGE ROSEN

At a time when the daily newspapers throughout the country—and magazines for that matter—should be putting more and more reliance on television coverage, in reality the nation's editors and publishers appear to be stepping up their back-of-the-hand (and their back pages) treatment of the medium.

There is, of course, proof positive, based on practically anybody's survey, that the dailies' tv copy and logs invite peak readership (as opposed, for example, to drama-movie pages, editorials, cartoons, etc.). This yen for tv copy certainly is nothing new. Yet the behavior pattern of the dailies, with but few exceptions, adds up to one of the more perplexing, disturbing-to-tv-industry ripleys of the day.

In recent weeks and months there has been increasing evidence of a downgrading of the role of tv editor-columnist-critic on dailies around the country. Sensing this sensitivity to tv copy among publishers, more and more tv columnists have been asking for—and obtaining— a shift in assignment to a more free-wheeling general column or away-from-tv feature writing. Never held in particularly high repute among his newspaper bosses or confreres, the tv columnist-critic today (again with minor exceptions applicable to a few key city dailies) has sunk to even lower esteem.

Where once the tv log editor was promoted from the rank of obit writer and ship news reporter, today the log man gets "promoted" to ship news and obits.

Yet all of this is being accomplished in the face of evidence that nothing succeeds like a good, thorough tv log listing. One needn't look any further than to TV Guide, with its ever-increasing circulation figures and unquestionably the most fabulous success story in a decade or more of publishing, yet it's the dailies themselves that paved the way for TV Guide's stunning career with its 8,000,000-plus readership. For it's interesting to note that it's particularly in those cities where the dailies have been lax or indifferent in their treatment of tv that the TV Guide supplements have made their biggest advances.

It's particularly the brushoff accorded to tv by the newspaper publisher who is himself steeped deep in broadcasting station franchises that is creating such a bewildering effect on the industry. There's hardly a major city in the country, not to mention the countless secondary areas, where the publisher doesn't also rule the tv roost. Yet, oddly enough, the average "schizofrantic" publisher with profitable tv holdings (more profitable in most cases than his paper) takes a peculiar delight in biting the hand that feeds him. It's as baffling and incomprehensible to tv as "etaoin shrdlu" is to the newspaper reader—and more careless in its genesis.

Built-in Fears

Obviously these newspaper publishers are motivated primarily by their built-in fears of tv's inroads on their newspaper ad revenues. They've long since been conditioned to slimmer newspaper profits, but somehow refuse to concede that their earnings from tv are keeping them alive. John Hay Whitney may be taking a terrible

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Stanton's Toast

CBS President Frank Stanton, in pursuance of his annual "we're all in this together" custom, again played host Monday night (23) to the American Newspaper Publishers Assn., which is convening in N.Y. this week.

Many of the publishers, of course, also have a major stake in television station ownership with CBS affiliations.

Agencies Squawk Because Networks Won't Let Them Gander New Pilots; Webs Say 'Bad Mouth' Ruins Sales

Hollywood, April 24.

Agency buyers for tv clients are rebelling against the network practice of not permitting the showing of a pilot film which they financed, unless the interested sponsor is named and thoroughly investigated as to his intentions and financial responsibility. The web brass contend that a show that has been seen by three or four agencies becomes "soiled merchandise" if a sale or commitment isn't made.

Knowing that agency men "trade" opinions on shows, the networks claim that when word gets around that two or three have rejected a show, the others pass it up as not worthy their attention and the show is as good as lost for next season. This is said to be true of the hour shows, which must depend on minute buyers. One "bad mouth," goes the Madison Ave. jargon, can ruin the chances of a sale, declare the web veepees. Admen insist it's part of their job to keep clients posted on new shows.

Constant shifting of network schedules can be traced to the Madison Ave. thumbs down, according to a network program exec. Programs announced by the webs for next season's schedule are suddenly withdraws despite the fact that it is the policy at most networks not to publicize a show unless it has enough sponsors to assure its stated time period.

In the past few weeks a dozen shows have been jockeyed by the three networks largely because of inadequate bankrolling. Agency men in Hollywood rarely see a pilot before it is shown in N.Y. The webs hold that a bad word from them can spoil a sale and besides they have no buying power and can only recommend. A show that may have been approved by the agency and sponsor in N.Y. would be jeopardized by a negative report from the Hollywood office.

While all three webs proclaim they're locked up for next season, the fact remains that there are more shows scheduled with minutes open than completely sold out. It takes at least four minute buyers to an our show to land a time spot. So the lid has been clamped on lookers rather than buyers.

CBS to Tint Specials?

Hollywood, April 24.

CBS-TV is studying the possibility of televising some of its specials next season in color, it was revealed by CBS prexy Frank Stanton.

Stanton's disclosure was made following the stockholders' meeting of CBS, at which the question of CBS' future in tint was brought up by a shareholder. Board chairman William Paley, at that time, replied that CBS had been in color, and is equipped for it. However, Paley explained, CBS hasn't gone into tint because less than 2% of the sets in the nation are color. However, it's a subject under study, and the network expects to go into color in the future, Paley added.

CBS-TV To Hold TV Specials Down To Bare Minimum

Number of specials projected for CBS-TV in '62-'63 are few indeed. There will be a return engagement for Judy Garland, a number of public events such as the "Miss America" contest, a few dramas in the vein of Ingrid Bergman starring in "Hedda Gabler" and the opening of the Lincoln Center of Performing Arts.

At this point, the number of entertainment specials for next season is put at about 15, even fewer in number than the season just ending. CBS-TV has lost Danny Kaye, slated as a possibility next season, to NBC-TV.

Return of Hubbell Robinson, as CBS-TV programming topper, might change the nature of the outlook before the new season opens. Any change, though, is seen more in the field of drama rather than any major revision of the number of specials forecast.

CBS-TV's policy continues to be very selective in what it tabs as a special. Web remains willing to gamble tall coin, as exemplified in its "Power and Glory" buy prior to sponsor commitments, in the development of specials. Web policy, though, is to hold down the numbers.

In the field of serious music, CBS-TV has inked a deal with Leonard Bernstein and the N. Y. Philharmonic for a series of four "Young People's Concerts" next season. That's the same number as the past season which had Shell riding as sponsor. It's presumed that "Young People's Concerts," as in the past season, will be telecast at 7:30 p.m.

KOBIN LATEST CBSer TO JOIN ABC NEWS

The trek from the CBS to the ABC news staff continues. Latest to make the shift is Bill Kobin, CBS producer for "Calendar" and "Accent," who now becomes producer of the Howard K. Smith half-hour weekly news stanza on ABC-TV. William Weston, who had been producing the Smith show, is moving back into the web's special projects department as a documentary producer.

In addition to the trio of Smith, Weston and Kobin, both ex-CBSers, others from that network joining ABC in the last year include Bob Lang, web's administrative exec under Jim Haggerty; Ron Cochrane, who recently took over the 6 p.m. news show; Lew Sholenberger and a couple of others.

Ford, Humble Oil To Ride NCAA Grid

CBS-TV has lined up Ford Motor Co. and Humble Oil to join General Cigar as sponsors of its NCAA college grid series. Current lineup gives the web a three quarter sold out status on the NCAA games, with hopes high that the fourth sponsor will be tagged before the kick-off date.

CBS-TV, competing against the other networks, paid a record price of $10,200,000 for the NCAA grid package, the price encompassing a two-year period.

Additionally web has sold its two 15-minute pre and post game wrapups to sponsors. Taking the pre-NCAA game show is Union Carbide for Prestone. Post-game wrapus were inked by General Mills and Bristol Myers for Vitalis. Sports talent tapped for the games is expected to be disclosed shortly by CBS-TV's sports v.p. William McPhail.

Ford Motor, via J. Walter Thompson, also is understood to have bought one quarter sponsorship of the web's "Winter Sports Spectacular," which starts in January Sunday afternoons. Ford was one of the sponsors on "Sports Spectacular" this season.

NBC To FCC: 'Let's Get Going' On Unsnarling Multiple Swap-Buy Plan

Washington, April 24.

Get a move on, urges NBC to Federal Communications Commission about the snarled up swap-buy plan concocted so that NBC could get out of Philadelphia (under court order) and still come out ahead. Also, declared NBC, throw out Philco, whose thorn-in-the-side tactics were for the first time countered on grounds that Ford's acquisition changes the picture.

In petitions filed at FCC, Bernard Segal, attorney for NBC, admittedly had a good pitch—or at least an appealing one for those at FCC who would rather take the course of least resistance and fewest complexibilities.

The case, as result of actions by the parties, would now appear to be relatively easy to handle—and the longer FCC waits the simpler once the hideously complicated scheme might be.

Changes that have occured since FCC last June issued its notice designating all the interdependent transactions for hearing (four phases of them) include: Withdrawal of Frisco Chronicle from its request for a consolidated hearing on the whole labyrinthine deal and withdrawal of its application for a new license to replace the NBC o&o in D.C. (Channel 4, WRC-TV); San Francisco-Oakland Television ended its agreement whereby the network would have acquired KTVU in Oakland, also gone down the drain, according to NBC, is the proposed acquisition by RKO of NBC's WRC-TV, AM and FM in Washington; in same connection, RKO now doesn't propose to sell WGMS, AM and FM also, in D.C., to KFWB and has withdrawn its bid for approval.

Aside from the Philco flanker attacks, this would leave presumably only one segment left for FCC to weigh — the Philadelphia - Boston story whereby RKO and NBC would exchange its o&o's in each city. NBC is forced to vacate under terms of the antitrust decree and apparently now believes delaying tactics may further demolish the house of cards.

Philco's boring-in strategy, which has been successful legally has consisted of its challenge to NBC license renewals and concomitant efforts to acquire NBC channels, vacated but not sold.

Segal pointed out that since Philco's protest against the 1957 renewal of WRC-TV was remanded to Commission by U. S. Court of Appeals here (a big victory for Philco), the electrical firm has sold all its assets to Ford and is in the process of breaking itself up. Playing it from all angles, NBC challenged Philco's very existence on the one hand and its right to be a party when its parent has such an antitrust record, the mainspring of the Philco attack.

In the petition, the web's argument went simply: "Dismissal (of Philco's petitions) is compelled by fact that the protestant has elected to go out of business, or in any event, by the fact that (Philco) no longer has stand-in to prosecute the protest."

In this connection, NBC cited proviso in the Ford-Philco agreement whereby the latter consented not to engage in any kind of business except the business of going out of business.

NBC's arguments on the antitrust issue weren't so bold as to

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Fun In a TV Studio

Hollywood, April 24.

Title of the Red Skelton show is always in a jocular vein dreamed up by producer Ceil Barker or director Seymour Berns but for Tuesday night's (23) show they fell into a legal trap. When producers Ernest Martin and Cy Feuer of the Broadway smash, "How To Succeed in Business Without Really Trying," learned that the Skelton show would be titled "How To Fail In Business Without Really Trying," they threatened suit.

Carrying the gag a little further and hoping to avoid legal complications, Barker changed the title to "How To Fail in Business Without Being Sued." Martin & Feuer still insisted they'd sue. So last night's segment was called "How To Think Up A Television Title Without Being Sued." Martin or Feuer hadn't been heard from.

'Tell Truth' As Daytime Strip In CBS-TV's Revamp

CBS-TV is adopting its nighttime programming approach for the new season to daytime. Larry White, daytime program v.p., revising the morning and afternoon schedule for '62-'63, has selected what the web feels to be proven properties to ride the daylight hours.

A daytime version of "To Tell the Truth," out of Goodson-Todman shop, will be slotted from 3:30 to 3:55. "Verdict Is Yours," currently in that slot, will be moved to 11 a.m. Going out of the schedule are "Video Village," occupying the 11 to 11:30 a.m. slot, and the soaper, "Clear Horizon," 11:30 to 11:55 a.m. "Clear Horizon," a soaper set at a missile base, was brought back at midseason, but failed to make the grade despite the growing interest in space.

These and other changes will probably take place in June and for the most part will ride through the new season.

Other changes include the expansion of "The Brighter Day" from a 15-minute serial to 25 minutes. "Brighter Day," now being telecast from 4 to 4:15 will be moved to 3:30 to 3:55 p.m. At 4 p.m., a 30-minute version of "The Secret Storm" will be offered. "Secret Storm," now in 15-minute format, is telecast at 4:15.

Expansion of successful soapers is another facet of the nighttime operation which, dealing with a different entertainment format, spelled the expansion of the Red Skelton show to a full hour.

Waiting in the wings for placement is "Real McCoys," reruns of which will be stripped at a slot yet to be selected. "McCoys" will be slotted to buoy any weaknesses which evidence themselves on the schedule during its summer run.

CBS-TV, in the lastest daytime Nielsen rundown, has seven out of the 10 top shows, and 12 out of the top 20.

'Open End' Returning For Another Season

Bennett Korn, prexy of Metropolitan Broadcasting Co.'s tv stations, has made up his mind to renew David Susskind's two-hour talk show, "Open End," for another season. Show has been running on Met outlets in New York (WNEW-TV) and Washington (WTTG).

Korn also decided to extend the current season of "Open End" from 39 to 44 weeks. Show has been one of Met's top prestige entries.

'Candid Camera' Gag Cues $750,000 Suit; Humiliation Claimed

Alan Funt's "Candid Camera" is being sued for $750,000 in a civil damages suit brought in N.Y. Supreme Court by a man who says he was embarrassed, endangered, ridiculed and humiliated during production of one of the show's filmed segs.

Robert Taylor of New York, N. Y., claims the damages occurred on Feb. 7 when he was hoisted in the air in a phone booth at Eastern Airlines' LaGuardia Airport terminal as the show's crew, without plaintiff's knowledge or consent, filmed the episode for tv presentation.

The booth was yanked aloft by a forklift, states the complaint, and Taylor charges that the action was careless, malicious and reckless, and part of a rehearsed plan in which he was induced under false pretenses to enter the phone booth.

Taylor also contends in the complaint that the stunt was done with the full knowledge of Eastern Airlines, the Telephone Co. and CBS-TV. Suit asks that Funt and CBS be restrained from distributing any film of the evidence and seeks the $750,000 judgment on seven counts.

CBS Coast Setup Change Imminent

Hollywood, April 24.

Imminent change in CBS-TV's Coast production setup is expected, as Bob Lewine takes a firmer grip on the web's production facilities. New setup has v.p. Lewine reporting to John T. Reynolds, senior v.p.-Hollywood, who moved in on the top Coast production post with the appointment of Hubbell Robinson as senior v.p. of programming.

First casualty was Guy della Cieppa, who vacated post as v.p. programs-Hollywood. First new appointment under the aegis of Reynolds and Lewine is Devery Freeman, former producer of "Pete & Gladys." Freeman was given an executive production post in the CBS-TV Coast shop. Still unknown are future status of production execs Howard Barnes or Hunt Stremberg, both of whom worked under della Cieppa.

'PASSWORD' STAYS, NEW SLOT IS FOUND

"Password," minus emcee Allen Ludden, has found a nighttime spot on CBS-TV next season. Word association game show will be slotted Sundays at 6:30, the half-hour slot currently occupied by the "Alvin" cartoon series.

Apparently reason for Ludden's bowout on the nighttime version of "Password" next season stems from his emceeing chores on "G.E. College Bowl." That Sunday General Electric college quiz show is slotted from 5:30 to 6 p.m. An hour of Ludden, broken by 30-minutes of "20th Century," apparently was too much for the web. Ludden is expected to continue to emcee the daytime "Password" series on CBS-TV next season. New nighttime emcee for "Password" is yet to be selected.

"Alvin" also won a reprieve next season. It will be slotted Saturday mornings at 10, in lieu of "Video Village, Junior Edition." Nighttime "Password" show is currently slotted Tuesdays at 8 p.m.

CAFFEY'S 'COMBAT' SLOT

Richard Caffey, formerly a Paramount Pictures exec, has been named general production manager for Selmur Productions, a wholly owned subsid of American Broadcasting-Paramount Theatres.

Caffey's first assignment will be on "Combat," the hourlong filmed show set to preem on ABC-TV Oct. 2. Robert Blees is producing this series.

L & M's $5,000,000 2-Show Spread

Liggett & Myers last week let go of what may be the remaining $5,000,000 in its 62-63 tv ad budget when it pinned down three minutes weekly (at $90,000 per week) in NBC-TV's new 90-minute series, "The Virginian" and another weekly minute in CBS-TV's new skein "Fair Exchange."

The "Virginian" buy, which totals just about $4,000,000 on the season in fresh coin for the web, brings the Wednesday night 90-minuter to a position (opposite "Wagon Train" on ABC-TV) of two-thirds sold. That includes an alternate-minute, placed over the weekend by Green Giant.

Azcarraga's 'Gringo Network'

It's two down and three to go in Emilio Azcarraga's aspirations for a "Gringo Network" with an ownership stake in five U.S. television stations designed to attract Spanish audiences. Azcarraga, who is "Mr. Broadcasting" in Mexico, is already off and running in San Antonio and is currently building his Los Angeles setup.

Where the other three stations will be located hasn't been decided as yet. Azcarraga was in New York last week (prior to a takeoff for Europe) to set in motion plans for a study of market availabilities. As in the case of San Antonio and L.A., Azcarraga is going UHF on his U.S. "empire" in anticipation of an all-embracing UHF spectrum for the future.

Growth of the Spanish-speaking market in the U.S. in reflected in figures showing that, in total audience potential, it would be comparable to the 15th market in the U.S.

Couric's 'That's My Boss' As He Drumbeats Collins' New Posture

Washington, April 24.

By knocking on Federal Communications Commission with bare knuckles, Gov. LeRoy Collins opened the doors to both industry adulation and nationwide attention. This rich assay of Collins' "public relations posture" was given by NAB p.r. manager John Couric in a speech weighing the reasons for his boss' sudden click.

Couric pictured Collins as a man who doesn't waste ammunition on lesser fry but holds his fire for the big threats to the industry. The keynote speech to the Chicago NAB convention, Couric opined, vaulted Collins to a new popularity peak because he lashed out at the dangerous methodology implicit in FCC's informal public hearings on the performance of local tv there.

Collins' "inspirational" defense of the industry against those who would encroach mustered the support of not only the industry but that of "influential" newspapers who, according to a traditional broadcast view, have it in for radio-tv.

Significantly, Couric warned the industry not to expect a constant barrage of hell fire and damnation from Collins. The NAB exec noted that Collins said when he began his reign last year that he would not keep up a drumfire of carping for carping's sake vis-a-vis Government regulatory moves.

And as result, Collins will probably have his ups and downs with the membership, forecast his p.r. mentor. "If broadcasters," said Couric, "tend from time to time in the future to become outdone with their industry spokesman and to disagree with him on specific matters, they should remember this man is a long-range thinker and planner who keeps the big picture in mind, not just one transient aspect."

In a speech released here for delivery to the Philadelphia Public Relations Assn., Couric denied that Collins had pulled any switcheroo in hauling off at FCC. Collins has always defended radio-tv when the Government has been too officious and nosey, insisted Couric.

Generally speaking, he added, NAB tries to put a better face on the industry via compliance with the Code precepts and highlighting the affirmative—"service of broadcasting as a mass communications medium and catalyst for economic development, educational growth and enhancement of the public weal."

That's Show Biz

Stanley Berman, the Manhattan cabdriver who has made gatecrashing his avocation, is now in show biz, fullfledged status, manager, agent 'n' everything. Skip Steloff's Heritage Productions, tv packager, has him signed for a possible vidseries. Steloff claims film interest in Berman's projected legit musical which has Jule Styne as possible composer.

Berman's latterday rivalry to One-Eyed Connolly, Swifty Morgan and kindred gatecrashers of renown, included the recent Academy Awards; and such lofty diplomatic exploits as Queen Elizabeth's reception, Khrushchev's midwest farming o.o. and President Kennedy's inauguration, including a seat in the Kennedy family's box.

NBC Projecting Hour TV Variety Daytime Layout

NBC-TV is contemplating a new daytime variety program that would run next season on a daily basis between 1:30 and 2:30 p.m. To get the 1:30 to 2 p.m. part of the hour, the network must first work it out with its affiliates since it's now station time.

Merv Griffin has been seriously discussed as fronter for the daily hour, which might, in many of its parts, turn out to be a sunlighted version of "Tonight." Meantime, however, Griffin is under contract to Goodson-Todman as host of "Play Your Hunch," a morning NBC-TV'er.

A new variety format would remove Jan Murray's 2-2:30 audience participationer. Murray's stanza has been hurting this season because of CBS-TV's competing "Password." It might be that come next season, when Griffin is supposed to move into the new hour, that Murray's outing will find a new daytime home at NBC but that is problematical.

To induce NBC-TV affils to go along with the 1:30 move into station time, the network will probably offer the stations a chance to co-op part or all of that half-hour.

Otherwise, the NBC-TV daytime pic look pretty steady. "Here's Hollywood," at the tailend of NBC-TV's daytime sked, looks steadier now than it has in the past, although the web is still keeping a weather eye out on the ratings of that 4:30 strip.

ABC Radio Switching Its Milwaukee Affil

ABC Radio, which has been cracking the whip on station clearances among its affiliates, got itself a new outlet in the Milwaukee market with the acquisition of WRIT, which replaces the current ABC affil in that city, WISN, no later than Aug. 6.

ABC Radio was miffed about the inadequate network clearances on WISN.

WRIT is owned by Radio Milwaukee Inc., a division of Balaban Stations.

NBC Chet Huntley Now Cornoration

Chet Huntley has become a lab technician. That is to say, the NBC newsman has reconverted an old factory on his New Jersey farm property into a film laboratory and studio, in an effort to branch out.

In a 5,000 square foot building near Stockton in the Delaware Valley, the setup will also serve as a base for making nearby location films. Coming under a new outfit called Chet Huntley Enterprises Inc., the outfit will serve basically as a rental unit; it doesn't look as though the newscaster plans to go into production himself, not at this time, at any rate. He will, however, be "available" to narrate a limited number of films produced by the firm, so long as there is no conflict with NBC material, he said.

CBS YIELDS ON NAB 'PREVIEW'

CBS' Reduced Compensation Formula

Cascading reports of the ways CBS-TV is thinking of reducing its compensation to affiliates promise to make the May 3-4 affil meet in N.Y. the hottest in years.

The reports, mainly center around daytime compensation, although its understood nighttime compensation also is affected. One report has it that the web will reduce its daytime compensation price from 50% to 33½%, in effect putting a D rate into effect as opposed to a C rate for its afternoon schedule. Another report said the overall reduction to stations would be in the neighborhood of 5%. The estimate that the network seeks to garner from the various proposals now making the rounds is about $6,000,000 yearly.

Officially CBS-TV is keeping mum, declining any comment with the explanation that nothing has been finalized, that the proposals should first be aired at the affil meeting. CBS-TV, like the other webs, acknowledges that it has a king-sized problem on its hands to correct what it terms the "imbalance" between network profits and station profits, in the face of growing programming costs. Nature of the reports being circulated indicate that CBS-TV is being much bolder that NBC-TV in trying to meet what it sees as a serious industry problem. NBC-TV, in its first approach to correct what it terms the "economic imbalance" instituted about a 10% reduction in affiliate compensation rates during July and August. The new plan, which is said to go beyond an experiment, is seen as saving about $600,000 a year for NBC-TV.

What CBS-TV proposes and what the affils accept may be two different things. CBS-TV, prior to the Chicago NAB meeting, circulated a letter among affils citing the problems of growing network programming costs. The web letter invited affil suggestions on how to meet the problem. The reports now gaining wide circulation came after the recent affil advisory board meeting held in Hollywood, where CBS held its stockholders meeting this year. Officially, CBS exees called the advisory meeting an amicable one. Perhaps the "leaks" now coming out of the meeting suggest more affil opposition to proposed reduced compensation plans than initially anticipated.

The grab-bag character of the proposals appears to indicate that some of them may have been thrown out to stimulate affil reaction. Even in these days of station prosperity, concerted howls may kill or modify proposed changes. It's understood that some key affils respect and recognize the web's problems and are willing to make some compensation revisions. Key to the upcoming affil meet appears to be a determined effort by the web to deal with a problem which has been hanging fire for years.

Faulk Career 'Cut Off Like Knife' Nizer Claims; Disputes Commie Rap

John Henry Faulk, first witness on the stand yesterday (Tues.) morning, in his damage action against AWARE, asserted he holds "no brief with Communism" and that he looks on all foreign agencies with contempt. He was to continue on the stand in the afternoon under crossexamination.

Radio-tv personality John Henry Faulk's libel action against communist-hunting AWARE went on trial in N.Y. Supreme Court Monday (23) with statement by his attorney, Louis Nizer, that Faulk's career was "cut off like a knife" because of allegedly false charges linking him with the communist conspiracy in America.

The former CBS pactee, now said to operate a pubrelations business in Texas, is seeking $500,000 for income assertedly lost when the network dropped him as a consequence of the commie charges, plus "several millions" more in punitive damages. Justice Abraham N. Geller is to rule on an amended complaint seeking to double the $500,000 demand.

Defendants, in additional to AWARE, which was set up to spotlight and gain removal of communists in the broadcasting and other communications fields, are Vincent W. Hartnett, an AWARE

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Murphy Debut As Artist

Adrian Murphy, former president of CBS Radio, and since in retirement, made his debut last week as an artist. He appears as an "abstractionist" exhibiting at the Galleria di Ballardo, 486 Avenue of the Americas.

Murphy's press insofar as Brian O'Doherty of the N. Y. Times goes, was ambiguous. Quote: "Speaks a number of abstract languages well but does not give any of them enough authority to show why he should speak at all."

Chancy Venture: Full Boxing Card Via Tollvision

Hollywood, April 24.

Regarded as experiment Monday (23) night's close-circuited telecast of four 10-round bouts at sports arena was wired into only 23 theatres. United World Enterprises reportedly paid $15,000 against percentage of receipts by Closed Circuit Enterprises Corp. Theatres were scaled from $2.20 to $3.30. Most theatres were in south and southwest due to the popularity of high-rated Cassius Caly and Ralph Dupas.

John Horn, prexy, and Joe Louis, matchmaker, of United World Enterprises, admitted they were taking a gamble in televising for first time an entire card of boxing. Most worrisome items is high cost of line charges. Ticket sale was admittedly slow due, it is said, to weak calibre of opponents.

United World regards initial venture as "feeler" and if losses not too great and prospects bright, it is planned to close circuit to theatres boxing card every month. Hank Weaver was ringside commentator.

NBC Still Bullish On News Specials

NBC News is going to do "at least as many" news specials in 1962-63 as it did this season. That means the tv network is going to hold to a minimum of at least 60 news specials.

In 61-62 the web will have done 60 or 61 specials. First, there are the 40 one-hour specials in prime time that were designated at the beginning of the season. Plus that there will have been no fewer—and perhaps many more, depending on the news from now til summer—than 20 "instant specials."

Next season, NBC will again have the 40 pre-designated specials in news.

GETS OKAY ON ABORTION SEG

Washington, April 24.

Ice that crusted relations between regulated (the webs) and regulators over previewing rights of National Assn. of Broadcasters as result of the "Bus Stop" furor has been cracked by CBS. The network "requested" NAB Code superseeers to gander the controversial abortion segment of its prize package "Defenders" series after being glued to the notion such prescreening amounted to a delegation of responsibility.

Action is first sign of softening on part of CBS to the pressures brought from high Washington quarters to give way—at least partially—on their general insistence individual web shows should be off-limits for NAB nosiness.

Upshot was a greenlight for the segment (entitled "The Benefactor") as far as any violations of the Code is concerned. But a yellow caution light for the affiliates who, in a yes-no, on-the-other-hand Code opinion, were passed the buck regarding the wisdom of their plugging into the web offering.

The "Benefactor" was about as good a choice as possible for a test case. The program almost smacks of having been hand picked.

CBS-TV has a certain rep for being composed of enlightened types topped by Dr. Frank Stanton. And "Defenders" is rated as not just a run-of-the-wasteland series, but rather a unique effort to combine the dramatic repertory program of the "Golden Age" with the best qualities of the serials dominant these days.

Abortion is obviously a social problem depiction of which would require a gauche hand by the producer and aberrant psychology of the viewer to be classed prurient, pornographic or sexy for sex's sake. Whatever the artistic merits of Fabian's performance as a teen psycho with a penchant for cold steel, the tenor and ingredients of "The Defenders" program vis-a-vis the "Bus Stop" segment are poles apart. So much so, it looks deliberate.

The action came only a few days following a get-together of the web bosses with Gov. LeRoy Collins, Code Authority Director Robert Swezey and host Sen. John Pastore (D-R.I.). Latter's ire over viewing "Bus Stop" caused him to spearhead attempts to cajole the networks into recognizing NAB's power to preview.

Whether a face-saving bit of wording in deference to CBS or actual reflection of the net's stand, Swezey's pronouncement on "The Defenders" began with the statement that "at the request of CBS TV network," NAB previewed the show. If the NAB statement was the whole truth, CBS has not taken the retreat route all the way, but rather just to the point where, like NBC, it will let NAB see a show as long as it, CBS, initiates the move and chooses the show.

However, if some calculated skirting of the truth was involved and the previewing was actually "at the request of NAB," the significance of the action would obviously be much greater—a victory of major proportions to the NAB and its power to regulate a la self-regulation to avoid the Government kind.

Federal Communications Chairman Newton Minow obviously looked upon ABC's refusal to let NAB preview "Bus Stop" "Lion in the Street") as raising the issue of whether self-regulation was possible if the major program purveyors defy the only self-regulatory body. Pastore felt the same way, only more so.

Swezey's opinion, disclosed in response to a query, went in part: "At the request of CBS-TV, the Code Authority has previewed an episode of 'The Defenders' series entitled 'The Benefactor' dealing with abortion. Although the Code

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A Defense of 'Defenders'; Speidel Benefactor In More Ways Than One

CBC To CBS: 'We Pass'

Ottawa, April 24.

Segment of "The Defenders" video skein dealing with abortion will be aired by CBS-TV but the Canadian Broadcasting Corp. will pass it up. CBC will replace this particular stanza with one of three "Defenders" items cancelled by conflicting National Hockey League finals airers.

CBC's Ottawa headquarters expressed belief that the dropped segment gave a one-sided and "strongly emotional appeal for a relaxation of the law governing therapeutic abortion." In Canada, abortion is governed by the federal Criminal Code alone.

CBS-TV finds itself in the happy position of finding Speidel Corp. as a sponsor for its disputed "The Benefactor" episode in "The Defenders" series. The episode, dealing with abortion which will be telecast April 28, had the three regular sponsors of the series bowing out that night.

The Speidel buy of the Saturday (28) telecast came after the watch band manufacturer already had signed for the series for the fall. Speidel, via McCann-Marschalk, had bought "Defenders" on an alternate-week, half-sponsorship basis. When the bowout of the three regular advertisers occurred, Speidel, looking around for a spring push on its products, also signed for the one-shot.

Speidel moved on the disputed episode after a print of "The Benefactors" was flown to Paris, where Paul Leving, the company's president happened to be. Leving and other top execs of the company viewed the print and signed for a one-shot sponsorship. The print, incidentally, was flown to Florida and Provincetown, for screenings by Speidel execs.

The successful efforts of CBS-TV to sell the Saturday episode represents for the network a battle won. The Speidel move, in the face of the pullout of the three regular sponsors, could only encourage affils to carry the program. Affils received a closed-circuit telecast of "Benefactor" Thursday (19), with the episode introduced by the web's high brass, including prexy Jim Aubrey, station relations v.p. Bill Lodge, and program practices v.p. Joe Ream.

It's understood via the station grapevine that the CBS-TV brass, in their short talks, underscored the meaningful nature of the "Defenders" series. Stressed were the efforts in this series by the producers to treat a variety of social problems, from mercy killings to college sports briberies, in a non-exploitive, non-tabloid, tasteful way. The episode was held out as an example by the network to present more mature drama.

At press time, web had received no cancellation notices from affils.

Network, in the face of the regular advertiser defections stood by its guns in its intent in telecasting the Saturday episode, gambling $250,000 in program and sponsor revenues. Regular sponsors pulling out from the one-shot are Lever Bros., Brown & Williamson, and Kimberly-Clark. "Benefactor" episode deals with the medical, social and criminal aspects of abortion.

Speidel, in the fall, will replace Kimberly-Clark, which now sponsors a half-hour on alternate weeks. Skein is currently sold out for the fall.

Best 1st Quarter In History: CBS To Stockholders

Hollywood, April 24.

CBS has just finished the best first quarter in its 34-year-old history, with earnings an estimated 20% higher than those for the same period last year, board chairman William S. Paley told the Columbia Broadcasting System's first stockholders meeting ever held in Hollywood last week. Paley added that final figures are not available on the quarter, but optimistically declared "for 1962 as a whole we look forward to a strong year. We hope to post increases both in sales and profits." (The 1961 first quarter net was $6,025,978).

Approximately 250 stockholders attended the meeting in Studio 31, which on the whole was marked with harmony and numerous congratulations from shareholders expressing satisfaction with the CBS state of affairs in general and its management in particular.

Dr. Frank Stanton, CBS prexy, reported increased sales for CBS-TV, the web's o&o tv stations and Columbia Records. First quarter sales for CBS Radio fell below last year's, but prospects for recouping later in the year are "excellent," he reported, saying the division predicts sales for the year equal to or better than last year's.

Stanton also disclosed CBS plans to build a new coast plant for Columbia Records. The network has acquired an option on an 18-acre tract in Santa Maria, just off the new 101 freeway between L.A. and Frisco, and intends to build there a modern pressing plant and warehouse to meet expanding needs of Columbia Records, he said. William L. Pereira — Associates are designing this facility.

Stanton also reported that work is underway on the new CBS hq building in N.Y., and demolition of the few existing buildings on the site began this week. Work is proceeding on modernization and expansion of the CBS Production

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'SCRATCHED' PILOTS GET GE PLAYDATES

Two pilots which failed to win a network ride are slated for telecasting on CBS-TV's "General Electric Theatre." "Acres and Pains," based on stories by humorist S. J. Perelman, a Ziv-UA property, will be telecast May 13. "Mister Doc," a CBS Films pilot, will be telecast Sunday (29).

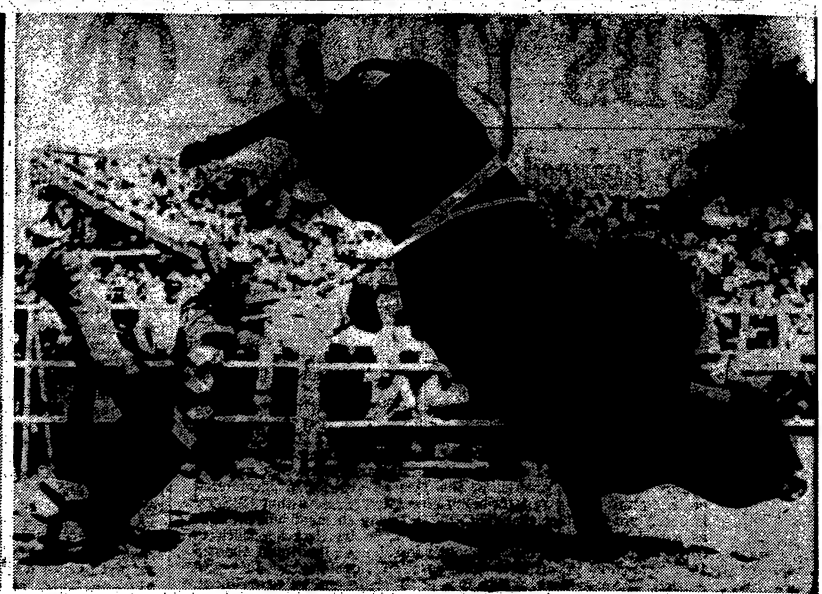
"Mister Doc," incidentally, was produced under the aegis of Bob Lewine when he was production v.p. at CBS Films. Lewine since has transferred over as production v.p. for CBS-TV, headquartering on the Coast.

Hallmark Home To Roost—At NBC

Hallmark had its annual fling and then came home again—to NBC-TV.

The sponsor sniffed about at CBS-TV and at ABC-TV for time periods to house its six colors specials in '62-'63. This happens almost yearly, only this time the talk made it seem, quite legitimately, that Hallmark was genuinely interested in moving.

Seems the major problem at NBC-TV was that Hallmark wasn't entirely pleased with any of the time slots offered by that web for the first of next season's specials—a 90-minute version of "Teahouse of the August Moon." But after looking last at CBS' proposed availabilities for "Moon," Joyce Hall, boss of Hallmark, decided he'd take Friday, Oct. 26 on NBC. This was one of the original dates suggested by the web, while the time period was not selected. It is certain that the special will be somewhere between 8:30 and 11 p.m. that night.



How big is the audience for this kind of excitement?

Rodeos—and we can prove it—are big for television.

Build a show around the spills and thrills of the rodeo circuit, put it into the 9 PM spot on Monday night, following *The Rifleman*, leading into *Ben Casey* . . . and you're coming on strong.

You're coming on with *Stoney Burke*, ABC-TV's explosive new series.

And your audience is there. Waiting.

This was abundantly demonstrated on March 11, on *ABC's Wide World of Sports*, when the Tucson Rodeo rode off with a 21.4 rating. Far and away the No. 1 program for the *entire* time period from 5 to 6:30 PM.*

In fact, 50% better than a sports spectacular on Net Y at 2:30 to 4 the same afternoon.

Stoney Burke also comes on strong with authentic rodeo sight and sound, with plenty of story muscle and with one Jack Lord in the lead. For this new talent, a meteoric rise to top TV popularity, Efrem Zimbalist and Vince Edwards fashion, is in the cards.

Whatever it takes to make it big, *Stoney Burke* has it. Big.

COMING ON ABC-TV "STONEY BURKE," STARRING JACK LORD.

*Source: Nielsen National TV Index, total audience, March 11, 1962.

British ATV Launching $8,500,000 Vidfilm Program; Six New Series

London, April 24.

As an immediate result of the settlement of the actors' dispute, Associated TeleVision has launched a two-pronged production operation whereby it will reinstate some of the strike-hurt skeins along with new shows and spark a $8,500,000 vidfilm program. Latter involves at least six tv film series all of which will be on the floor by the end of July.

Company's first post-strike film venture, "Man Of The World," is currently under way on the Continent, a second, "Fireball X15," from the "Supercar" stable, A. P. Films, is shooting, too. "The Saint" is set to roll in June. A further run of "Ghost Squad" is scheduled for end of June and two unnamed projects will be on the floor in July. A co-production subject, "Espionage," with NBC, is also in the offing but has not been finally settled. ATV's "The Amazing Dr. Thorndyke" and "Collector's Item" have been temporarily shelved, the latter possibly till Patrick McGoohan is available to take the lead role.

On the live-on-tape front, the network has run into some stiff bargaining from agents who want to up artists fees on a sliding scale equivilant to the rise in minimum fees. One such attempt, on behalf of actor John Paul who starred in the returning "Probation Officer" series, resulted in ATV bringing in a replacement, Windsor Davies. Paul, who was getting around $1,350 per transmission before the new minimum fees were introduced, sought a new rate of $2,380 for the same job. ATV stated that it did not consider the part called for a salary of this proportion.

So far, this is the only incident where returning artists have clashed too fiercely over pay with the commercial companies and besides "Probation Officer," "Emergency-Ward 10" slips back to its old slot with all its key names.

As predicted drama outings are all returning to their familiar timings. But "Deadline Midnight" and "Harper's W.1." have been shelved until at least the fall. "Oxbridge 2000," the hourlong Sunday medico show is scheduled for an early return to help stem the tide of BBC's Sunday afternoon appeal.

New shows include a Tony Hancock vehicle slotted for the fall semester, a courtroom-of-the-future dramatic program titled "Trials Of Tomorrow"; "Dinner Party" with notables in informal conversation, "Break Through," a show about science and achievement and "Command," series on Britain's air power.

Company also has a string of documentary programs on the hook including "The History of Civil Aviation," "The Young Offenders," and "July 4, Independence Day" a survey of North America. Still on the serious side, a run of three lectures by Sir Kenneth Clark on Rembrandt is also inked.

Dubbing Artists In Mex Strike Alert

Mexico City, April 24.

The National Association of Actors has given notice to all dubbing here of strike intentions in connection with universal revision of collective work contracts now in force. This "notice" is a formality required by Mexican law.

Rodolfo Landa, head of ANDA, has named a committee of actors who have been active in dubbing field, to work out new demands. These will call for at least a 50% general wage hike, apart from increase in medical, retirement and other fringe benefits.

More than 10 studios now are active in dubbing field in Mexico, including Cinsa, Peliculas Candiani, A. K. Tompkins, Ziv, Servicio Internacional de Sonido, etc.

According to ANDA, approximately 150 of its members work in dubbing studios and minimums they receive for dubbing of a scene is $8.

Individual negotiations have been going on with some laboratories and agreements reached. However now ANDA plans a uniform contract

Wolper's Expansion

Hollywood, April 24.

Physical expansion continues at Wolper Productions, which recently acquired additional work space to keep pace with mounting tv activity and increasing personnel.

New office suite at Sunset Blvd., less than a block from its headquarters building, was leased by David Wolper. New additions will house the sound effects, sound and music departments. A newly-created sound effects and music library will occupy another five rooms.

Jack Tiller has been named head of the music department and Mort Tubor head of the sound effects department.

OF-Wolper 'Biog' Hot Syndie Item

Spring sales are busting out all over for the Official Films-David Wolper half-hour series, "Biography," and that means full bloom, too, with the stanza on the Duke and Duchess of Windsor that was recently pulled off WNBC-TV, New York, having now played, or slated to play, some 30 markets.

Official prexy Seymour Reed says a playdate for the Windsor biog now looks like a probability in New York for this summer. Stanza was pulled on WNBC when objections of "invasion of privacy" were raised by a producer who is attempting to sell a Windsor series (over the objection, it's been pointed out that CBS-TV's "20th Century" gave the royal pair a treatment a couple of seasons ago).

Besides the previously reported regional sales in the south and California and the New York pact, Official reports a total of 54 markets in the initial month of a spring drive. Recent station sales include: WGN, Chicago; KYW, Cleveland; WSOC, Charlotte; WCIV, Charleston; WHIO, Dayton; WFBM, Indianapolis; WJIM, Lansing; WTMJ, Milwaukee; KTVK, Phoenix; and KOMO, Seattle.

Some of the sponsors being signed under the recent sales are Continental Oil, KLZ, Denver; Buckeye Federal Savings & Loan Assn., WBNS, Columbus; and Dixie Mart Stores, WMCT, Memphis.

Rivals & FCC Members In 'Togetherness' At The Metromedia Ceremonies

Washington, April 24.

In a spirit of togetherness, ground was broken Monday (23) for Metromedia's $2,500,000 future home for its D.C. outlet, WTTG-TV. Lending their hands for the shovel wielding were the toppers of the three rival commercial outlets here — Joseph Goodfellow, WRC-TV (NBC o&o), George Hartford, WTOP-TV and Fred Houwink, WMAL-TV.

Donn Coles, WTTG-TV's general manager, did the spade work for Metromedia. The new plant, on a high elevation near the Maryland line in Washington, will replace the station's present quarters at the Raleigh Hotel.

Among onlookers were three FCC Commissioners, John Cross, Robert Bartley and Rosel Hyde, as well as Metromedia boss John Kluge. At a luncheon later, Kluge promised to deliver bigger and better things Public Service-wise in the bigger and better quarters.

Fish Stories on TV

"Gadabout Gaddis—The Flying Fisherman," a half-hour filmed series about the sport of fishing, put into the syndication market this week by Gadabout Gaddis Productions. Firm, named after a lecturer and wildlife photographer, headquarters in Boston.

N. W. Russo, who resigned recently as northeastern sales manager of NTA, is the company's exec v.p.

Fremantle Wraps Up Scandinavian Deals

Fremantle has made a series of Scandinavian deals.

In Norway, with new sales Fremantle is now supplying two-and-a-quarter hours per week. It's a sizeable total considering that Norwegian tv station is on the air only nine hours weekly. Fremantle series now running in Norway include "Silents Please," "RCMP," "Wonders of the Sea," and quarter-hours shows, "Picture Book Parade," "Ivor the Engine," and "Concert Gems."

Sales in Sweden and Denmark include the WPIX hourlong special "Cold War" and Robert Flaherty's "Louisiana Story" and "Nanook of the North," the Italian produced opera "Le Cantatrici Villane," as well as other series.

German Viewers Prefer Ionesco Over Football; 'Belinda' No. 1 Show

Frankfurt, April 24.

The most-looked-at performance on West German television screens last year was a dramatization of the old tearjerker "Johnny Belinda," according to a study just released of what went—and what didn't—on German tv screens last year.

A German author, Gerhard Eckert, has just brought out a volume called Knaur's Fernsehbuch that reveals what the 5,000,000 German television set owners preferred and what flopped with the viewers in 1961.

Surprisingly, a much-advertised European sports event, the finals of a football game of Italy against England, drew only 12% of the viewers, while the televersion of Ionesco's "The Rhinoceros" had 69% of the television sets turned on.

Among the most popular performances were the carnival program from the city of Mainz called "Mainz, How it Sings and Laughs," and other European sports events.

Among the flops were a ballet called "The Five Stages"; the modernized version of the classic "Lysistrata" which concerns atomic scientists and their wives plotting to undo their work by denying them marital privileges; a music show titled "Jazz, Seen and Heard"; and a production of the opera "Aniara."

'Kane' (Remember?) Getting a TV Rehash

Hollywood, April 24.

TV scripts, retooled, frequently have been reaired under other titles, completely sub rosa. Now, however, a batch of 48 are being marketed by Donald S. Sanford openly.

Back in 1950 Sanford plotted 48 episodes of "Martin Kane, Private Eye" series that NBC telecast live out of New York over some years, with William Gargan, Lloyd Nolan and Lee Tracy variously in the leads. Scribe's deal with Kudner ad agency which owned "Martin Kane" title and which placed the sponsorship, provided one usage of each plot. He has now retrieved rights to plots and is rehashing them.

After series faded off NBC, Kudner sold "Martin Kane" title to Gargan, who speculated on some segs shot in Britain. Genesis of title is interesting. Kudner's marketing dept. chose it because it was deemed not ethnically identifying. Belief was that no nationality might resent private-eye character using name.

Houston KENS Sale

San Antonio, April 24.

Roy Honheinz and R. E. (Bob) Smith, the business partners who own two-thirds interest in the Houston Colt .45s, bought KENS here. The purchase is subject to the approval of the FCC. Herb Carl Skoog is manager of the outlet.

Hofheinz, chairman of the executive committee of the Houston Sports Association and a former mayor of Houston, has radio and television holdings in addition to his other interests.

KENS will be operated by the Texas Star Broadcasting Co. if the FCC approves the sale.

WBZ-TV's Big Win In Battle Of P's

Boston, April 24.

WBZ-TV, the Westinghouse outlet here, has crashed the Fabulous Forty Club—and has run right over Jack Paar in beating a path through the door.

The latest ARB book for March gives the station a whopping 41% share-of-audience (Sun. thru Sat., 9 a.m.-midnight), representing the largest audience ever reached by a Boston tv station, and the largest lead ever racked up by a telestation since the Hub became a three-station market in Nov., 1957.

Station broke its own record in homes-reached-per-average-quarter-hour with 233,200—37% more than the nearest competitor. Out of the 49 ARB rating periods since this became a three-station town, WBZ-TV has captured 39, or 81%.

An interesting sidebar to the NBC-TV affil's March reading (which covers Feb. 16-March 15) is the Paar vs. "PM" picture. Excluding Fridays where Paar ran repeats, the battle of the P's shaped up this way: Out of a total 24 quarter-hours (Mon. thru Thurs.) where the late-nighters clashed head-on, the Mike Wallace starrer on WBZ-TV captured the rating lead in 11 quarter-hours, Paar grabbed only 4, with 9 ties—indicating the Hub trend away from Paar began more than a month before he left his perch.

The Westinghouse channel grabbed all rating honors in the Top 15, live, locally-produced shows. Station's news-weather combos accounted for 14 of the 15, with its Saturday "11th Hour News," fronted by Jim Jensen, leading the parade with a 37 rating.

Pitt. Community Antenna System Voted To Service 58 Unused Sets

Pittsburgh, April 24.

In a move that has drawn support from Pitt's entire broadcasting industry, the Pennsylvania Community Antennae Television Association has volunteered to erect a master antenna at the Polk state school for children so that 58 unused tv sets can be put into operation. Ned Cogswell of the Oil City Cable Co. said that the association's directors would meet in Harrisburg on May 11 to finalize the project.

Polk is a school for mentally retarded children and there was a burst of public indignation when it learned that the school could not use its tv sets because of the failure of the state to appropriate $27,000 to put up the antenna. Polk is five miles from Franklin, Pa., which has a system because of the difficulty to get signals in that area from any tv station.

Caley Augustine, promotion director of WIIC, and Leonard Kapner, v.p. of WTAE, immediately checked in to the situation and offered any aid necessary to Cogswell. However, after discussing the matter with Dale Allen of Lock Haven, association president, the PCATV decided to take on the whole project. Augustine and Kapner both told VARIETY that they would be glad to offer any aid that was needed.

Ted Reeves, general manager of KDKA-TV, said, "We are behind the cable people all the way. They are doing a wonderful thing for the kids and if there is any help we can provide them, we will be happy to do it."

All three station officials expressed concern over the uncrated tv sets which are now five years old. The story first broke in the Pitt papers along these lines as state officials announced they were planning to move the sets to another state hospital because of the failure of the legislature to appropriate the $27,000 for the antenna. State officials felt the sets should be taken out of their original crates to determine their usefulness and then shipped somewhere that they could be used.

Now everything is settled and the 300 children of the hospital will have tv right after May 11.

KLAC-WBC Dickers Cold

While Westinghouse Broadcasting Co. deal for the takeover of WINS in New York is virtually set except for the formalities, another WBC dicker for the buyout of KLAC in Los Angeles became ice cold last week. KLAC exec denied that the station was up for sale at this time.

WBC has made intermittent moves to get KLAC into its chain and almost wrapped up the station last year. However, the WBC option ran out before the FCC approved the transfer and KLAC was taken off the market.

Syracuse Preps 3d TV Channel

Syracuse, April 24.

A third television station is expected to make its Syracuse debut this summer now that the FCC has approved Channel 9 Syracuse, Inc. as interim operators.

The group, which has been authorized to operate the new station on a temporary basis, hopes to complete construction of facilities, hire a staff of 70 to 80 employees and begin telecasting within three months, according to their lawyer, Harry Plotkin of Washington.

The new outlet, which will be affiliated with ABC, will carry most of the ABC network shows and will telecast over 54 kilowatts visual and 27 kilowatts aural with an antenna height of 1,500 feet above average terrain, the FCC reported.

This means, Plotkin said, that the channel will be picked up with indoor antennas on home sets within a radius of 32½ to 50 miles, and within a radius of 51 to 75 miles with outdoor antennas. The operation will involve a switch in channel for one of the city's existing stations. WHEN-TV will move to Channel 5, while WROC of Rochester, now on Channel 5, will take Channel 8. The move is necessitated by the closeness of two television channels in one city.

The FCC listed the following officers, all officials of competing groups for the permanent Channel 9 license, for the interim group: Asher S. Markson, president; Frank G. Revoir and George P. Hollingbery, vice presidents; Harry G. Slater, treasurer, and Bernard S. Cohen, secretary.

'Pioneers' in 133 Markets

On the eve of its second anniversary in syndication, the "Pioneers," retitled in its rerun ride from "Death Valley Days," is now in the air in 133 markets in the U.S. and Canada. This was made known by Peter M. Robeck, president of Peter M. Robeck & Co., distributors of the "Pioneers" for the U.S. Borax and Chemical Corp.

Among recent sales made by the Robeck organization in the U.S. are WNEM, Saginaw City-Bay City, Mich.; KFSA, Fort Smith, Ark.; WLWC, Columbus, O.; WLBZ, Bangor, Me.; and WBIR, Knoxville, Tenn.

Chi Client's 100G Documentary Yen

Chicago, April 24.

A Chicago sponsor has gone the way of Bell & Howell, Prudential and those other rare national television clients that have put their bankrolls on serious documentaries. Community Builders, whose prexy Robert Kendler has had a longtime penchant for feature films, has plunked down $100,000 with WBKB to sponsor as many documentary specials as that will buy, presumably most of those that the ABC o&o now has in blueprint.

First of the skein will be "The Faces of Modern Medicine," an hour show with Dr. Walter Alvarez that will be presented in the 9 p.m. prime time slot on May 8. The special will be produced by the team of Norm Ross and David McElroy, with Ross as the commentator.

SYNDIES, TOO, HAVE AN IMAGE

No News Makes Good Snooze

Chicago, April 24.

There must be some kind of moral in the fact that the audience pews were practically vacant throughout the week in which the stations gave their testimony in the Chicago public hearings. Not that there was any trouble finding a seat when the public witnesses were having their way a month ago, but at least there was a measurable turnout. During neither round was there a shortage of publicity.

Virtually the only gallery occupants during the stations' week in court were staff personnel. There were also a few elderly gentlemen who reported in each day for a snooze. But, significantly, only four or five of the 93 public witnesses who had a voice in the hearings turned out to hear the other side answer back.

Mpls. Stations Reap Coin Harvest On News Sponsorship In Dailies Strike

Minneapolis, April 24.

With the two local daily newspapers shut down because of a strike by three of their union crafts and the picketing of their building, some of the many Twin Cities' television and radio stations are expanding their newscasting as a public service.

Theatres and stores along with auto dealers and others have been buying up the available airlane time in large quantities for spot announcements. This, of course, means advertising gains so that the situation spells money ahead for the majority of the stations.

For example, 20th-Fox's KMSP-TV, ABC affiliate, was sold out immediately after the newspapers' publication ceased, according to Donald Swartz, its manager.

Stan Hubbard's KSTP (NBC affiliate) television and radio are among those which have added local newscasting to their programming. Because there aren't any Minneapolis daily newspapers and indications are for a long drawn out strike, five-minute local news flashes have been inserted after each of the five hourly network newscasts.

However, even when the newspapers were publishing KSTP's news coverage was considered abundant and topdrawer, it's pointed out by Bill McGivern, tv and radio news director. But the station now offers even more. On video, for example, there are served up daily three 15-minute newscasts, one 10 minutes and two five minutes. As long as the dailies remain out of commission the station will cover Twin Cities' news in depth, says McGivern.

WCCO-TV, CBS affiliate, also has gone in so heavily for newscasting—as, for that matter, have the two other Twin Cities' commercial stations, KMSP-TV and Life-Time's WTCN tv and radio non-network stations — that its head, F. VanKonynenburg, feels that there is no reason to supplement it now, other than, as a public service, informing tuners-in of deaths in the community and pre-

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99 Top-Market 'Popeye' Renewals

A high level of renewals has been recorded for "Popeye" and Warner Bros. cartoons, initially produced for theatrical release and now distributed by United Artists Associated.

In the first 100 tv markets, "Popeye" has been sold in all but one. Of these 99 markets, 88 have renewed, UAA reports. Average renewal is four years. There are 234 subjects in the series, 111 of them in color.

UAA's 337 Warner Bros. cartoons, 311 of which are in color, have been renewed in 86% of the top 100 markets. Initally sold in 97 of these leading tv markets, the former theatrical cartoons have been renewed for periods averaging four years. The package consists of "Bugs Bunnie" and "Merrie Melodies" subjects.

A total of 172 markets has been racked up for "Popeye." UAA has registered 169 markets for the Warner Bros. subjects.

Paulu's Plaudit

Minneapolis, April 24.

Honor has been bestowed on Burton Paulu, director of radio and television at the U. of Minnesota.

Paulu, manager of both KTCA-TV, the Twin Cities' noncommercial educational station, and KUOM, the U. of Minnesota radio station, was named winner of an award for journalism research by Sigma Delta Chi, professional journalism fraternity.

CBS Films Pulls Back Its Off-Web 60-Minute Shows

The comparative large number of off-network hour vidfilm properties being made available for syndication has caused CBS Films to pull back its off-network hour series. CBS Films recently put "Investigators," "Lineup" and "Gunslinger" into syndication, but after a study of the hour syndie market decided to return them to the library at this time.

Among the hour skeins now making the market-by-market circuit are: "Checkmate," "Frontier Circus," and "Thriller," all recently released by MCA; "Cain's One Hundred," Metro-TV; "87th Precinct," "Aquanauts," "Bus Stop," in addition to other hour vidfilm series previously released.

Desilu, CBS Films and others are wary of flooding the market and the caution sign on releasing product has been raised. According to sales execs, it's easy enough to sell the top 15 markets, but beyond that in a crowded product situation, entries can be hurt. It's the middle markets—and in the long pull—the smaller markets which needed to be sold if red ink is to be avoided.

Another problem with the hour off-network skeins, according to the late comers in what's shaping up as a crowded field, is the residual payments. Roughly the residual payments for an hour skein runs between $4,500 to $6,000 per episode. The residual coin must be paid as soon as the first sale is made. Multiplying the per episode residual bite by the number of episodes in a skein can amount to tall coin for a weak property, or for a middle property bucking a crowded field. In this situation, even a hot property might find it tough.

Before CBS Films reenters the hour derby it wants to feel the 60-minute off-network field isn't jumping with a multiplicity of entries.

Anderson's Panama Slot

James Anderson, ABC-TV account exec, is heading for Panama City this week to take over his new job as general advisor to Televisora Nacional, the ABC International affiliate in that city.

New Panamanian station started telecasting operations Monday (23).

EACH SUPPLIER SETS OWN TONE

By MURRAY HOROWITZ

As stations across the country start to buy syndie product for the upcoming fall season, syndie houses have updated their catalog with new shows. For the most part, the new product is off-network series, but there remains fresh for syndie product, in cartoons, half-hour vidfilm series, sports, etc.

In the syndie field, exclusive of features, suppliers are building individual product images, sometimes inadvertently. MCA TV, for instance, is taking on the image of the syndie subsids of the networks, with its large supply of off-network properties.

CBS Films, alone among the network syndie subsids, took a flyer this selling season out with a first-runner, "Aba of the Jungle," a half-hour series, done by an outside producer. CBS Films, like NBC Films, though remains chiefly as a source of off-network product.

Ziv-UA, to cite another example, is the only major syndie house with a consistent record of supplying first-run properties, its current one being "The Story of . . ."

Screen Gems is strong on cartoons, with another Hanna Barbera first-run entry, this one not in the national spot category. SG is sounding out the market on an off-beat educational, entertainment entry for children, titled "Pick A Letter." It's a five-minute show slated for production in Canada, with 104 episodes projected. SG, at this point, still is avoiding a first-run vidfilm drama entry, although it has a large catalog of diversified rerun vidfilm product.

Independent Television Corp. (ITC) is one of the few houses with a first-run entry, that being the half-hour "Sir Francis Drake" skein. ITC, owned by Associated Television of England, also has been a consistent supplier of first-run product, although the number of its entries have been fewer than Ziv-UA. ITC also has a golf show, exercise show, and a broad catalog, underlying its efforts to diversify its product. Most of its new product has been produced by ATV abroad.

Trans-Lux Television, with a new first-run "Hercules" cartoon series, is a specialty house. Its activities include the pubaffairs plunge with Television Affiliates Corp. (TAC) and other entries.

Sterling, currently in a tie with Walter Reade Theatres, is in the market with a series of specials, many of them out of the David L. Wolper network catalog. Sterling, of course, has other product.

NBC Films has updated its catalog with 96 episodes of Jackie Cooper's "Hennesey," which had a long run on CBS-TV before being squeezed out of CBS-TV's schedule. Other fairly recent additions to NBC Films' catalog include "Art Linkletter's People Are Funny" and "Celebrity Golf."

ABC Films has added 76 epi-

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ATLANTA CRACKERS IN RETURN TO TV

Atlanta, April 24.

After a lapse of five years Atlanta Cracker Baseball will return to the television airwaves. WAGA-TV has announced a slate of 10 games to be televised from Ponce de Leon Park, home of the Crackers, starting Thursday (26).

WAGA-TV's sports director Ed Thilenius will do the play-by-play and the Storer chain's outlet here has hired former Major League third baseman Randy Jackson, who played with Chicago Cubs, Brooklyn Dodgers and Cleveland Indians, to assist with spieling. Jackson spent nine years in BB Big Top and now lives in Athens, Ga., where he is in business.

Each game will be preceded by live 10-minute interview from Cracker dugout before umpires command "Play!" and a 10-minute scoreboard resume at end of game.

With Chi Hearings Out of Way, The Big Question Has Yet To Be Answered: What Did It All Mean?

By LES BROWN

Chicago, April 24.

After 11 days of hearings spread over a month, and with millions upon millions of words issued by a total of 120 witnesses, plus two films exhibited as part of station testimony, and with volumes of written documents entered as exhibits for the record, the Chicago public hearings at last are closed, with only one question remaining to be answered—what did it all mean?

Not even the Federal Communications Commission inquisitors are quite sure. Small comfort that is to the tradesters who came away scratching their own slightly bruised heads. The commission staff had said repeatedly that they weren't attempting to prove anything special with the hearings; rather that they wanted to clear the air in Chicago and to explore the general state of live local programming. That attitude left the hearings curiously without the element of suspense. Looking at it one way, it was not a very good show.

For awhile it seemed as though the probers might make quite an issue of the autonomy matter if they could get sufficient evidence that the network stations were being operated from New York. But once having convinced themselves that this was largely the case, they simply made note of it and said, via Commissioner Robert E. Lee, "There seems to be nothing here that would jeopardize the renewal of any license."

Asked at the windup what the possible results of the hearings might be, Lee told a press conference that "the record speaks for itself" and that he planned only to summarize it for the edification of the FCC staff. Which is rather like folling it up into a ball.

Lee's Dilemma

Lee came away from the hearings with a new academic dilemma to ponder. He said that prior to the hearings he was satisfied that when a licensee could prove he was truly "expert" on the needs of his community that was a good enough qualification. But now he sees a problem that is inherent in multiple absentee ownership and, to an extent, even in corporate ownership. He states the dilemma thus:

"The commission holds the licensee responsible for the operation of his station. In this case, the licensees of three stations are in New York City. At the same time, in the programming area, the commission has been insisting that the licensee be expert in the needs of his community. The interesting question here is — how can the licensee (in New York) really be expert in the needs of, and a part of, Chicago? If he delegates complete autonomy to a lo-

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'Rebel' Into Syndication

The Goodson-Todman series, "The Rebel," will be put into syndication this fall by ABC Films. Show had a two-year run, starting in 1959, on the ABC-TV web.

A total of 76 half-hour stanzas are in the can. NBC-TV has already bought 12 episodes for use this summer, starting June 27, as replacement for the Joey Bishop slot on Wednesdays at 8:30 p.m.

Quinlan 'Shines,' Beefs Up Drab Chi TV Hearing

Chicago, April 24.

Ponderous is the word for the station testimony in the Chi public hearings which wound up last Thursday (19), and for elaboration perhaps the words "evasive" and "sanctimonious" would serve in most cases. Which is largely why Sterling (Red) Quinlan, ABC veep in charge of WBKB-TV and a forthright fellow who doesn't hesitate to speak his mind, shone as the closing act of an otherwise drab and tedious show.

The other stations had no less opportunity than he to score some large public relations points in the hearings—both with the public (via the press) and the FCC—but they muffed it by turning their public platform into a soapbox for a house commercial. Either they poured on the goody-goody angle so thick as to raise suspicions of "methinks the fellow doth protest too much," or they were so over-guarded in the cross-examination as to hint of concealing more than they were actually concealing.

As Quinlan proved, it was best to own up and argue the case from there. The Federal Communications Commission interrogators turned out to be not such unreasonable chaps after all.

Although thematically all three network-owned stations had basically the same presentation, Quinlan did it in 30 pages of statement, while WNBQ needed 77 pages and WBBM-TV 119 plus a film. Of the two other stations, which had virtually escaped public criticism and were coasting free in the hearings, WGN-TV had a 51-page prepared statement and a film presentation of its public affairs shows, while educational station WTTW trotted up five witnesses for a 70-page text.

Belaboring The Case

The point is not that the station hearings were unnecessarily long and windy—although that was certainly true—but that, individually and collectively, the tv managers belabored their case and even botched it. Defensive, and behaving as though their licenses

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'Second City Reports' As WBKB TV Spoofs

Chicago, April 24.

Second City, a cabaret-theatre troupe of specialists in satire and improvisational play acting, has entered into an agreement with WBKB for a series of specials that would spoof television public affairs shows. They're calling it "Second City Reports."

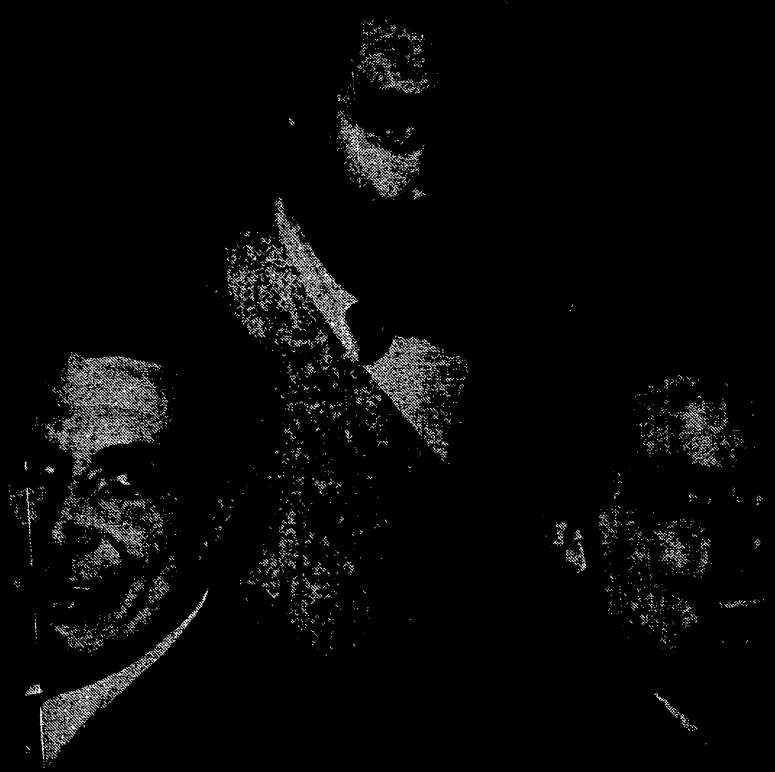
First effort, expected to be telecast early in May, will be an hour-long takeoff on the crisis in education. Original Second City group, called Compass Players, spawned Shelley Berman and Mike Nichols and Elaine May.

SG Syndie Deal On 'Performing Arts'

Under the steam of some surprisingly high ratings for such a highbrow show, "Festival of Performing Arts" has signed Screen Gems to handle the domestic and global syndication rights for the series. Deal covers the 10 one-hour shows being produced currently by David Susskind and James Fleming for Standard Oil of New Jersey.

Telecast on a twice-a-week repeat basis on New York's WNEW-TV and Washington's WTTG, "Festival" picked up a cumulative 10 Arbitron rating on WNEW-TV for its preem show of poetry recitations by Paul Scofield and Joy Parker. In Washington, the preem's impact was even stronger with a cumulative 12.7 rating.

CHECK



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PICASSO—AN AMERICAN TRIBUTE
With Brian O'Doherty
Producer: Jack Reynolds
Director: John Dorsey
Writer: O'Doherty
60 Mins., Mon. (23), 7 p.m.
BOOK OF THE MONTH CLUB
WNBC-TV, N. Y. (color)
(Schwab, Beatty & Porter)

As a prelude to the nine-gallery exhibition of Picasso paintings beginning in New York today (Wed.) to commemorate the artist's 81st birthday, WNBC-TV, with the cooperation of the American Education Assn., had the paintings transported to its studios in the RCA Bldg. for a one-hour Monday night (23) presentation of "Picasso—An American Tribute." Whatever the individual passions on the subject of Picasso, as projected on tint tv through the electronic magic of NBC-RGA's meticulous shadings and hues, it was a wholly exhilarating experience.

With Brian O'Doherty, the art authority, lecturer and writer (who recently concluded his own half-hour series on the station) as the host and doing a singularly fine job in expertizing on Picasso the man and the genius, the telecast was rich in its benefits, intellectually stimulating and (in the dressed-up tint version) a visual achievement in video's prismatic aspirations.

As one by one the works of the revolutionary artist were brought into sharp 21-inch focus (and they spanned the whole range of Picasso from his turn-of-the-century Barcelona-Paris days to his rich, joyous "Women In Algiers" (though it was perhaps too skimpy in treating his pink and blue eras), O'Doherty's finely-chiseled, telling commentary proved a perfect complement in backgrounding the visual treats. Even though, again depending on how you feel about Picasso, a lot of it looked more like trick than treat.

Certainly the O'Doherty exposition gave the viewer a finer appreciation of Picasso's philosophy and credo, helped one better understand "the pity, the anguish, the joy, the love, the hate and the humor" that underlies his pioneering and explorations.

Perhaps best realized in both the sight & sound aspects of the presentation were the grotesqueries as Picasso ventured into the language of cubism, the "inner anguish" and distortions of the war years (notably as reflected in his masterful "Guernica") and Picasso's return to a joyful spirit in the post-war years.

It was a representative collection of originals (including his sculpture), and for all the limitations of the 60-minute span, it's remarkable that it succeeded in dodging the peril of a too-hasty, once-over-lightly treatment.

As supplementary footnotes, the program brought on Howard Kahnweiler, the Paris art dealer and Picasso's lifelong friend, who recalled the artist's "miserable studios" 55 years ago, and there were tributes from the N.Y. Times' John Canaday and Alfred Barr, the director of the Museum of Modern Art, among others.

The program will be repeated Sunday afternoon and will be made available to other NBC o&o stations. *Rose.*

BREAKTHROUGH
With John Chancellor, others
Producer: Lou Hazam
Director: Charles Christensen
Writer: Leonard Engel
60 Min., Mon. (23), 10 p.m.
PUREX
NBC-TV (film)
(Edward H. Weiss Co.)

NBC took tv cameras into four U.S. hospitals, all in the course of one day last year, to close-in on four heart operations. All were interesting, all a little intimidating and all were successful.

"Breakthrough: Heart & Artery Surgery" was done in vivid close-up. While nothing could have been more real than four expert surgeons performing what a medical observer felt were expert operations, much of the scalpel and suture work seemed terribly unreal: The casual conversation, the seeming casual way in which probe and knife were applied—yet, for all of that (mostly in the observers mind) there was a decidingly effective quality in this special filmed stanza and that was these men could perform major heart surgery and save life with encouraging regularity. If for no other purpose,

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RAINBOW OF STARS
With Robert Goulet, Carol Lawrence, Nancy Walker, Dick Button, Al Hirt, Radio City Music Hall Rockettes & Corps de Ballet, Boy's Choir of the Cathedral of St. John the Divine.
Producer: George Schlatter
Director: Clark Jones
Writers: George Foster, Saul Ilson
CHRYSLER CORP.
60 Mins., Tues. (17), 9 p.m.
NBC-TV (color)
(Leo Burnett)

There was a springtimey bounce to most of this video tour of New York's Rockefeller Center presented on Chrysler's "Rainbow of Stars" special. Via an intertwining of songs, sketches and dances, Gotham's top tourist lure was given a solid pitch but it couldn't get away from the fact that it was spelled out in familiar vaudeo manner.

Of course, there's plenty to shout about in the Rockefeller Center makeup, but it remained a one-note affair despite the spread through various phases of the establishment. The shots of the Music Hall, Skating Rink, Promenade, Observation Tower, etc., had more than a picture postcard quality and probably made the whole setup quite enticing to out-of-towners who haven't yet made the scene.

In the tour's forefront was Robert Goulet as singer-emcee. He was at home in both areas and made an affable guide. Carol Lawrence had some good singing shots, especially a patter number called "30 Rock," and even in a corny sequence in which she imagined herself, a femme guide in this sequence, as an NBC-TV star singing "Start All Over Again."

Nancy Walker got off some okay mugging in a scene about crashing the Music Hall line but closed strong in the same sketch with a patter number called "At the Radio City Music Hall."

Dick Button managed some okay ice-skating turns, Al Hirt hit some solid licks with his trumpet but the Rockettes and the Corps de Ballet could have used more stage space for more effective results. The show closed on a respectful seasonal note with the Boy's Choir of the Catthedral of St. John the Divine singing "Were You There?" in the Italian Gardens of the International Building.

In all, the show was tastefully produced, with director Clark Jones giving it pace and choreographer Tony Charmoli giving it bounce. *Gros.*

THE LAW AND MR. JONES
With James Whitmore, Janet De Gore, Conlan Carter, Ed Nelson, Addison Richards, John Milford, Kelly Thordson, Thomas Nello, Jean Allison
Producer: Sy Gomberg
Director: Don Medford
Writer: William Bast
30 Mins.; Thurs., 9:30 p.m.
PROCTER & GAMBLE
ABC-TV (film)
(Compton)

To cram the nuances of the legal profession into a half-hour series is a virtually impossible task. As a result, "The Law And Mr. Jones," which has just been handed a limited airtime reprieve by ABC-TV, is forced into somewhat skeletal cursory illustrations of the life and times of its hero, giving rise to the series rather un-lifelike flavor, superficial secondary characterization and staccato tempo.

Yet, Sy Gomberg's production for all of its distortion, has a certain charm and novelty and bluntly good intention about it that, in addition to the endearing portrayal of the gregarious, flamboyant, headstrong "Jones" by James Whitmore, gives the series definite identity and appeal to those viewers less concerned with absolute plausibility than with uplifting treatments of "message" stories.

William Best's "No News Is Good News," first entry in the new cycle, explores the role of the fourth estate as a tool, not always desirable but inevitably to be reckoned with, in the judiciary process. It is a credit to the concept of "Jones" that he is prone to human error, as on this episode when his reaction to the tactics of a gentleman of the press is not necessarily praiseworthy. Both "Jones" and the viewer come away with a somewhat clearer perspective of the juxtaposition of journalism and the law.

In addition to the talented Whitmore, other series regulars are Janet De Gore and Conlan Carter, both rather amiable caricatures. Others prominently implicated on this occasion: Ed Nelson as a forthright, enterprising feature reporter; Addison Richards as a hard judge; John Milford as an accused cop. Don Medford directed. *Tube.*

Foreign TV Reviews

SCOTT'S LAST JOURNEY
With Richard Dimbleby
Producer: John Read
Writer: Martin Chisholm
60 Mins.; Wed., 9:25 p.m.
BBC-TV, from London

First thing to say about this documentary of Capt. Scott's tragedy in the Antarctic was that it was a copper-bottomed success, superbly conceived and almost faultless in execution. Producer John Read used a cunning blend of still and live film, much of it the work of the expedition's photographer, Herbert Ponting, and spliced it with reminiscence by Frank Debenham, the team's geographer and one of the few survivors now extant.

The tale kicked off with a brief scene-painting of the Edwardian England which Scott's men left, and then followed their journey in the "Terra Nova" from New Zealand to their Antarctic base. A round-up of the personalities involved, using contemporary film, was enlivened by nostalgic records of their cramped quarters, of an ad hoc game of football, of Scott's library, which included volumes of the "Dictionary of National Biography." In fact, throughout, Read was concerned to focus on the telling detail, and to vary the essential stillness of stills with the movie liveliness of sailors dancing or playing with ship's cat.

The program progressed to a remarkably moving climax, helped by Ponting's film which was made to indicate the kind of perils to be encountered, before Scott's final dash to the Pole took place. This heart-stirring segment underlined Scott's bitter disappointment at being beaten to the invisible post by Amundsen, and, by cunning but sparing use of his journal, which showed them gradually stricken by the blizzard on the disastfous return journey.

Martin Chisholm's script was first-rate. It didn't make the mistake of describing the obvious, and it fortunately forewent the chance of easy sentiment in the closing stages. It stated the background facts, without getting in the way of the images.

The film which was sharply edited by Larry Toft rose to a moving climax, and the program, in fact, was one of the most memorable to issue from either local web in recent months. Richard Dimbleby spoke the commentary as if he relished it, without drawing on his occasional awestruck vein, which might have turned the program into a sermon instead of a notable tribute to human endurance. *Otta.*

Foreign TV Followup

Studio 4

Although it never shook off the traces of its radio origin, Gerald Hanley's "A Voice from the Top" made a sharp impact in this stanza of BBC-TV's "Studio 4" drama skein, and filled its 40 minutes with interest. This was largely due to a telling production from Alan Bridges, who gave a valuable visual momentum to the two-handed dialog.

The piece revolved around a landlord's refusal of a room to a colored man. The doorstep conversation gradually brought out that the owner (Harry H. Corbett) wanted to ease his own guilt feelings for his own discrimination. He accused the would-be tenant of trying to play on his sympathy for British errors in the past, while all the time he privately hankered after the days when the boss-man

(Continued on page 38)

Tele Follow-Up Comment

Tonight

The extensive roster of fill-in hosts for NBC's "Tonight" will undoubtedly route the show through a summer journey of peaks and valleys before Johnny Carson takes over, but it's a safe guess that Joey Bishop's week (last week) will be charted as one of the high plains.

Coming in with the advantages of numerous guest shots and previous temporary host chores, Bishop was able to inject the owl outing with the highlights and spontaniety viewers learned to expect under Jack Paar's helming.

Something more of a surprise, however, was the flock of talent that poured out of the Hollywood Hills, valleys and associated communities to trade banter with and perform for the comedian, who was obviously a good friend of most. If the talking dog didn't say much more than "arf," it was a small matter. The muttering canine was in support with the likes of Ernest Borgnine, Sammy Davis Jr., Danny Thomas, Edie Adams, Sonny King, Sid Gould, Mickey Rooney, Andy Griffith, Glynis Johns, James Garner, Pat Harrington Jr., Paula Prentiss, Don Williams and many more, including some comic friends out of Bishop's native environs of South Phillie.

And again the show's host could do some crowing about talent discovery and launching—as Paar did about nightly, by recollection. In this case, the showcase was for fellow comedian Lenny Kent, who for most of the five nights entered at close to do a rapid-fire (to the point of occasional doubletalk) routine that recapped the entire hour and 45 minutes in very entertaining fashion.

Bishop employed some interview techniques that seemed a little unnatural for one of his brashness and quick wit (as though he had monitored his sentimentally fulsome mentor rather closely), but for the show's hard viewers it was probably a wise ploy. Anyhow, it was surely a week in which the network brass could be at ease after those ugly trade yarns about advertiser and aud defections. *Bill.*

Howard K. Smith

Analytical reporting, done in style, with forthrightness, and savvy, isn't a lost art on tv due in one case to Howard K. Smith on ABC-TV. His most recent outing on his weekly "Howard K. Smith — News and Comments" show Wednesday (18) night underlined some of his unique talents—straight from the shoulder news talents which are in short supply on network television.

The half-hour started with a rundown on the steel hassle and Smith's evaluation of the government as the "third force" between labor and industry. Smith then segued into the more important, and lengthier segment of his program, an evaluation of whether Congress represents the people. For this portion he had Dr. George Gallup, and two Representatives, Bolling (D.-Mo.) and Lindsay (R.-N.Y.) as his guests, in a search for an answer. Issues explored in the quest included the touted rise of conservatism, Federal aid to education, and medical care for the aged.

According to Gallup polls, Congress was out of step with public opinion on the need for Federal aid to education and on the need for a Federal program for medical care of the aged, as well as other matters. Smith deduced that the Republican Party was more out of step with the desires of the American people than the Democratic. Whether one agreed with Smith or not, it was refreshing for a network news commentator to stick his neck out and render an analytical opinion after a marshalling of facts. *Horo.*

Eyewitness

CBS-TV's weekly news series "Eyewitness" has a new anchorman in Charles Collingwood, the vet CBS correspondent who is moving in for Walter Cronkite. Collingwood's first stint was Friday's (20) outing, dealing with Algeria and pegged on the capture of Salan, a hot news development of that day.

Collingwood handled his hosting and anchorman chores with professional ease. Collingwood, though, has a different personality than Cronkite and it might have been a good idea to stage Collingwood differently. The close-up technique really appeared too restrictive for Collingwood. Collingwood could have been less immobilized while speaking, to give him a setting in which he could move around and project at an easier gait.

Segments of an exclusive interview with the OAS general, taken a few months ago by CBS-TV, were utilized in the episode. There also were shots of the violence in Algerian streets and interviews with French officials and Algerian European natives. Most of the accompanying music, especially at the beginning, was too thunderous and heavy. *Horo.*

International Zone

A calm but rewarding half-hour question-&-answer "portrait of U Thant," presented on the United Nations-produced WNBC-TV Sunday afternoon showcase "International Zone," brought into real focus the UN's Acting Secretary General. Alistair Cooke in his leading and carefully thought-out queries helped considerably to bring forth a full picture of the background of the man, the conditions of the country and his individual and national philosophy. His warning of UN peril from default of payments made news, but over and above the fiscal headline, it was rich and rewarding in its verbal portraiture of one of the more interesting patriots and citizens of the world.

Thant gave his response in a carefully weighed and cautious manner, factual but completely unemotional both in voice and manner. They covered the UN financial problems inherent in the peace operations in the Congo and southeast Asia, with the Acting Secretary helping considerably to clarify the difference between these costs and the financial stability of the UN.

Thant ended with his ideas on the main differences in thinking between the east and the west and tried to show the advantages of striving for a compromise of these two concepts. Without being dramatic or at all controversial, it proved a valuable 30 minutes, demonstrating once more "International Zone's" eminent worthiness as a contribution to public service programming. *Rose.*

Festival of Performing Arts

A gifted woman's love affair with life was recreated with tenderness, humor, sorrow and joy on the "Festival of Performing Arts" Tuesday (17) night. The woman was Edna St. Vincent Millay, whose life and poetry was recreated in colorful, talented style by Dorothy Stickney.

"A Lovely Light" was the title of the show, the third in this excellent series, telecast in N.Y. by WNEW-TV, under the sponsorship of Standard Oil of N.J. The one-woman show was a rich hour, indeed, offering a poet's ability to touch the marrow of life, with words and images singing the experience.

Miss Stickney did a similar turn back on WCBS-TV's "Camera Three," prior to her short Broadway run of the Edna St. Vincent Millay work. She came to her "Festival of Performing Arts" turn well prepared and she shared the glory of the hour with Miss Millay in high style.

The tv version, as the stage production, had Miss Stickney read letters and poetry of the lyrical artist. The stage was bare; Miss Stickney's dress was simple. All the enchantment rested on the words of Miss Millay and the artistry in which they were delivered. The base was as solid as the rocks of Maine. *Horo.*

Close-Up!

John Masters, author of "Bhowani Junction" and one of six generations of an Anglo-Indian line who was uprooted when India and Pakistan were liberated from British rule 15 years ago, returned to his native country with the "Close-Up" cameras for a look-see at the changes. No question but that he is eminently qualified to make such observations as that the Pakastanis harbor no noticeable resentment

(Continued on page 44)

TV-Radio Production Centres

IN NEW YORK CITY . . .

Henry J. Morgenthau III, producer of "Prospects of Mankind" tv series and aide to **Lou Cowan** at Brandeis Univ. School of Communications, marrying Ruth Schechter, Boston U. teacher . . . Coup of the Week: ABC-TV's day & date Life and Look covers on "Ben Casey."

NBC-TV sales veep **Max Buck** was named the broadcast industry's representative for a fund raising campaign in behalf of Brandeis U., which will be climaxed next month by a Chicago testimonial dinner . . . **Ben Hammer,** former Radio Advertising Bureau exec, has become a WHN salesman . . . WHN also hired **Bob Ricci** as a newswriter; Ricci was last with WCBS . . . **Jerry Lowe** and **Lee Starnes** are two new gabbers with WALK-FM (Patchogue) and WRIV (Riverhead), sister Long Island stations . . . "Project 20" scripter **Richard Hanser** is having two books published within the year—first is "True Tales of Hitler's Reich," set for Sept. release by Fawcett; other, with no title yet, will be on early Hitlerian politics . . .

Hubbell Robinson, CBS-TV's senior v.p. of programs, back from Coast . . . **Raymond Burr** to do "Critic's Choice" in Chicago and Detroit summer theatres in June and July . . . **Norman Lloyd,** producer Alfred Hitchcock series on CBS-TV, in town for a visit . . . **Don Ameche** to join **Bryan Field** and **Chris Schenkel** on CBS-TV's coverage of Kentucky Derby May 5 . . . **Jack Benny** to be guest soloist with Chicago Symphony July 29 . . . CBS' "Callendar" hostess **Mary Fickett** back from an assignment at the Seattle World's Fair . . . **Jim Backus** to host CBS-TV's summer "Talent Scouts" . . . Liggett & Myers and Mennen Co. have renewed for the second year their sponsorship of CBS Radio's "Caleman on Sports" program, broadcast 10 times each weekend . . . Budweiser Brewing has bought a 15-minute jazz program, featuring **Billy Taylor,** on WLIB Radio. Fifteen-minute program, "Budweiser Jazz Show," is slotted Monday-through-Saturday at 5:15 p.m. . . . Full transcript of broadcast marking the 15th year of CBS Radio's "Capitol Cloakroom" has been published in the Congressional Record at the request of Senator Eugene J. McCarthy of Minnesota . . . "Bungalow Nine," a humorous first novel by **Norman Ober,** director of program writing for CBS Radio, being published by Walker and Co. . . . "The First Day," an original drama by **Roger O. Hirson,** will be presented on "Westinghouse Presents" June 20. This will be the final Westinghouse special of the season. **Tom Donovan,** who directed the first Westinghouse special this season on CBS-TV, will direct . . . **Larry Lowenstein,** who joined the company last year as veepee in charge of advertising and public relations, has been named an account exec in the tv division of General Artists Corp.

Dave Jayne, reporter for ABC-TV's "American Newstand," created his own news Monday (23). His marriage to **Elizabeth Baldwin** in Greenwich, Conn., that day was filmed by an ABC crew and telecast the same afternoon . . . **Arnold Hartley,** N.Y. radio consultant, guest-lectured at Michigan U. last week on the problems of radio journalism.

Legit actress **Tomi Romer** being featured on WBAI-FM this week via two readings in the current series, "Newgate Calendar," a chronicle of 18th century crime in Britain . . . Actor **Jay Barney,** who delivers his own press releases by scooter, back from Miami after doing the lead in "Appointment With Death," an episode in Ziv-UA's "Everglades" series . . . **William G. Seller** has joined ABC Films as account exec, directing sales activities in the southeast . . . **Portman Paget,** who just wound up directing two shows for the "Look Up and Live" series, off on a one-month European theatre tour . . . **Seymour Robbie** assigned to direct the May 20 "DuPont Show of the Week," a drama titled "Sound of Hunting" . . . **Bill Wood Bell** joined Formatic Radio, syndicated program and production aid service, as associate producer.

IN HOLLYWOOD . .

Chuck Cochard, former Hollywood pressagent, filmed two travel series for syndication . . . **Richard Cafee** swung over from his administrative post with Paramount Pictures to become general production manager of ABC-TV's hour action series, "Combat" . . . Metro-TV commissioned **Harry Crane** to develop the treatment of "The Teacher," half-hour comedy series, for the next selling season . . . Hollywood's Miss-Emmy is **Diana Millay,** an actress . . . KFI claims the longest run record in radio for "The Terrible Meek," a drama of the Crucifixion airing on Good Friday for the past 39 years . . . **Perry Cross,** who'll produce the **Johnny Carson** insomniac late night strip, predicts the show will lose none of its popularity because "I was a comic once and we make each other laugh" . . . There's good reason for **Lewis Titterton's** optimism over the next tv season. For his Compton clients he bought into "Wagon Train," "Ben Casey," "Dr. Kildare" and "Gunsmoke" . . . **Tom Harmon's** travels will take him to 10 sports specials around the country as radio observer for United-Delco . . . **John K. West** aced the short hole at Bel Air and his rival clubber, **Art Rush,** fired an eagle and won a tournament.

IN CHICAGO

WLS, citing the Hooperatings, again is claiming first place in the market on the basis of total rated time periods. ABC station's computations give it 21.2% average share of the radio audience, based on Hooper . . . **Bill Dailey,** WNBQ director and sometime comic who's had a few nightclub engagements, was spotlighted on WTTW's "Festival" Monday with his song, panto and comedy routine . . . "International Cafe," the **Hal Stein** and **Rudy Orisek** property, returned to WGN-TV Sunday in the 9 p.m. slot . . . WBKB has signed **Kit Woodhouse** to front its weather reports, essaying femme pulchritude as the extra competitive dimension. **Warren Culbertson,** the gentle fellow with the southern accent, remains on staff to prepare the weather shows . . . **Studs Terkel** of WFMT moderating four shows on Urban Renewal on WTTW this week . . . WBKB has moved **Norm Ross'** "Off the Cuff" to Sunday midnight and slotted a feature film in the Friday period . . . **Marvin (Mendy) Rudolph** has been named asst. eastern division sales manager for WGN-TV, in the New York office . . . **Newton Minow** and NAB prexy **LeRoy Collins** will appear on a panel with **Mark Goodson, Bill Todman** and six others from the general communications field at the convention of American Women in Radio and TV, being held here May 4.

IN CINCINNATI . . .

Leo Underhill, former WCKY vet deejay, is back on the Cincy airways after a five-month absence as forenoon platter pilot for daylighter WNOP, which is thinning its classical music policy . . . Newcomers at WKRC-R are **Jerry Thomas,** ex-WLW-TV floor boy and lately of Louisville and Lexington, Ky. stations, as early morning jockey, and **S. Donald Urban,** former Cincy Enquirer newsman and department stores publicist, to direct the station's pubrelations.

IN LONDON . . .

Five members of the panel of experts set up by the British government to look into video violence have been named. They are: Professor Leon Radzinowicz, director of the Cambridge Institute of Criminology; professor Sir Austin Bradford Hill, professor of medical statistics; Dr. Hilde Himmelweit, reader in social psychology at the London School of Economics; Dr. William Belson, social psychologist, London

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L&N'S RESHUFFLE; GEO. WOLF UPPED

Lennen & Newell's tv program supervisor for the last two years, George Wolf has been elected a veepee and named director of the ad agency's commercial production.

At the same time, Edward Flynn, veepee and director of music service since 1958, has been named associate director and business manager of commercial production.

Replacing Wolf in the program department is Hank Booraem, formerly with Ogilvy, Benson & Mather. He reports to the shop's broadcast topper Nick Keesely.

Before joining Lennen & Newell, Wolf was a radio-tv veep at Ruthrauff & Ryan and also was in exec broadcast posts at Geyer, Morey, Madden & Ballard and Foote, Cone & Belding. Flynn, who continues as music services head, joined L&N in 1955.

Jay Ward's 'Eureka' As 'Bullwinkle' Goes Into Sun. 'Intellectual Zone'

The "Bullwinkle" cartoon show, bumped out of its 7 p.m. Sunday NBC-TV berth for the coming season, will be returning, same web, same night at 5:30.

Sponsor General Mills, via Dancer-Fitzgerald-Sample agency, has been pushing for return of the Jay Ward-Bill Scott production, but, according to Ward, were bucking a network rate increase for the earlier hour. Ward says the agency "was pointing out to NBC the combined buying power of their office and its numerous other time-buying clients. From left field came further pressures—CBS had openly proffered 'Bullwinkle' their 6:30 p.m. time slot, to follow "20th Century.' "

The new time, quips Ward, "puts our show exactly where we want it—in the 'intellectual zone.' It will find the long-felt want since the demise of 'Omnibus.' " It also will give General Mills the advantage of a fourth minute of blurb time.

CHRYSLER REPRISE ON WORLD'S SERIES

Chrysler is back again, as was generally expected, as co-sponsor of next fall's World Series games on NBC-TV. The automotive house recently also closed with the same network for sponsorship of the two All-Star baseball games, one on July 10, the other July 30.

Gillette, naturally, is the other sponsor of the series.

ABC's Sponsor Windfall On 'Wide World of Sports'

"Wide World of Sports," ABC-TV's 90-minute weekly series which goes on a year-round basis starting in the fall, has wrapped up some key sales for the 1962-63 run. Already signed to sponsor the show next season are Bristol-Myers Co., General Motors, Gillette and W. A. Sheaffer Pen. Bankrollers for the current summer run are R. J. Reynolds, Du Pont, Gillette and Bristol-Myers.

Currently seen on Sunday afternoons starting at 5 p.m., the show will shift to the same hour on Saturdays starting Sept. 8. Show will be preceded by an ABC bowling show.

ABC-TV Shoe Pad Coin

Scholl Mfg. Co., a prominent print advertiser for many years, is making its bow on network tv this week with an exclusive ABC-TV daytime buy. Donahue & Coe placed the Dr. Scholl business in behalf of the company's shoe pads.

Five shows being sponsored by Scholl are "Who Do You Trust," "Jane Wyman Presents," "Seven Keys," "Queen For A Day" and "Day in Court." Company is promoting its tv entry via a campaign among its distributors and retailers.

Mehling's 'Good-Time Charlie' Tome Creating Lots of Jitters —On Other Madison Ave. Fronts

By BILL GREELEY

World Publishing next month (May 25) is bringing out a muckraking book on television, "The Great Time-Killer," by Harold Mehling, that whatever its public acceptance, is going to be deeply disturbing to advertiser, agency and network execs.

The networks were obviously disturbed when the book was early in research stages, because Mehling was blocked at all three networks in attempts to get interviews, a situation he outlines in detail, including a letter from the press department of one.

The agency and advertiser tv execs were more cooperative, says Mehling, so "heads in the sand" is one wrap they don't take in the book, and about the only one.

Anyhow, there was plenty of evidence above the sand. Mehling's stated thesis is, "We have been robbed, deliberately, there is no doubt of that—by the television networks, by sponsors and their Madison Ave. agencies and by the hired hands in the Hollywood laugh-laugh mills. Together, and profitably, they have transformed television into a peddler, a genial good-time Charlie with holes in his head."

In support of this clanging alarm, the author has culled from a massive pile of research, an impressive dossier of statements and text to hammer home his points.

At the time of the FCC hearings featuring ad execs of tv's major advertisers, the feeling was expressed that witnesses might well have been condemning their own cause with emphasis on the need for sponsor control, taboos etc. Sure enough Mehling has leaned heavily on their statements in building a case that the business community has no understanding of the importance of the dramatic arts as a social and cultural force.

The same technique is used in the same case against the agencies and the networks, and for the declaration that the "magazine concept" or web control are meaningless cures, because of the similarity in outlook and purpose between the network and ad execs.

It's all old stuff to industry folk, but, in the context of Mehling's argument, forceful. It is sure to be said that his opening salvo, a rehash of the quiz scandals, is hardly cricket. But when that two years of industry misery is neatly packaged as argumentive history, it has definite shock value.

So do the rehashes of MCA power, FCC's history of stagnation and scandal, the worship of ratings, the creative rigors, Hollywood's sausage factories, etc. The documentation is deep and the cast of industry villains is the most thorough to date.

As could be expected, Mehling's clincher is "A Way Out," and, as might be expected, it's the weakest chapter in the book. He lauds Murrow and Minow and NAFBRAT and urges readers to write to advertisers with their complaints in an exercise of good old democratic free speech (even supplying cross-appendix of products and companies for proper aim of missives). A "candid," and anonymous ad man told the author, "A dozen letters to a sponsor would cause a front-office fit. People would get action in a hurry."

Adsville: Consultant Harry Wayne McMahon and William Spencer, director of Gardner Advertising, St. Louis, will be U. S. judges at the Venice International Advertising Film Festival slated for June 11-15 . . . Arthur Ross has been named veepee and tv-radio creative director at Ketchum, MacLeod & Grove . . . Swift's canned meats division to McCann-Marschalk . . . Herbert K. Landon pubrelations gets the "Miss Universe Beauty Pageant" for international publicity . . . Leo Burnett agency has acquired principal interest in Leggett Nicholson & Partners, London agency.

With the Station Reps

There's no doubt that radio is making a more energetic pitch for a bigger cut of national spot business (Petry's spot presentation with several success stories; Kevin Sweeney's hard-hitting confidential report to stations outlining the ills and suggesting cures; a recent pitch at Detroit from SRA).

But agencies, especially the big tv shops, are still not convinced, and the problems of scheduling and light commissions still hold.

How do you buy a Phoenix with more than a dozen AM outlets? or a Denver with 19? And the smoke screen laid in by many stations as regards their programming is no help.

One of the station gimmicks that agencies are getting wise to is the so-called "air check." With client resistence to r&r and top 40 programming, agencies often request a tape of programming. But the station manager, via a memo, alerts the deejay in question to "air check your show" from, say, 11:15 to 11:30. The deejay then pulls the scheduled screamers and plays sweet music.

At least one rep firm has circumvented the ruse. Salesmen invite agency buyers to "be my guest" on a phone call to the rock 'n' roll competition. The buyer puts the call through and asks to monitor 15 minutes of the programming right now, and, per plan, gets an earful of screaming pops, commercials and deejay chatter.

TV's Almost Unanimous

Latest Advertising Research Foundation report on tv estimates nine out of 10 households in the U.S. with sets as of January of this year.

Ninth in ARF's continuing reports on video, the study is based on data obtained in the current population survey of the Bureau of Census. Total households is estimated at 48,900,000, close to 17,000,000 more tv homes than reported in the first study back in '55.

Briefs: Charles Currey and James Pyle get veep stripes at Nielsen . . . KBOX, Dallas, and KXOL, Ft. Worth, to Robert E. dance sequences. *Herm.*

ATAS Trustees Sked Seattle Meet to Pick Emmy Award Nominees

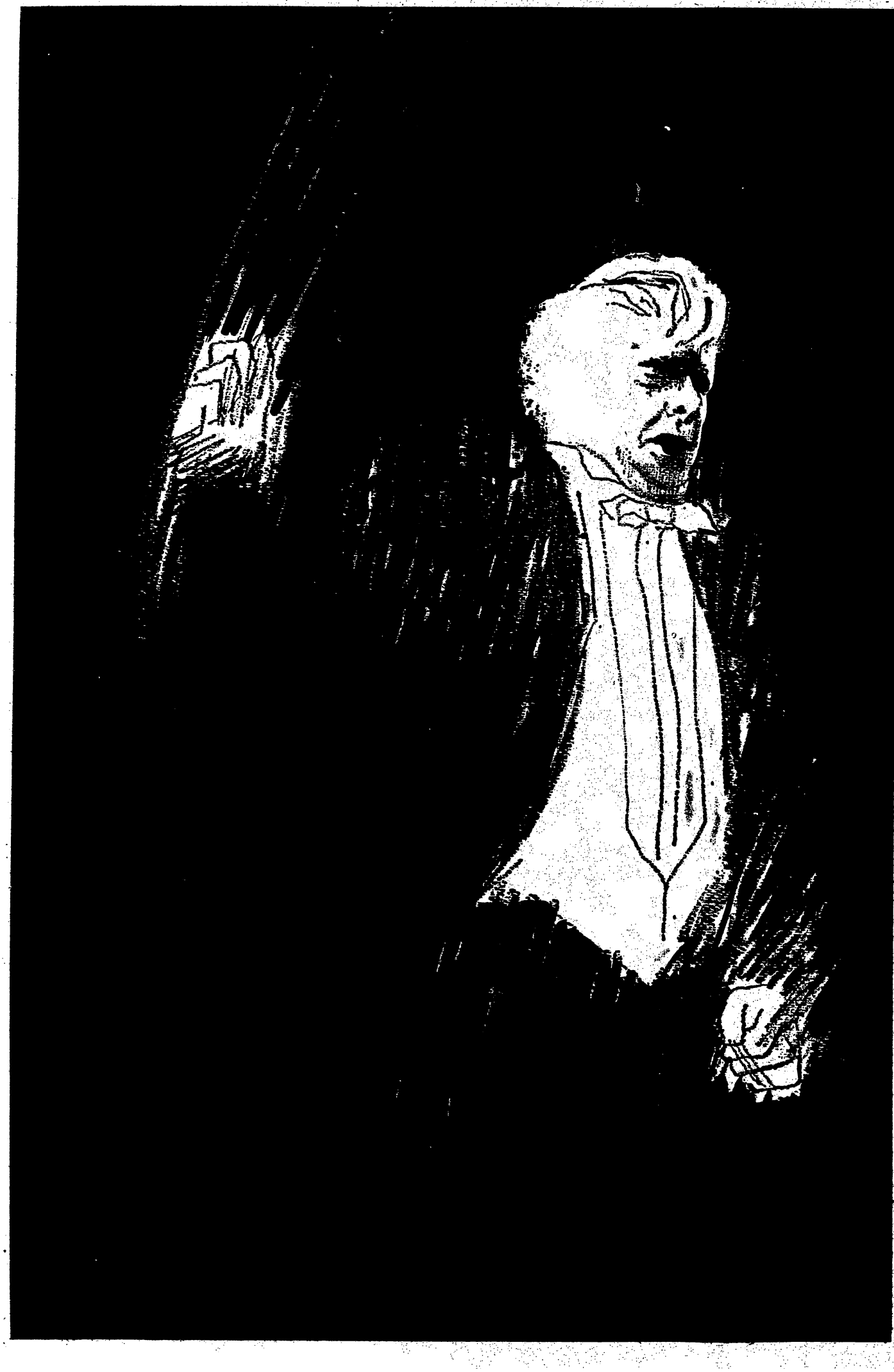
The Academy of Television Arts & Sciences has a heavy business and social week beginning today (Wed.). But probably the biggest item on the agenda is the meeting of the national board of trustees that begins Friday (27) in Seattle.

The three-day board meeting will convene to approve the final slate of Emmy nominees which was lately submitted by the Academy's national awards committee. Board will also select the winners of the trustee's awards, one of which last year went to Joyce Hall of Hallmark. It'll also vote on issuing a chapter charter to St. Louis broadcasters, this one being a virtual shoo-in.

The Academy plans to announce the Emmy nominees on May 1.

Tonight (Wed.), the Academy in New York is holding a special showing of four short foreign films (as "representative" of current European and Asian "avant-garde efforts"). From Japan will be "The Country & the City Mouse," a color animation; from West Berlin, "Rhythmus In Bildern," an "experiment in visual rhythm"; from England, "A Half Hour With Juliette Greco"; from Italy, "Giardino D'Inverno," some continental vaude. Afterwards there'll be a panel discussion with Walter Kiernan, producer Bob Precht, director Clark Jones and animator John Hubley.

On May 2, Dr. Samuel B. Gould, prexy of Educational Television for the Metropolitan Area, will be guest speaker at a N. Y. chapter luncheon at the Starlight Roof of the Waldorf.



TAM's Top 20 In Britain

(Week Ending April 15)

	Homes Viewing (000's)
The Budget (Mon.)—BBC-ITV	9074
Coronation Street (Mon.)—GRANADA	8053
Coronation Street (Wed.)—GRANADA	8053
Sunday Palladium—ATV	7939
The Budget (Tues.)—BBC-ITV	7828
Startime—ATV	5898
Take Your Pick—AR	5671
Take a Letter—GRANADA	5472
Playdate—AR	5104
Double Your Money—AR	4990
Z Cars—BBC	4990
Bootsie and Snudge—GRANADA	4990
Compact (Thurs.)—BBC	4877
This Is Your Life—BBC	4764
The Rag Trade—BBC	4764
Perry Mason—BBC	4764
Compact (Tues.)—BBC	4650
All Our Yesterdays—GRANADA	4586
Capt. Fabian—BBC	4537
West of the Pecos—BBC	4537

Now Seems Like France Will Get Look-See At 2d Channel by Xmas

Paris, April 24.

The long promised and discussed second video channel is now being talked up again. It seems possible that next Christmas could see the first samples, but it still depends on whether the Ministry of Finance unblocks the necessary funds. At any rate the head of the French governmental Radiodiffusion-Television Francaise, Raymond Bordaz, has intimated that it is about ready to go.

Finance reps have said that it would take at least 18 months for all the administrative aspects to be ironed out which would mean no second web till Xmas '63 instead of the bruited Xmas '62 launching.

At any rate the RTF is supposed to be already working on second web programs with 150 hours to be ready by November '62. By that time all the existing studios and equipment will be bilineal to allow present programs of the one web, at 819 lines, and the new setup of 625, to be able to be prepared and emitted at the same time.

Magnetic and tape materials are also being readied as well as three new studios, the Moulin De La Galette, Francoeur and Joinville, which are supposed to be entirely converted to tv usage from previous film studios by that time. New news trucks are also being prepared. As far as emissions go there is already an experimental one in the Eiffel Tower and it could easily service the Paris area. But nothing has been done yet to cover the rest of France. So if it is decided to hold it up till the country is covered it may well take two years rather than the hoped for six month start of the second station.

In re tv sets those bought in the last year or so could be easily converted with a $20 to $30 attach-

(Continued on page 40)

BBC Claims Equal Aud With Com'l TV

London, April 24.

BBC's video limb claims to have made rapid audience gains in the first three months of this year, a time when its commercial competitor was cramped by the actors' strike. Figures issued by BBC for the January-March period reveal that viewers in dual channel homes spent 52% of their time with the independent web and 48% on BBC-TV. This compares with last year's BBC estimates of 61% for commercial tv and 39% for the Corporation.

Taking all homes into consideration—7% of the population still receive BBC transmission only—BBC says its average audience was 7,500,000 as opposed to the indies' average following of 7,400,000.

While BBC acknowledges the thesps' layoff accounted for a reduction in commercial tv viewing, it claims that its upsurge was not entirely due to that fact. The strike did not start until November, says the Corporation, and the effects were not apparent for some time. BBC's figures started to improve in October.

RAI-TV's 12-Wk. Tribute To Venice Film Festival

Rome, April 24.

RAI-TV will mark the 30th Anniversary of the Venice Film Festival with a 12-week series of programs dedicated to showings of famed Venice entries of past and present.

Weekly stanza will be emceed by film critic Gian Luigi Rondi, and also each include a documentary showing the sideline events which make Venice differ from other fests of its kind.

One of Yank pix to be included among features to be shown in their entirety is John Ford's "The Quiet Man," screened in Venice some years ago.

Things Look Up For Britain's TV Indie Packagers

London, April 24.

Fortunes of the independent video show packager here seem to have taken a turn for the better. Discouraged, till now, by both BBC and the commercial outlet which prefer to make their own programs; buy U.S. vidfilms or any features available. The independent producers have been bringing off one or two neat deals in the last few weeks or, at least, exciting some interest.

Fosters Agency, one of the leading indies headed by Harry Foster, has, for instance, got the commercial stations keen on three packages following the success of his situation comedies "Dickie Henderson Show" on Associated-Rediffusion and "Our House" on ABC-TV. Business is looking up to the point where Foster is considering packaging plays as well as the yock shows.

Bob Monkhouse and Dennis Goodwin, scripters-cum-comedians and prospective packagers declare they have both BBC and the independent web interest in no less than six panel games. Ben Lyon, late of the A-R executive suite, has moved into the freelance field and is now working on a project, kept strictly under wraps, for which he hopes to land a network deal.

Most successful package producer in Britain, Bernard Delfont, who has strong ties with Associated TeleVision, just landed a deal with leading comedian Tony Hancock under which they will jointly produce a skein of shows with Hancock in the lead. ATV is due to screen this in the fall.

Danny Thomas Set For Lebanon TV Station Bow

Danny Thomas heads for his ancestral homeland this week to be guest of honor on the preem show of station Telibor, the new ABC International television station in Beirut, Lebanon. Station bows on Monday (30).

Film actresses Gina Lollobrigida and Anita Ekberg will also be on hand for the opening.

GRANADA-TV PLUNGING INTO VIDFILM MARKET

London, April 24.

Granada-TV, northern commercial tv contractor which has so far fought shy of entering vidfilm production, has had a change of heart and tied with Associated TeleVision on "The Saint." Incorporated Television Co., ATV's wholly owned selling and production subsidiary, is overseeing production which is being handled by Bob Baker and Monty Berman.

"The Saint," due to start at Associated British studios, Elstree, in June will probably star Roger Moore, who is expected to sign for 26 one-hour segments shortly.

NBC International Ends Preferential Deal With Fuji-TV on New Shows

Tokyo, April 24.

Sales manager for NBC International Alvin Ferleger disclosed here termination of his web's deal with Fuji-TV which gave that Tokyo station preferential rights to NBC's new shows in exchange for spending 75% of its foreign currency allocation on NBC product.

The contract did not give Fuji-TV a crack at picking up renewals of NBC shows on other stations. Such programs include some of NBC's most popular offerings in this market.

Scrapping of the pact is effective immediately. It was signed in June of 1960.

Ferleger explained, "We realized that as a result of our agreement with Fuji-TV, our old friends—the other stations here—were being hurt. We have many good programs, more than one station could handle," he added. "We want them to be equitably distributed in Japan. We found ourselves unable to comply with the provisions of the agreement."

Ferleger sold Nippon Television Corp. (NTV) a third year of the "Bonanza" series, which is seen here in both color and b&w.

Ferleger also did spadework for NBC to co-produce an action series in Japan. It would be targeted for the 1963 season. The script for an hourlong pilot film is expected to be completed within three months. The program will have a U.S. star and a setting in the first half of the last century. It would be made originally in English with the U.S. market the prime consideration.

Noting the continued rapid growth of the tv industry here, Ferleger praised its vitality and noted that Japan has the most programming time of any country outside the U.S. and is close behind England in the count of sets (about 11,000,000) beyond U.S. borders.

British TV Survey Shows That 45% Question Need For New Channel

London, April 24.

If additional television services are to be set up in the U.K., fewer than one person in 10 definitely wants to see it come under the Independent Television Authority, the government agency which licenses the commercial tv contractors. But two Britishers out of every three are prepared to allot a second channel either to BBC or a new body entirely independent of both existing broadcasting authorities.

These are the major points gathered from a national Gallup poll conducted for the Daily Telegraph, a national newsheet. Survey, which was carried out before the full effect of the recent actors' strike hit the independent web, adds up to a huge vote of confidence for BBC. Actual figures read: In favor of new authority running a further outlet—34%; a second channel for BBC—33%; for ITA—9%; Don't Know—24%.

Further interesting fact to emerge from the survey was that the desire for additional video is by no means universally felt. Some 45% of those questioned thought that the present two channels were sufficient while 41% would like to be given a wider choice (14% Don't Know).

Commercial stations won out, however, when it came to amount of viewership—38% said they watched more commercial video compared with 31% who saw more on the Corporation's waveband. 20% viewed equally and 11% didn't know which they saw most. Yet to the question: "Taking all things into account, which do you think is doing the better job with tv?" the opinion split into 42% for BBC; 22% for the indies; 21% equal and the rest didn't know.

What may come as a surprise to admen is the fact that nearly one person in every eight said they did not see any commercials and, of the rest, slightly over half said they were not interested at all by them. Some 42% were interested a little by the plugs and less than 7% could claim to be interested "a lot" by the ads.

French TV Tastes

Paris, April 24.

A recent survey of video tastes among the 3,000,000 set owners in France reveals that 27% prefer variety and quiz shows, 27% legit plays, 10% science and sports programs, 7% lectures or debates, 5% documentary type shows and 3% feature films.

State-run one channel setup has the motto of diverting, informing and educating. But if the majority polled seem fairly satisfied, there is a hard core who find the news less than objective and slanted by the government, the general production quality fairly ordinary and the entertainment needing a decided boost. The latter hope the promised second web will bring this about.

BBC Faces Tight Cost Squeeze In All-Union Hikes

London, April 24.

Combined raise in fees for actors, variety artists, musicians and, in the "foreseeable future," of the scripters—which are reputedly going to cost the independent stations at least $7,000,000 a year more—is as much a cause for concern at BBC-TV as it is to the commercial network. For BBC-TV, now being approached by the Variety Artists Federation, Equity, Musicians Union and, soon, by the tv and Screenwriters Guild, will be obliged to increase rates within shooting distance of those agreed to by the opposition channel.

Unlike its commercial counterpart, BBC-TV cannot dip into swollen coffers to supplement its programming budget which swallowed up more than $50,000,000 last year. Not counting the pending hikes in performers fees, Stuart Hood, BBC program controller, estimated that production costs were 5% higher already this year. And, short of raising the license fee—by which BBC is financed—there seems little doubt that the fiscal climate around BBC's $30,000,000 tv centre is going to be a little chill—especially for light entertainment.

Shows like the "Black and White Minstrels," which make beaucoup use of dancers and singers and get out on budgets of about $4,000 (spent in the case of "B & W Min-

(Continued on page 44)

BBC's Repeat Fees For TV Writers

London, April 24.

Following the acceptance of the principle of repeat fees by BBC-TV, a new agreement between the Corporation web and the TV and Screen Writers' Guild is expected to be signed within the next few days.

Hitherto, scripters have been paid only once for a yarn sold to BBC-TV. Now, a second showing in America will bring an extra 30% of the original fee to the writer. In Britain and Canada, it will be worth 20%.

For every additional performance in the U.S. the writer will coin a further 15% while the British and Canadian increment is 10%. Basic minimum for a 30-minute video drama now stands at $700.

Argentinians Want Some Action On Splitting Up Peron's B'cast Empire

Buenos Aires, April 24.

An outstanding cause of complaint against the deposed Frondizi Administration in Argentina, has been the delay in splitting up Peron's radio and publishing empire, extended under Frondizi to embrace tv—if very much undercover and in quite benevolent fashion.

Whereas announcements were repeatedly made that tenders were to be called to "privatise" the 18 radio outlets still under Government control, (of the 55 "liberated" under Peron) action was never really taken.

The Provisional Aramburu Government managed to transfer to private ownership 37 of the radio outlets and 2 tv channels, before transferring power to the duly elected Frondizi administration. Radio Rivadavia, "privatised" by the Aramburu Government, was so entirely independent as to be a continual thorn in Frondizi's side until he contrived to get it shuttered without real legal justification in 1961. Rivadavia was only authorized to start up again (due to loud foreign outcry) just prior to Frondizi's fall.

During the six-year interval since Peron's ouster, the State-owned radio outlets have been administrated by a Government Committee—now out with the change of President. The new Communications Minister, Engineer Ondarts, is understood to be a good technical man, with little interest in playing politics, but he will have to appoint new managers for the State-owned outlets, then engineer through Congress final and definite approval of a Radio and TV Law, which gathered dust on its shelves since it was carefully drafted by the Provisional Aramburu Government before 1957. The outgoing Communications Minister, Sr. Miguel Mujica, did a good job of tidying up radio affairs, and stated on leaving office that under his planning several more radio channels will be available eventually for issue to licensees.

Under the Frondizi regime, though, there was apparent freedom of expression. Government-appointed liaison-men (or women) appeared in key jobs, at very succulent salaries, whose main job it was to see that the Government line was given due prominence and buildup. This was especially the case in radio, in the newspaper world—or certain sections of it—and particularly true in tv.

Rumor has it that the deposed President had a big financial stake in one of the more important tv channels.

'B'way Goes Latin' Costs Upped 30% by Brit. Equity

The recent strike by British Equity has resulted in a 30% overall increase in the budget of "Broadway Goes Latin," a filmed teevee variety series being produced with American talent by Milton Lehr, who was in New York last week buying a batch of talent. According to Lehr, the price of acts has been upped to 260%, from $30 to $75, and the British musicians, who didn't go out on strike but presented demands which also resulted in a sharp increase in salaries.

According to present blueprints, says Lehr, the acts he now buys in the U.S. will tape "Broadway Goes Latin" and will do another show for Associated Television Corp., which will be either "Sunday Night at the Palladium," or "All that Jazz." At the same time, the contract calls for doubling for a week at Edmondo Ros' nitery.

(Continued on page 42)

Radio with a Reason

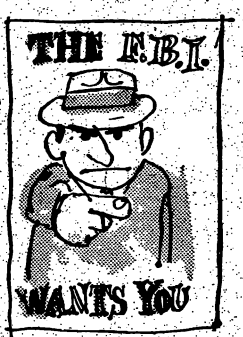
About the surest sign that NBC's William K. McDaniel is an upright fellow with a clear conscience is that when he opened the envelope from the FBI the other morning he did it with steady, unfumbling fingers.

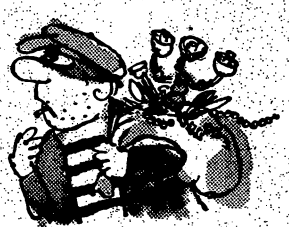
As it turned out, even a soupcon of trepidation would have been very much out of order, for the note inside was the nicest kind of personal message from J. Edgar Hoover to the man who heads the NBC Radio Network.

Immediate reason for the letter was the debut on last Saturday's "Monitor" of two new series on FBI activities. "Such efforts as you are expending," concluded Mr. Hoover's flattering comments on the radio network's past and present schedules, "constitute one of the highest degrees of public service."

One never quite gets used to compliments like that, but the fact is that the mission of keeping the public well-informed has long been the number-one aim of our radio programming.

Currently, about 65 per cent of the NBC Radio Network schedule is being devoted to news, public affairs and information broadcasts. Apparently, such a policy is as popular with listeners as it is with us, for NBC has about half the total sponsored time on network radio today.





As for that brace of new program series we were talking about, the first—"Know Your FBI"—is designed to familiarize the public with the background, nature and workings of this vital federal agency. NBC's Russ Ward will be getting his material largely through on-the-spot interviews with key bureau personnel.

On the premiere broadcast, listeners learned something of the agency's filing systems (its 163 million fingerprint cards would make 104 stacks as high as the Empire State Building), and were guided through an honest-to-goodness

exhibit of phoney checks. One of the checks was signed—frankly enough—"U.R. Stuck," and another was drawn on "The East Bank of the Mississippi."

Later each Saturday afternoon comes the new "National Alert," a report on a particular quarry among the FBI's most-wanted fugitives, with complete details on his appearance, his mannerisms and the crime or crimes for which he's being sought.

The very first spotlight fell on one Harry Robert Grove, Jr., a convicted robber who fled prosecution in Ohio and who has a record longer than a-word-from-your-sponsor. Mr. Grove, needless to say, wants such publicity like he wants a hole in his head (both of which he can avoid by surrendering now). Meanwhile, the weekly reports on highly-desired undesirables will continue unabated.

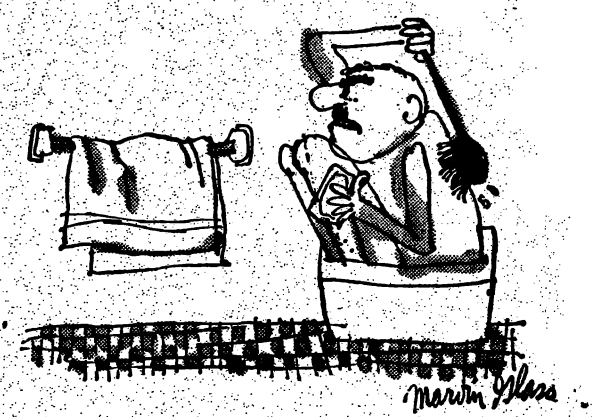
The two new "Monitor" segments are further evidence that NBC Radio, for all its acknowledged supremacy among the networks, is always looking for additional ways to serve listeners.

Its past innovations are almost too well-known to repeat here. It was the first to come up with such concepts as "News-on-the-Hour," "Monitor" and "Emphasis." Frank McGee's three-hour "Monitor" stint on Sunday nights—introduced last Fall—represents the most comprehensive news-and-features show that weekend radio has ever known.

In just the first three months of this year, NBC Radio aired 54 hours of news and public-affairs specials. Among them were such diverse efforts as "Mrs. Kennedy in Asia—Reports 1 and 2"; The Why of Space" and "Man Against Cancer—Progress and Hope."

And only last week, the curtain fell on the 14-part dramatization of Alexis de Tocqueville's "Democracy in America," the classic study of our nation in the 1830's. Hailed by one national magazine for "brilliantly blending scholarship with showmanship," the series was a genuine highlight of the broadcasting season.

What NBC Radio never allows itself to forget is the need for bringing to listeners both the serious and lighter aspects of life around us. One of the programs that does this particularly well is "Emphasis"—those popular five-minute essays by our reporters and commentators.



The subject matter for an "Emphasis" can range from a philosophical examination of the U.N.'s purposes to a light-hearted portrait of night baseball in Japan.

One of the most delightful, we recall, was Edwin Newman's mournful reflection on what's happened to the once-spacious American bathtub. As our people have grown taller, he pointed out, the tubs have become steadily smaller—a development that makes no sense at all. It happens that Mr. Newman stands six feet, two inches high himself. But if that's what they mean by personal journalism, we'll take all of it we can get.

NBC

VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week six different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S.

(*) ARB's Oct.-Nov. 1961 survey covered a multi-week period Syndicated shows sharing one of the weeks with an alternating or special program are listed, with the multi-week rating of all programs in the time period given.

CLEVELAND

STATIONS: KYW, WEWS, WJW. *SURVEY DATES: FEBRUARY 16-MARCH 15, 1962.

TOP TEN NETWORK SHOWS RK. PROGRAM—DAY—TIME	STA.	AV. RTG.	TOP SYNDICATED PROGRAMS RK. PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	TOP COMPETITION PROGRAM	STA.	AV. RTG.
1. Ben Casey (Mon. 10:00-11:00)	WEWS	48	1. Huckleberry Hound (Mon. 7:00)	KYW	Screen Gems	31	61	City Camera; CBS News	WJW	19
2. Real McCoys (Thurs. 8:30-9:00)	WEWS	41	2. Shannon (Fri. 10:30)	WEWS	Screen Gems	30	52	Chet Huntley	KYW	16
3. Donna Reed (Thurs. 8:00-8:30)	WEWS	38	3. Yogi Bear (Thurs. 7:00)	KYW	Screen Gems	28	56	City Camera; CBS News	WJW	15
4. My Three Sons (Thurs. 9:00-9:30)	WEWS	37	4. Quick Draw McGraw; JFK (Fri. 7:00)	KYW	Screen Gems	26	55	City Camera; CBS News	WJW	14
4. Wagon Train (Wed. 7:30-8:30)	KYW	37	5. Death Valley Days (Wed. 7:00)	KYW	U.S. Borax	23	52	City Camera; CBS News	WJW	17
5. Bugs Bunny (Tues. 7:30-8:00)	WEWS	36	6. M Squad (Mon. 8:00)	KYW	MCA	20	31	Cheyenne	WEWS	24
5. 77 Sunset Strip (Fri. 9:00-10:00)	WEWS	36	7. Third Man (Fri. 10:00)	WEWS	NTA	19	30	Telephone; Shore; Berle	KYW	23
6. Naked City (Wed. 10:00-11:00)	WEWS	35	8. Troubleshooters (Tues. 7:00)	WEWS	Ziv-UA	17	35	Wyatt Earp	KYW	16
6. Powell; Hope (Tues. 9:00-10:00)	KYW	35	9. Wyatt Earp (Tues. 7:00)	KYW	ABC Films	16	33	Troubleshooters	WEWS	17
7. Hawaiian Eye (Wed. 9:00-10:00)	WEWS	34	10. Divorce Court (Sat. 6:30)	WJW	Storer TV	15	34	Premier Performance	KYW	20
7. Ozzie & Harriet (Thurs. 7:30-8:00)	WEWS	34								
7. Rifleman (Mon. 8:30-9:00)	WEWS	34								

HOUSTON

STATIONS: KPRC, KHOU, KTRK. *SURVEY DATES: FEBRUARY 16-MARCH 15, 1962.

1. Hazel (Thurs. 8:30-9:00)	KPRC	47	1. Dawg; Casper (Wed. 5:30)	KTRK	CBS; ABC	19	50	Whirlybirds	KHOU	9
2. Bonanza (Sun. 8:00-9:00)	KPRC	42						Huntley-Brinkley	KPRC	14
3. Ben Casey (Mon. 9:00-10:00)	KTRK	41	2. Yogi Bear (Mon. 5:30)	KTRK	Screen Gems	18	51	Whirlybirds	KHOU	7
4. Rifleman (Mon. 7:30-8:00)	KTRK	39						Huntley-Brinkley	KPRC	15
5. Wagon Train (Wed. 6:30-7:30)	KPRC	38	3. Huckleberry Hound; McGraw (Tues. 5:30; Thurs. 5:30)	KTRK	Screen Gems	17	47	Whirlybirds	KHOU	10
6. Untouchables (Thurs. 9:00-10:00)	KTRK	36						Huntley-Brinkley	KPRC	14
7. My Three Sons (Thurs. 8:00-8:30)	KTRK	32	3. Third Man (Fri. 9:30)	KPRC	NTA	17	34	Target; Carnival	KTRK	22
8. Flintstones (Fri. 7:30-8:00)	KTRK	31	4. King of Diamonds (Thurs. 8:30)	KTRK	Ziv-UA	16	24	Hazel	KPRC	47
9. Hawaiian Eye (Wed. 8:00-9:00)	KTRK	30	5. Sea Hunt (Mon. 6:30)	KPRC	Ziv-UA	15	24	Cheyenne	KTRK	29
10. Cheyenne (Mon. 6:30-7:30)	KTRK	29	6. Death Valley Days (Sat. 6:00)	KHOU	U.S. Borax	13	39	Tombstone Territory	KPRC	13
10. Donna Reed (Thurs. 7:00-7:30)	KTRK	29	6. Tombstone Territory (Sat. 6:00)	KPRC	Ziv-UA	13	39	Death Valley Days	KHOU	13
10. Naked City (Wed. 9:00-10:00)	KTRK	29	7. Divorce Court (Sat. 5:00)	KPRC	Storer TV	12	41	Friend Flicka	KHOU	9
10. Real McCoys (Thurs. 7:30-8:00)	KTRK	29						Matty's Funnies	KTRK	10
10. 77 Sunset Strip (Fri. 8:00-9:00)	KTRK	29	7. Sheena of Jungle (Sat. 11:00)	KTRK	ABC Films	12	71	Sky King	KHOU	4

COLUMBUS, OHIO

STATIONS: WLWC, WTVN, WBNS. *SURVEY DATES: FEBRUARY 16-MARCH 15, 1962.

1. Ben Casey (Mon. 10:00-11:00)	WTVN	41	1. M Squad (Mon. 8:00)	WBNS	MCA	25	43	National Velvet	WLWC	19
2. Donna Reed (Thurs. 8:00-8:30)	WTVN	34	2. Valley Days; Merc. (Tues. 9:30)	WBNS	U.S. Borax	21	36	Powell; Hope	WLWC	24
3. Perry Mason (Sat. 7:30-8:30)	WBNS	33	3. Huckleberry Hound (Thurs. 6:30)	WTVN	Screen Gems	19	53	Edit.; Huntley-Brinkley	WLWC	11
3. Price Is Right; BB (Mon. 8:30-9:00)	WLWC	33	3. Whirlybirds (Thurs. 7:00)	WTVN	CBS Films	19	38	News; CBS News	WBNS	21
4. Real McCoys (Thurs. 8:30-9:00)	WTVN	32	4. Ripcord (Tues. 7:00)	WTVN	Ziv-UA	18	38	News; CBS News	WBNS	20
5. Gunsmoke (Sat. 10:00-11:00)	WBNS	31	5. Yogi Bear (Wed. 6:30)	WTVN	Screen Gems	17	46	Edit.; Huntley-Brinkley	WLWC	15
5. Ozzie & Harriet (Thurs. 7:30-8:00)	WTVN	31	6. Quick Draw McGraw (Tues. 6:00)	WTVN	Screen Gems	16	46	Edit.; Huntley-Brinkley	WLWC	13
6. Garry Moore (Tues. 10:00-11:00)	WBNS	30	7. Best of Groucho (Sun. 7:30)	WBNS	NBC Films	15	25	Ozzie & Harriet	WTVN	31
6. 87th Precinct; BB (Mon. 9:00-10:00)	WLWC	30	8. Pioneers (Sun. 7:00)	WLWC	Roebeck	14	31	News; CBS News	WBNS	22
			8. Third Man (Mon. 8:00)	WTVN	NTA	14	24	National Velvet	WLWC	19

PROVIDENCE

STATIONS: WJAR, WPRO. *SURVEY DATES: FEBRUARY 16-MARCH 15, 1962.

1. Dr. Kildare (Thurs. 8:30-9:30)	WJAR	44	1. Death Valley Days (Mon. 7:00)	WJAR	U.S. Borax	28	52	Wyatt Earp	WPRO	10
1. Hazel (Thurs. 9:30-10:00)	WJAR	44	2. Rescue 8; JFK; Mason (Fri. 7:00; Sat. 7:30)	WPRO	Screen Gems	26	34	Rifleman; JFK	WJAR	19
2. Price Is Right (Mon. 8:30-9:00)	WJAR	37						Target; Carnival	WJAR	13
3. Breed; Sophia Loren (Tues. 7:30-8:30)	WJAR	34								
3. 87th Precinct (Mon. 9:00-10:00)	WJAR	34	3. Huckleberry Hound (Thurs. 6:00)	WPRO	Screen Gems	23	47	Early Show	WJAR	19
4. Ben Casey (Mon. 10:00-11:00)	WPRO	33	3. Yogi Bear (Mon. 6:00)	WPRO	Screen Gems	23	48	Early Show	WJAR	15
4. Bonanza (Sun. 9:00-10:00)	WJAR	33	4. Sea Hunt (Sat. 7:00)	WPRO	Ziv-UA	22	46	Pioneers	WJAR	9
5. Perry Como (Wed. 9:00-10:00)	WJAR	32	5. Assignment Underwater (Wed. 7:00)	WJAR	NTA	19	40	Blue Angels	WPRO	14
5. Untouchables (Thurs. 10:00-11:00)	WJAR	32								
6. Car 54 (Sun. 8:30-9:00)	WJAR	31	5. Mackenzies Raiders (Tues. 7:00)	WJAR	Ziv-UA	19	36	Highway Patrol	WPRO	17
6. Joey Bishop (Wed. 8:30-9:00)	WJAR	31	5. Quick Draw McGraw (Tues. 6:00)	WPRO	Screen Gems	19	45	Sherlock; Early Show	WJAR	17
6. Powell; Hope (Tues. 9:00-10:00)	WJAR	31	6. King of Diamonds (Fri. 10:30)	WJAR	Ziv-UA	18	41	Eyewitness	WPRO	16
6. Rawhide (Fri. 7:30-8:30)	WPRO	31	7. Highway Patrol (Tues. 7:00)	WPRO	Ziv-UA	17	32	Mackenzies Raiders	WJAR	19

JOHNSTOWN-ALTOONA

STATIONS: WJAC, WFBG. *SURVEY DATES: FEBRUARY 16-MARCH 15, 1962.

1. Dr. Kildare (Thurs. 8:30-9:30)	WJAC	59	1. Death Valley Days (Wed. 8:30)	WJAC	U.S. Borax	35	55	Surfside 6	WFBG	26
1. Hazel (Thurs. 9:30-10:00)	WJAC	59	2. Everglades (Sat. 11:15)	WJAC	Ziv-UA	31	72	Late Show; Milestones	WFBG	9
2. Donna Reed (Thurs. 8:00-8:30)	WJAC	56	3. Beachcomber (Thurs. 7:00)	WJAC	ITC	29	55	Ichabod; True Adv.	WFBG	18
3. Bonanza (Sun. 9:00-10:00)	WJAC	54	3. Tombstone Territory; JFK (Fri. 7:00)	WJAC	Ziv-UA	29	58	Theatre; JFK	WFBG	16
4. Sing Along (Thurs. 10:00-11:00)	WJAC	51	4. Rescue 8 (Fri. 6:30)	WJAC	Screen Gems	27	55	Rept; Wea.; CBS News	WFBG	15
5. Ozzie & Harriet (Thurs. 7:30-8:00)	WJAC	49	5. Bold Journey (Mon. 6:00)	WJAC	Banner	25	48	CBS News; Rept; Wea.	WFBG	15
6. Lawrence Welk (Sat. 9:00-10:00)	WJAC	46	6. King of Diamonds (Fri. 10:30)	WJAC	Ziv-UA	20	38	Miami Undercover	WFBG	20
6. Real McCoys (Mon. 7:30-8:00)	WJAC	46	6. Miami Undercover (Fri. 10:30)	WFBG	Ziv-UA	20	38	King of Diamonds	WJAC	20
7. Car 54 (Sun. 8:30-9:00)	WJAC	44	7. Shannon (Wed. 10:30)	WJAC	Screen Gems	19	34	Steel; Circle	WFBG	25
7. Como; West (Wed. 9:00-10:00)	WJAC	44	8. Pioneers (Wed. 6:30)	WJAC	Roebeck	17	35	Rept; CBS News	WFBG	17

PORTLAND, ORE.

STATIONS: KOIN, KGW, KPTV. *SURVEY DATES: JANUARY 4-31, 1962.

1. Perry Mason (Sat. 7:30-8:30)	KOIN	40	1. Yogi Bear (Tues. 6:30)	KGW	Screen Gems	34	55	Kingdom of Sea	KOIN	21
1. Wagon Train (Wed. 7:30-8:30)	KGW	40	2. Death Valley Days (Fri. 7:00)	KOIN	U.S. Borax	31	52	Main Event	KGW	16
2. Disney's World (Sun. 7:30-8:30)	KGW	38	3. Quick Draw McGraw (Mon. 6:30)	KGW	Screen Gems	28	53	Montovani	KOIN	16
3. Bonanza (Sun. 9:00-10:00)	KGW	37	4. Mr. Magoo; Everglades (Fri. 6:30)	KGW	TPI; Ziv	27	54	Highway Patrol	KOIN	20
4. Rawhide (Fri. 7:30-8:30)	KOIN	34	4. Wyatt Earp (Tues. 7:00)	KGW	ABC Films	27	48	Vagabond	KPTV	15
5. Real McCoys (Thurs. 8:30-9:00)	KPTV	32	5. Huckleberry Hound (Thurs. 6:30)	KGW	Screen Gems	26	43	Sea Hunt	KOIN	24
6. Como; Hope (Wed. 9:00-10:00)	KGW	31	6. Californians (Sat. 6:30)	KOIN	NBC Films	24	44	Wrestling; Stea.	KGW	22
7. Donna Reed (Thurs. 8:00-8:30)	KPTV	30	6. Sea Hunt (Thurs. 6:30)	KOIN	Ziv-UA	24	39	Huckleberry Hound	KGW	26
7. Hazel (Thurs. 9:30-10:00)	KGW	30	7. Third Man (Sat. 7:00)	KOIN	NTA	23	39	Fite; Stan	KPTV	22
7. 77 Sunset Strip (Fri. 9:00-10:00)	KPTV	30	8. Frontier Doctor (Fri. 6:00)	KOIN	HTS	22	43	News Scene Steal	KGW	22
			8. Popeye (Mon. [illegible])	KPTV	UAA, King	22	50	Silent Service	KGW	14
								Blue Angels	KGW	14
			8. Whiplash (Wed. 6:30)	KOIN	ITC	22	42	Outdoor Sports	KGW	25

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*cockney for broke

No '315 Skidoo' This Year or Next, So Broadcasters Will Have to Live With Equal Time Requirements

By JAY LEWIS

Washington, April 24.

Broadcasters who have tended to regard erasure of the equal time requirement as part of their due spoils from the 1960 Presidential election have some plain handwriting on the wall that such won't be forthcoming this Congress or next.

The Senate Freedom of Information Subcommittee and a White House Commission on campaign finances both agreed it was too early to think about abolishing Section 315 of the Communications Act, which states that licensees should give equal time for appearances of political candidates. The Subcommittee (headed by Sen. Ralph Yarborough) and the Commission (headed by Dean Alexander Heard of the Graduate School of University of North Carolina) did not ever support permanent exemption of Section 315 for the Presidential and Vice Presidential campaigns, which were favored with temporary suspension of the requirement during 1960.

A very notable split occurred between the Yarborough unit and the White House group, however, on temporary suspension for 1964 Presidential and Vice Presidential race. The Senate Subcommittee (under the aegis of the Senate Commerce Committee) said it was "premature" to recommend the step at this stage and promised to study the issue after the 1962 Congressional elections. Moreover, Yarborough obviously took a very dim view of any liberalization of the requirement that licensees be freed from obligations to equalize appearances of political contenders over their facilities.

Heard Commission More Benign

The Heard Commission, on the other hand, recommended that the 315 suspension, which enabled the "Great Debates" and probably the JFK victory, be enacted again for the next round of Presidential electioneering. Although it declined to go further and urge permanent suspension, or outright repeal of the whole section as urged by the preponderant voices, the Heard Commission took a more benign attitude toward the subject than did Yarborough's "Freedom" probers.

Direction of Yarborough's recommendations was not toward whittling down the 315 restrictions but rather toward their elaboration, and extension into the fuzzy area of over-the-air opinionating encompassed by the rarely enforced fairness doctrine.

In fact, the Yarborough group, set up to bird-dog the broadcasters in their treatment of the 1960 political campaigns, would spell out in FCC's rulebook a whole rigid framework of do's and don't's about editorializing and other airing of controversial public issues which now are handled flexibly under the fairness doctrine. And the report made plain it felt the rules should be enforced stringently, with the recommendation that FCC not wait until license renewal time to call a station on the carpet for political bias, but step in as soon as practicable.

Making it pretty obvious that the Yarborough Subcommittee for one is not going to ponder very long about abolition or liberalization of Section 315 is fact that another skein of restrictions would be laid out far for this area too (appearances of candidates as opposed to editorializing or discussion on public controversies which falls under the fairness doctrine).

And this, after top industryites have said repeatedly that Section 315 is already too binding for them to do a proper job of political coverage.

The Yarborough report, which compiled highly sought-after records of the public utterances of both Nixon and Kennedy in the 1960 race, reached no firm conclusion about the job broadcasting did on the whole. All it could say was that quantitatively, the networks "in most cases" divied up their newscast time evenly between two contenders. It added, however:

"Qualitatively, we must simply defer judgment. (Individual members of the Subcommittee reserve their personal opinions as to this matter of qualitative coverage.)

Aside from Yarborough, the Subcommittee consists of one other Democrat, Sen. Gale McGee of Wyoming and one GOPer Sen. Hugh Scott of Pennsylvania.

Hit Fulton Lewis Jr.

The report, with Scott declining to participate, zeroed in heavily on Fulton Lewis Jr., condemning his endorsement of Nixon on election eve, 1960, as a "clear abuse of newscast time."

"So-called newscasters who abuse the public franchise in such a manner should probably be barred from use of the medium," the Yarborough "Freedom" report averred.

The Yarborough report and recommendations appear a little too freewheeling to be regarded seriously and its suggestions for tightening up regulation of political broadcasts and related areas would seem unlikely to see the light of law. However, it rates as a classic, if extreme example of the traditional Congressional suspicion of proposals to give freer rein to broadcasters in the sensitive field.

Full of contradictions, the basic clash of theses in the report stems from its insistence that airing of controversy is good for broadcasters and public on the one hand and its proposals which would frighten licensees away from the most tepid public spats on the other (if he wants to stay a licensee). On top of this, is the recommendation that broadcasters who refuse to be controversial (by declining to let controversial folks buy time) be given the stick treatment by FCC.

Broadcasters thus would seemingly get it coming and going and standing still too. The Yarborough report might best be compared to the old story about the little girl who wanted to go swimming but was told by her Mother, "Hang your clothes on a hickory limb, but don't go near the water."

The White House Commission, set up last November to study the financial tickings of political campaigns, merely mentioned, without specific comment, proposals for financing politicasts from the federal treasury or make broadcasters put them on cuffo. But it had these words of praise for the 1960 performance:

"The networks and radio-tv licensees contributed important public information about the campaign by providing for a variety of broadcasts in which the candidates participated without charge to them."

The Commission continued: "Despite the widespread popular appeal of the 'Great Debates' in the 1960 campaign, we have not recommended outright repeal of Section 315 because we believe it desirable for Congress to review practices that occur under changing conditions in both broadcasting and political campaigning."

Grateful For '64

Washington, April 24.

President LeRoy Collins of National Assn. of Broadcasters lauded the White House Commission study for urging another suspension of Section 315 for the next round of Presidential campaigning. The NAB prexy also was pleased over the group's nixing of proposals to force licensees to furnish cuffo time to politicos.

Collins, in a letter to Alexander Heard, Chairman of the study unit on campaign finances, said: "The broadcasting industry, we feel, demonstrated its ability and willingness in the 1960 presidential campaign to provide fair and comprehensive treatment to the major candidates. We are delighted that you and your commission concurred in this feeling, and you may be assured the industry accepts as an honor and as a proper responsibility the challenge also to perform this public service in the forthcoming presidential campaign—assuming the Congress makes this possible.

Fred Heider Tapped For 'Voice of Firestone'

Fred Heider has been assigned to direct the new "Voice of Firestone" show when it bows on ABC-TV Sunday nights, starting Sept. 30.

Heider also helmed the old "Voice" shows along with working on the "Bell Telephone Hour" and some ABC musical specials.

N.Y.'s Six Channels Pay Annual Respect to Easter; WPIX's Reprise of Parade

There was variety in the more than a dozen hours of special Easter programming Sunday on New York's six tv channels.

On WCBS-TV the minister of the Trinity Lutheran church, Long Island City, was chiding the flock for dressing up and glorifying self on the day commemorating Christ's rebirth. The message was too little and too late for this year, since panning shots of the worshippers showed a sea of festive bonnets.

At the very minute of the scolding, WPIX's annual coverage of the Easter Parade was getting underway with the Garment Workers Union as bankroller. Newsman John Tillman and weather girl Gloria Okon, Easter sharp themselves (although Miss Okon later displayed a striking flop-brimmed number the director wouldn't let her wear), were located, as usual, at the Rockefeller Center Gardens, interviewing a potpourri of celebs: Bronxites and others in the traditional Fifth Ave. event. Among show biz luminaries in the camera parade were Eileen Rodgers, who will play the Ethel Merman role in the legit musical, "Anything Goes"; Tom Pedi and a couple of kids from the cast of "King of the Whole Damn World" (Pedi also is the w.k. Dash soap blurb repairman); Kathy Dunn, child thesp of "Sound of Music"; film actor Hurd Hatfield, and others.

Standout among the regular citizens on camera was the six (or so) year old Irish lad who told Tillman how he caught and released the Easter Bunny. An incredulous glance from his young sisters on either side prompted the info that he had nabbed the hare at 3 a.m. while they were sleeping.

An overhead camera panned the milling crowd between interviews (with sweet music backgrounding), and the variety was evident there, too, with finery from stetson over woolen beard to boater over shades.

Musically, in the day's specials, there was Maurice Jacobson's cantata, "The Hound of Heaven," in WCBS' a.m. programming, and WABC's "Direction's '62," had Earl Wild's Easter oratorio, "Revelation."

WNBC presented a half-hour tour of Israel at noon. WCBS and WOR carried a half-hour depicting the story of Easter in paintings, and the show was repeated in primetime by WPIX. At 5 p.m., WNBC did a repeat of the telementary, "The Way of the Cross." Station also carried morning Protestant services from Chicago, and Catholic High Mass from St. Louis.

The regular religioso outing, "Frontiers of Faith" (WNBC), was oblivious to the observations all around with a half-hour dramatization on the work of Alcoholics Anonymous. Bill.

ABC-TV Ups Shaw

Donald S. Shaw Jr. has been upped to director of station relations for the ABC-TV web, moving up from director of tv station clearance. Mario Cucinotta, web account exec, steps into Shaw's former slot.

Both will report to Robert L. Coe, ABC v.p. over tv station relations.

NEW 'LASSIE' COIN

De Luxe Reading Corp., maker of toys sold through food markets exclusively, has bought alternate week sponsorship of "Lassie" for the fall season.

De Luxe will share sponsorship of the series with Campbell Soup. Agency for De Luxe is Ziowe Co.

From The Production Centres

Continued from page 29

School of Economics and professor Donald McKay, Granada professor of communication at the Univ. College of North Staffordshire . . . **Jack Hargreaves**, presenter of the "Out of Town" skein on Southern-TV, takes over as the compere for "Farm in the South" Sunday series . . . Granada-TV slotted another "look-back" series "This Was Britain" which follows the successful "All Our Yesterdays" entry . . . **Tommy James**, Ulster-TV's musical director, gets his own series from April 30 called "Teatime With Tommy" . . . TV Wales & West, cancelled two programs in the "Cannonball" and "Rawhide" skein which referred to smallpox in view of the outbreak of the disease in Wales.

IN PHILADELPHIA . . .

WRCV-TV to air three-hour live coverage session of the 68th Annual Penn Relay Carnival (28). Station's **Jim Leaming** and **Lou Boda**, sportscasters at WNBC-TV New York, will share the commentary assignment. The telecast will also be aired on Channel 4 . . . **Richard Fielder**, of Mae Desmond's Children's Theatre, left for the Coast (19) to script three shows for **Richard Egan's** new series "Empire" . . . **Harvey Miller** who left the local air a month ago, is now at WWBZ, Vineland, N.J. . . . WKDN's Art Milner spent a week skiing in Canada. When he returned to Collingswood, N.J., the front of his bike locked, threw him over the handlebars, and put him on critical list in West Jersey Hospital for several days . . . **Bill Campbell** subs on WCAU for **Ed Harvey**, who leaves on a Northwest Orient tour . . . WTEL goes Spanish this week . . . WRCV's **Hal Moore**, whose "Must Be a Santa" sold a half million copies as part of **Mitch Miller's** Christmas album, has another platter coming up tagged "What Are You, Some Kind of Nut?" It is being waxed by **Jim Lowe** (Gambler's Guitar," "Green Door.")

IN WASHINGTON . . .

Terrence (Terry) Hourigan, formerly of WEBR, Buffalo and points south and west, new staff announcer at WTOP radio . . . **Felix Grant** now doing the show business newsegment of WMAL-TV's p.m. report in a reshuffle of the early evening news alignment at the ABC-TV affil . . . **Donn Doak** added to WRC-TV news staff here, doing morning newscasts, including "Today," local news interludes. He's most recently from WBAL-TV, NBC affiliate in Baltimore . . . NBC-TV's **Frank Slingland** credited with first direction of telecast of National Symphony "Tiny Tots" concert—one of the innovations conductor **Howard Mitchell** has installed to lure the young to longhair . . . **Perry S. Ury** named general manager of RKO General's WGMS, upped from sales manager status. **James Barker**, as local sales manager, and **Victor Hirsh**, as director of program operations, were other new posts assumed at the good music outlet.

IN PITTSBURGH . . .

Bob Novak, program manager of KDKA-TV, is in New York to line up talent for the Variety Club telethon on May 5 and 6. He is also looking around for a femme replacement for **Sunnie Jennings** for the **Bill Burns** noon news show. Novak already has **Bob Denver** and **Kathy Nolan** signed for the telethon . . . KQV has just been given its fifth award from the National Safety Council . . . WWSW followed its annual custom Friday (20) in playing appropriate music from 12:30 to 3 p.m. without commercials in observance of Good Friday . . . **Randy Hall**, the all-night disk jockey at KDKA, is the new sportscaster on KDKA-TV's late night sports roundup. Hall was very effective in handling the Saturday night show while subbing for **Tom Bender**. This move takes out "Pittsburgh Tonight" with **Ken Kirk**, an interview show with news wrapup. Kirk stays on as staff announcer . . . **Paul Long**, the third man on the Pirate tv-radio team, had a narrow escape from death when he had to bring his one-engine plane in on a "dead stick" after last Sunday's game in New York.

IN SAN FRANCISCO . . .

KNBC signed deejay **Doug Piedger** to a new three-year contract. He'll continue his current schedule, broadcasting 26½ hours a week . . . KCBS newsman **Don Webster** won a CBS Foundation fellowship, will participate in the African Studies Program at Columbia for 1962-63 . . . Frisco TV Academy chapter planning a May 22 bash to coincide with the Emmy telecast. **John Butler** is chairman . . . There's talk two new, live tv network shows may originate from Frisco . . . Oakland chapter of Disabled American Vets presented **Gordon McLendon**, owner of Oakland-based KABL, a certificate for distinguished service . . . KNBC celebrated its 40th anniversary on the air by gathering the old "One Man's Family" gang together . . . KGO-AM starting a new nightly talk show, "Crane at the hungry 1," from 11:30 p.m. to 1:30 a.m. **Les Crane** is running show, taking phone calls from listeners who want to talk about anything. It's being put on at nitery's "Other Room."

IN MILWAUKEE . . .

Robb Thomas now doing "Robb Thomas Show" cross-the-board, with disks and chitchat on WEMP weekends, emphasizing "evergreens" from "Treasure of Golden Hits" . . . WKOW-TV, Madison, broadcast Milwaukee Braves vs. Los Angeles Dodgers baseball Saturday. Incidentally, WMTV, Madison, stressing sports coverage cross-the-board 10:15 p.m. . . . WISN-TV reprising "Play Ball," Saturdays at 8:30 p.m., with ex-Milwaukee Brave hurler **Ernie Johnson** as host, with rundown on Braves' players, officials, top baseball people, umpires and steller man opposing Braves on the diamond . . . WMTV started new cross-the-board noon kiddie show "Lunch Time," with **J. Goober** . . . **Howie Olson** now doing "Cowboy Eddie," with puppets on WISC-TV, Madison, at 4:30 daily . . . Red Raven band (live) has new show on WFRV-TV, Green Bay . . . WXIX-TV, Milwaukee's sole UHF'er now has **Johnny Dean** doing "Record Hop" disk show at 5:30 p.m., cross-the-board . . . WLUK-TV, Green Bay, stressing news and weather now on "10 O'Clock Report" . . . Attorney **Harry Halloway** now has late night "Let's Talk," interview show going on WXIX-TV . . . **Lee Marvin** of "M-Squad," in Milwaukee pitch for "The Man Who Shot Liberty Valance," film, just opened at Towne Theatre, was guest on **Barbara Orteig's** "Coffee Break," show on WISN-TV.

IN MINNEAPOLIS . . .

Twin Cities radio and tv stations benefitting from strike of Minneapolis daily newspapers with movie exhibs using airways predominantly to promote their offerings. Strike also brought a run on TV Guide at the newsstands, readers gobbling up all available copies for mag's first local sellout. Publication plans to print extra copies during duration of walkout . . . ABC's "Ben Casey" rated top network tv show in Minneapolis-St. Paul area according to March Nielsen . . . WCCO-TV and Radio carried Los Angeles Lakers-Boston Celtics' NBA championship playoff games from L.A. Local basketball fans still intensely interested in Lakers who moved to L.A. from here two years ago . . . **Max Shulman** has inked fellow St. Paulite **Bil Nye** to help him write "Dobie Gillis" series next fall . . . **Ken Pratt**, head cameraman for KMSP-TV, ABC affiliate, won Minnesota division UPI award for news coverage on film, scoring with his on-the-spot footage of Halloween parade disaster in Anoka, Minn. last fall . . . **Alan Young**, star of CBS' "Mr. Ed" series appearing in St. Paul Civic Opera stage production of "Damn Yankees" this week.

Crucifixion

BRITAIN A.D. 1962

This was the program that put ABC TV of Britain into every national newspaper in the country in Holy Week, 1961. The program we were proud to re-present this year. 'A Man Dies'—the story of the Crucifixion, told with reverence, told with rock-'n-roll. The Passion through the eyes of today's teenager; through the lens of today's camera. A camera of ABC TV of Britain. This was the two-thousand-year-old mystery in modern perspective. This was religion with vigor. This was a program by ABC TV of Britain.

'A Man Dies' is available for transmission in America.

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Television Reviews

Continued from page 28

this program, sponsored by Purex and done by NBC-TV, was a success because it just plain undermined the utter dread of "the knife."

John Chancellor was there as kind of a "moderator," along with a stiff, but evidently expert doctor, Henry Swan. The two men, in New York, carried on running conversations with the operating doctors. Chancellor appeared incredulous at certain times. His reaction was probably quite genuine, even when he summed up a major heart operation by thanking the doctor in San Francisco "for that breathtaking journey." Sounds odd, but it was just that kind of a trip. *Art.*

THAT'S WHERE THE TOWN'S GOING!
With Kim Stanley, Patricia Neal, Jason Robards Jr., Buddy Ebsen
Producer: Gordon Duff
Director: Jack Smight
Writer: Tad Mosel
60 Mins., Tues. (17), 10 p.m.
WESTINGHOUSE
CBS-TV, from N. Y. (tape)
(McCann-Erickson)

There's no doubt at all that this series of Westinghouse specials is one of the noble videonic attempts of the 1961-62 season, and one of the series was last Tuesday's (17) "That's Where the Town's Going!" As for this Tad Mosel original drama, it made the attempt and failed. It seems that Mosel had three goals in doing this tv original but did not quite achieve any of them.

Mosel's obvious goals were to provide insight and to entertain, which can be said of most good dramatists. But it also seemed that he was trying through this 60-minute work to prove that good, old fashioned "New York television" is something to be sorely missed. Here they were again—"the little people" of the old Philco-Goodyear days, the poor lost souls who populate Bent Turtleswitch, America. There was Wilma and Ruby and Hobie and George Preble, too.

That Mosel was self-conscious about his big bent for "little people" drama was borne out by the labored explanation given as to why he had one character named Wilma and another named Ruby. Wilma was named after Buck Rogers girl friend, said Ruby, and she herself came from a poem, which was recited to prove the point—which it did not.

This same thread of forced effort was clear throughout much of the play. A great deal of time was spent in trying to make clear who the four characters in this play were meant to represent; indeed, it has been observed, that the exposition began at 10 p.m. and the play began at 10:30. Ruby was the cruel older sister, made cruel by frustration. Wilma was the younger one, whom the audience was meant to think of as having once been the prettier of the two siblings, yet who was too blunt and yet too naive to get along. Hobie was the poor boy who got rich selling shoes (the right way to make money for a show such as this) and George Preble was the self-proclaimed town slob. By the time 10:30 rolled around the action, such as it was began; Hobie had returned home about 10:20, lonely and boorish, and by 10:30 he proposed to Wilma who had rejected him 15 years earlier. Wilma turned him down again, which was precisely what her sister Ruby told her to do, although that's not why Wilma did it. Then gleefully Ruby went and grabbed up Hobie, leaving the kid sister to the life of frustration she had envisioned previously for herself. All the time George was hanging around in a state of humble lasciviousness, waiting for one or another of the girls to spring loose for a ride out to Moon Lake.

Despite the time spent on them, the characters were half-formed. They seemed to rumble around in space aimlessly. While this was partly deliberate by Mosel it was partly an error by director Jack Smight, whose direction was flaccid.

All the actors—Jason Robards as Hobie, Kim Stanley as Wilma, Buddy Ebsen as George, and Patricia Neal as Ruby—were competent, Miss Neal being the most competent of all in this outing. But they all had their problems, because these were all very difficult roles to conceive other than in thespianic cliches. *Art.*

THE OTHER WALLS
With Howard K. Smith
Producer-Writer: Howard Enders
30 Mins.; Fri., 9 p.m.
WOR-TV, New York

This quick glance at current German history was a make-do that turned out surprisingly well for RKO General's pubaffairs director Howard Enders.

Veteran Berlin correspondent Howard K. Smith (now with ABC-TV) made the press junket sponsored by United Artists for the Berlin preem of the film, "Judgment at Nuremberg," and with the cooperation of the film company, Enders put together film made by Smith in Berlin (an interview with Mayor Willy Brandt and city scenes along the East-West wall) and archive footage on Hitler's rise and fall.

Although Fascist Germany has been a much exploited subject of late, it is never dull and Ender's script gained a special interest by analyzing the German character through the nation's great men of literature. There were strikingly appropriate quotations from Thomas Mann, Goethe, Hegel, Nietzche et al., and a score excerpting Germany's musical masters was used most effectively.

The footage of Germany's mass regimentation under Hitler was, as usual, overpowering, and the candid closeup seg of Hitler speaking was the most impressive and revealing that this viewer has seen.

UA's plug was worked in with a mention of "The Diary of Anne Frank" (Fox) and "Judgment at Nuremberg" (UA) as two literary forces that have done a lot in the moral rehabilitation of Germany (although the postwar, sneaky outbursts of race-hatred and Fascist symbols were questioned earlier in the show). There was a brief cut from "Judgment," featuring Spencer Tracy. Out of context, it was oddly anti-clamactic after the genuine footage on Adolf and the boys. Smith's narration was professionally moderate, as to be expected. *Bill.*

HOUND OF HEAVEN
(Cantata)
With Donald Sullivan, Donald Harron, Peloquin Chorale, Msgr. John J. Dougherty, CBS Concert Orch
Producer: Richard Siemanowski
Director: Joseph K. Chomyn
60 Mins., Sunday 10 a.m.
CBS-TV (film)

Broadcasters usually make their musical obeisance on religious holidays with time-revered compositions. But for an hourlong Easter commemorative, the CBS pubaffairs shop chose instead a venturesome airing (the first by a network) of British composer Maurice Jacobson's cantata based on Francis Thompson's religious poem, "The Hound of Heaven."

It was a double bill, in fact, since legit actor Donald Harron preceded the musical phase with a dramatic reading of the original verse. Then the cantata, with tenor soloist Donald Sullivan, the Peloquin Chorale and the CBS concert orch, conducted by C. Alexander Peloquin. The work, which received an excellent reading, follows classical cantata lines, and suggests its author was guided more by solemnity than musical inspiration. In this instance, it received an effective assist from some fluid camera work.

As for the original poem, Harron's reading was good but somewhat hurried, so that a full appreciation of its theology was sacrificed. Msgr. John J. Dougherty of Seton Hall U. appeared briefly to intro the program. *Pit.*

TO TELL THE TRUTH
With Bob Hall, Toby Tarnow, Stan Helleur, Dorothy Cameron, panelists; Don Cameron, moderator; others.
Producer: Syd Banks
Director: Lorne Freed
30 Mins., Mon., 10 p.m.
PROCTER & GAMBLE
CTV-TV, Toronto (tape)
(Ronalds, Reynolds)

Carbon copy of "To Tell the Truth" has been sponsored across Canada by P. & G for 13 weeks, with the usual options. Tv venture is by CTV Ltd., indie Caldwell web, with home-base in Toronto, and includes that city, Montreal, Vancouver, Halifax, Ottawa, Winnipeg, Edmonton, Calgary. Known as the "second" network, the Caldwell setup is a competitor of the coast-to-coast Canadian Broadcasting Corp.

Canadian version of "Truth" has instant popularity—appeal in that permanent panel members are Canadian, ditto personalities in the prescribed "will the real (Joe or Joan Dokes) please stand up?"

Same format sees the silhouettes of contestants, the trooping down the stairs, the opening of affidavits by the panel, the guessing of contestants via ballot—after questioning by the panel. Three sets of competitors—one of these femmes—were questioned, interpersed by short commercials at finish of P & G products.

Panelists were bright and personable, plus moderation of Don Cameron, latter no relation to panelist of same name. Apart from following the successful American formula, Syd Banks as producer and Lorne Freed as director, have little to do beyond knitting the 13-week series together—which they should do commendably with the help of the permanent panel. *McStay.*

SENTIMENTAL JOURNEY
With Buzz Aston, Bill Hinds, Slim Bryant & the Wildcats (5), Nancy Fingal
Producer, writer: Fritz Kleibacker
Director: Lynn Covey
30 Mins. Mon. 8 p.m.
WHC, Pittsburgh

"Continental Journey" in its preem showing was a firm, solid entry that looks to be around a long time. Show is patterned after "Sing Along with Mitch" but eschews the chorus and the expensive production. Program is carried by Buzz Aston and Bill Hinds, whose successes on tv here go back to the introduction of the medium. They are teamed with Slim Bryant & the Wildcats, with vocalist Nancy Fingal who made able contributions with orchestral backing, a honky tonk piano number and scored solidly with their version of "Cool Water." Miss Fingal was also spotted in the only pop tune, "Moon River," in tribute to local cleffer, Henry Mancini for having won the Oscar award.

The format is simple. Producer Kleibacker has taken the melodic favorites of the past such as "I Just Couldn't Say Good-bye" and "You're a Million Miles from Nowhere" and has handed them to seasoned performers who know their way around in this universally popular music. An olio curtain was used by Aston and Hinds and they hung an old vaude turn around "Meet Me in Sheboygan."

Show wound up with a "Remember Medley" and embraced such evergreens as "Bye, Bye Blackbird," "Side by Side," "Beautiful Doll" and "Easter Parade." While no bouncing balls were used lyrics were superimposed on the screen in subtitles. In this excellent time slot, the show should have a big audience and augers well for further level local shows in prime time. Show will be seen weekly. *Lit.*

Atlanta's Ex-Mayor Editorial Consultant For WSB-TV and Radio

Atlanta, April 17.

Ex-Mayor William B. Hartsfield has taken another job, his third since he relinquished his long reign (some 24 years) as chief executive of this city. He has been named an editorial consultant to WSB-TV and WSB Radio.

Known as "Mr. Atlanta," Hartsfield shortly after his voluntary retirement from office, accepted a post as southeastern regional representative of the Ford Foundation and a short time later was named executive secretary of the Southeastern Fair Assn., a post that will pay him $12,000 per year.

WSB-TV and WSB Radio, owned and operated by Atlanta newspapers, Inc., inaugurated editorials this month with Dick Mendenhall as both writer and deliverer of editorials.

WAGA-TV, Storer chain's mouthpiece here, has been editorializing over the air for more than two years. Dale Clark, head of station's Public Affairs Department also is editorial director

Inside Stuff—Radio-TV

The cold profit-and-loss figures say that the ABC broadcasting operation is doing very well this year. Although the overall profits of AB-PT for the first quarter dipped to $3,042,000 from last year's record level of $3,425,000, the ABC division had first quarter profits that topped last year's, despite the unusually high costs involved in covering the Feb. 20 manned space shot. AB-PT does not break down the financial details of its various divisions into specific figures.

Additional details on the AB-PT financial statement are published in the Film Section.

The word "executive" doesn't please the board of governors of the Radio & Television Executives Society, so they proposed last week to change the name. Their proposal is to call it the International Radio & Television Society.

Though unwilling to discuss the proposed titular change publicly, the board, it was learned, figures that removal of the "vague yet confining word executive" would broaden the membership base.

A memo from the RTES board was quoted as reading: "There is currently no single umbrella society or grouping in our industry. This vacuum will be filled and we come closest to it now (but) we should be in a position to expand."

The board feels that the name change will prove "more acceptible to many potential members."

Membership has been asked to vote on the new name, International Radio & Television Society, at a meeting in New York on May 8.

"Festival of Performing Arts," the tv recital series on WNEW-TV, N.Y., and WTTG, Washington, is drawing upon a roster of top tv directors to handle the hourlong shows.

Alex Segal has been hired to direct Margaret Leighton's readings from Dorothy Parker, to be telecast May 8 and repeated May 13. Kirk Browning will direct the Andres Segovia program due May 15 and 20. And Roger Englander will toss the cues for Pablo Casals' May 29 and June 3. Latter will be taped in Puerto Rico where Casals lives.

American Council for Better Broadcasts has slated its annual convention for May 2 at Columbus.

Industry participants slated include Edward Stanley, NBC pubaffairs director; Sidney Andorn, WGAR and WJW-TV, Cleveland; Clark B. George, veep and gm, WBBM-TV, Chicago; and Dr. Keith Engar, chief of FCC's educational branch.

Panel topics will include "Do We Want Good Music on TV?"; "Elements that Make for Better Programming"; "Education and Culture on TV," and "How a Station Serves Its Community."

Luncheon speaker will be Dr. Patrick D. Hazard, U. of P.'s Annenberg School of Communications, with a talk titled "The Trouble with Television Is America."

Foreign TV Followups

Continued from page 28

wielded the whip over "blacks" and the Irish.

It was the white man who couldn't forget the past, not the colored man, who wasn't a bit interested in historical oppressions; he just wanted a room to lie down in. This was the crux of Gerald Hanley's ironical script, and it gave an impressive edge to his fine, progressive moral. Only trouble was that it suffered from a spate of words, which, on radio, would make up for the lack of vision but, with it, seemed excessive. Slight pruning would have worked wonders.

Harry H. Corbett was memorable as the bigoted house-owner, getting over the confused resentment of the man to perfection. Clifton Jones, as the homeless one, was okay, and producer Bridges peopled the street with some convincing kids, underlining the argument by showing them at play with a colored boy, heedless of his pigmentation. *Otta.*

Sunday At The Palladium

Val Parnell's "Sunday Night At The London Palladium" short of all but the occasional glimmer during the five-month artists' strike, flared up anew for this, its 250th, outing on Associated TeleVision. Success was predetermined, gift-wrapped and delivered in the O-shaper personage of Harry Secombe, a spontaneous and lovable clown quite without equal in hte U.K.

Aided by guestar Eric Sykes, who also subscribes ot the philosophy of the ridiculous, and Norman Vaughan, a catchy, quick-talking emcee, the billtopper and the show were 100% clicks. Opening gambit between Vaughan and Secombe reeked with nostalgia as the ex-army buddies warbled "Life Is Just a Bowl of Cherries" without gags. But thereafter the Welch star's facial cavorting started the yocks and as always with Secombe, they built as he warmed up.

Standout snippet was an hilarious marching routine in which the khaki-clad Secombe, Sykes and Vaughan stepped and sidestepped for three minutes of side-splitting, unmilitary havoc.

Welshman's gifted use of highly tuned pipes gave beauty and quality to the finale which was in a more serious mood. Only trouble here was that it was difficult to believe that Secombe was not about to break into a new comic routine and, thus, his versions of "The Drinking Song" from "The Student Prince" and "Vienna, City Of My Dreams" were fraught with unnerving suspense. Swift fadeout on the last number (due to an overrun) cut the show too abruptly and ruptured the warm mood that had been created.

Others in the bill were a sister act called the Malagons who unleashed four fast numbers in Mexican style, some frantic footsteps and a lot of energy, and who were justifiably awarded a major slice of the first part of the show, and the Karman Israeli Dancers who displayed, later, their barefoot skills in two folksy routines from their West End program.

Compere Norman Vaughan has gone from strength to strength, mainly on the development of two or three catch phrases and his "of the people" personality. Snap appearance of Violet Carson (who plays a lead character in the popular "Coronation Street") lent weight to his gagging and helped to give the show a sense of occasion for this anniversary ride.

Eric Sykes, content to confine himself to walkons, also gave impact. Show, generally, lived up ot the big build up the scenery and production to make this 250th 60-minuter a vaude highlight. *Watt.*

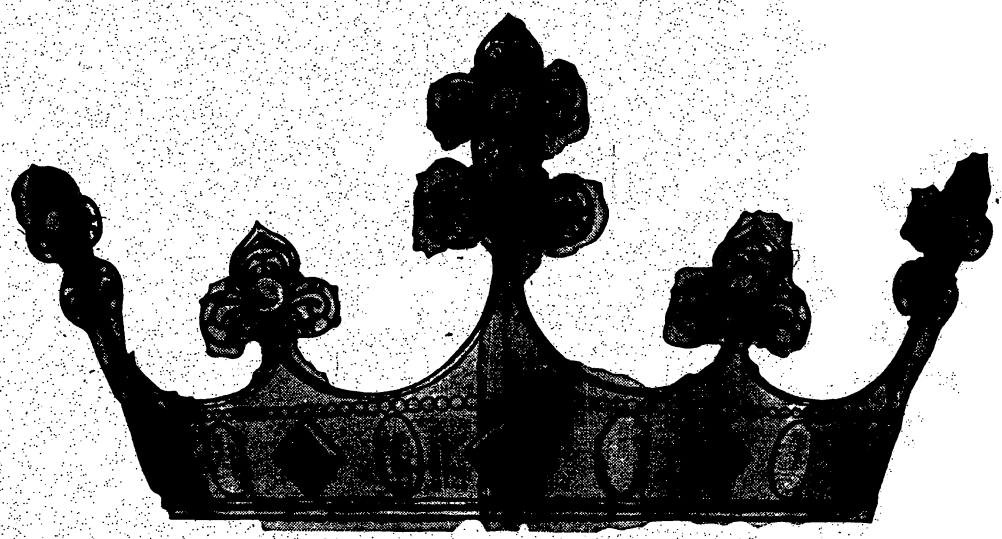
Balto WJZ-TV Eyeing Pre-Teen Audience In Program Revamp

Baltimore, April 24.

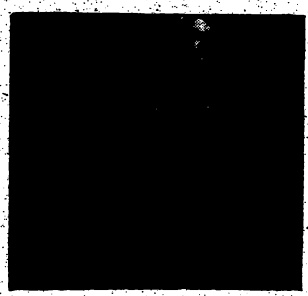
WJZ-TV, Westinghouse's local tv station, has revamped over three-quarters of its schedule in the last couple of months. A special pitch has been made to the pre-teen set with three new kiddie shows, including "Funsville," an early morning strip with Josie Carey; "Barnaby," with Linn Sheldon, another Monday-through-Friday entry at noon; and Rex Trailer, a cowboy feature. These shows have all been picked up from other Westinghouse stations.

WJZ-TV has also added daytime film shows with its afternoon "Baltimore Movietime," pegged to a recent buy of 90 post-'48 films. In addition there's a new morning show, "Almanac," with Jack Eels, Claire Beach and George Baumann in a medley of news, sports, interviews, etc. Station's news operation has also been hypoed via an increase in local coverage.

Program revamp accompanied several staff changes including the appointment of Bill Weyse as director of public affairs.



crowning achievement



in drama

"AN AGE OF KINGS"

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The British Broadcasting Corporation takes this opportunity to thank the Peabody Award Committee for their recognition of "An Age of Kings" as "—a brilliant and imaginative portrayal of Shakespeare's rich pageant of English history."

BBC tv

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Scot Report Blasts TV, Mass Media For Sex & Violence Effect on Kids

By GORDON IRVING

Glasgow, April 24.

A 7,000-word report from a special six-member committee of the Educational Institute of Scotland attacks television as well as films and the press for exploitation of sex and violence with reference to school children.

The report says schoolboys of 1962 no longer fight fair, but "imitate the brutality seen on films and tv." Report is result of what is claimed to be six months of studying the influence of mass media on children and young people.

It is being circulated to the Independent Television Authority, Scottish Television Ltd., the Press Council, education colleges and other interested bodies.

Report calls for the setting up of a regular viewers' council which would watch over the public interest in tv programs. It says the Press Council and the Independent Television Authority should do more to raise and enforce standards in the media they cover.

A typical quote is the following: "The scenes of cruelty and brutality which young people find so thrilling in crime films and plays would have a different effect if they were stripped of their false glamor. Some plays and films shown on tv and in the cinema come dangerously close to inciting unstable youngsters to illegality and violence, besides showing them in some detail how to go about it."

The report suggests that, in the upper classes of primary schools, as well as in secondary schools, children should be encouraged to develop taste and critical judgment. In classes on modern or social studies, it says, there could be critical appraisal of news selection and treatment in the popular press, and of tv programs.

While the British Broadcasting Corp. is praised for being "an honorable exception to the ruling trend," commercial tv is blamed for allowing advertisers to use sex symbolism to sell almost every kind of product.

"Much of the pop music which has become such a thriving industry is erotic," it adds.

"Since there is no avoiding the blatant sexualism of modern society, teachers must come to terms with it as frankly as they can. As parents all too frequently shirk the duty of moral instruction on sexual matters, it devolves by default on the schools."

The Educational Institute's report brought rapid comment from tv, press and cinema interests. Majority expressed interest, but said they would have to digest the report, which is typical of so many being issued in Scotland, where idealists and conservative-minded bodies with "axes to grind" make films and especially tv the new "Aunt Sally" of any and every attack.

French TV

Continued from page 31

ment plus another $30 for a second antenna. Older sets may cost more but all will need two antennas.

So far no commercial ad aspects are envisaged for the second web but that could possibly come later. But the main feeling here is to get it on the road first and then take up the pros and cons about private packaging and programming. New shows are more in the entertainment vein but with a strict leavening of public service educational, cultural and info aspects.

So that is now the position of the oft planned and promised new tv setup. It is either Dec. '62 or Dec. '63 for Paris with the rest of the country still probably having to wait a while longer.

Best CBS Quarter

Continued from page 21

Center in N.Y., and the network is spending $14,500,000 over the next two years to consolidate tv and radio production facilities to provide the east coast equivalent of a Television City such as L.A. has, he said.

When CBS completes occupancy of its new hq building and the Production Center in 1964, it will reduce its operating locations in New York City from the current 36 to 13.

CBS is also involved in another modernization project, the re-equipping and enlargment of the Bradley Recording Studios facilities in Nashville, Tenn., brought earlier this year for Columbia Records' country and western waxings.

Probably the only discordant note from the stockholders came from Mrs. Larry Lazarus, who said she could not understand that a management which was so successful financially could be so "bankrupt morally." She said she was refering to CBS-TV's "easing out or firing" employes who had spent years serving the company, and she asked Paley "what does management plan to do regarding this moral bankruptcy?" Paley replied he did not know specifically what she was referring to, but stated "the corporation is not without a heart." Saying it was difficult to answer her not knowing "what you have in mind," he stated personnel changes are made in the company from time to time to better the company, that it's the intent of CBS to do this as painlessly as possible. It was learned later Mrs. Lazarus' husband was once an assistant auditor taxconsultant at CBS.

To another query about reports Stanton is leaving the company, the board chairman emphatically said there was nothing at all to this. One stockholder from N.Y. suggested the stockholder meetings be on closed circuit so they could be viewed by stockholders from coast to coast, and Paley said he thought this was a good idea, that the company would consider it.

On the whole, the majority of stockholders seemed well content with CBS' state of the union messages, and the manner in which its management was administering the company's affairs.

Board members reelected without opposition were Paley, Leon Levy, J. A. W. Iglehart, Ralph F. Colin, Stanton, Robert A. Lovett, Arthur Hull Hayes, Millicent C. McIntosh, Goddard Lieberson, Merle S. Jones, James T. Aubrey Jr. and Richard S. Salant.

NBC Swap-Buy

Continued from page 29

urge the Commission outright to compare antitrust records of RCA and Ford.

But if FCC should decide to look at the antitrust record of either NBC or RCA, the web said the same scrutiny must be made to Philco's new owner and its blackmarks.

"Indeed," the petition said, "if antitrust history is to be designated as a qualification issue as to anyone, it is especially pertinent as to Ford. Unlike NBC, Ford is not and never has been a licensee of the Commission; Ford has no 'countervailing' broadcast record to offset its antitrust history.

Ford is a would-be newcomer in the field; it has never been reviewed by the Commission. Accordingly, there is far more reason to have a qualification issue on the antitrust history of Ford than there is in the case of NBC, a licensee whose qualifications are known and have been favorably reviewed by the Commission for more than a quarter of a century."

Albany—Mike Artist, director of publicity and promotion for Stanley Warner-operated WAST-TV, has been named "press guy" of the Albany Variety Club. He succeeds Marty Rose, who resigned as general manager of Schine-owned WPTR, to take a position with the Rex Rand radio-television organization in Florida.

Chi: What Did It Mean?

Continued from page 28

cal official is he not abdicating his responsibility as a licensee?

"If the FCC considers this a dilemma—and I do—it should spell out the answer so that the industry will know how to comply."

In spite of their inconclusiveness, Lee said he was happy with the hearings and that he feels they've been a good thing. "Everyone has had a chance to get a gripe off his chest, and the stations have had a chance to answer back. I think they've done a good job of presenting their case. I think the broadcasters who have opposed these hearings will have benefited from self-examination and in retrospect will appreciate having had them."

As to the future of public hearings, Lee stated that he didn't know what he'd recommend to the Commission. The Chicago proceedings had been expected to run three days but kept the commissioner and his staff of three in Chicago three weeks. Not only were they expensive, as Lee pointed out, they also caused him to miss three Wednesday meetings of the commission at which his vote was lost. He made it clear, however, that he would not recommend that similar hearings never be held again.

The last is an important point, for if the Chicago hearings proved nothing, they did accomplish one thing—they set a precedent. The broadcast industry may now be aware for all time that the FCC has gone into one market to hear grievances from the community and might be willing to do it again, should the occasion arise.

That gives the Commission a new device for keeping tv stations in line. Whether or not the FCC ever pulls the stunt again, the "existence" of the device should create an atmosphere that would make stations in every market more conscientious about keeping their local communities happy.

This same atmosphere may also serve yet to loosen the vise of tight absentee control over local stations in a multiple ownership setup, wherever it exists.

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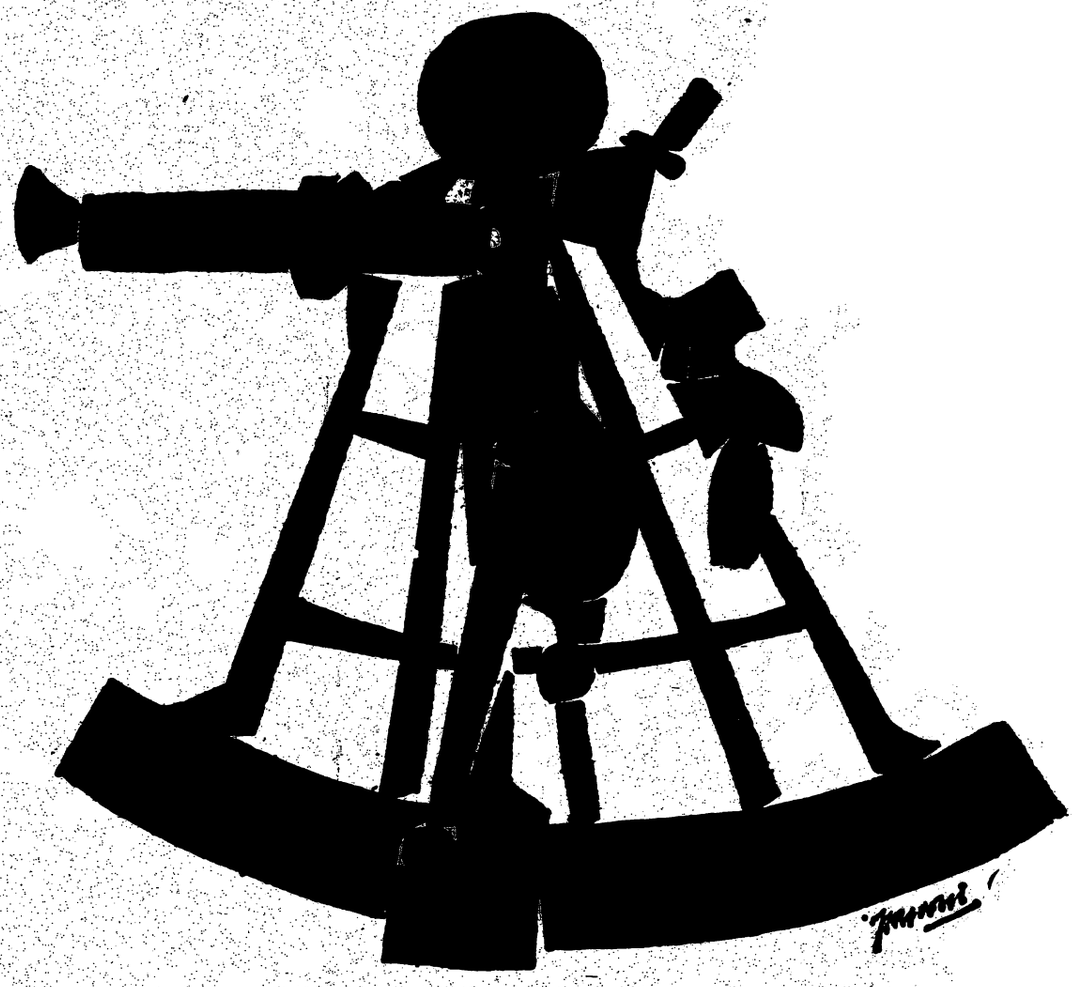

SEXTANT congratulates its Vice-president Milton Fruchtman on receiving a George Foster Peabody Award for his production of *VERDICT FOR TOMORROW*.

SEXTANT is currently producing the *FDR* series for ABC television and Igor Stravinsky's dance-drama *NOAH AND THE FLOOD*, with choreography by George Balanchine, for world premiere on CBS television.

SEXTANT Robert D. Graff, *Pres.* 510 Madison Ave. New York 22 PLaza 2-4797

Quinlan 'Shines' at Chi Hearing

Continued from page 25

were at stake, they threw up smokescreens which even the tortured lay press could see through; and they depicted a fantasy world of television management in which everyone is motivated by dedication to public service. To hear them tell it, profits and income—those embarrassing words—were only incidental to their operations.

They were a cinch for a wily interrogator like commission counsel Arthur Gladstone (and James Juntilla, who spelled him the last two days). They got away with nothing.

Quinlan was the sole station manager to dare to speak of profits in the hearings—the only one to volunteer the subject—as he told of how it was necessary for the owned-stations to support the networks. His case was that tv networks were in the public interest of the entire nation and that profits and clearances were necessary for their existence.

He didn't pretend (as the others did) that he clears for nearly 100% of the ABC-TV schedule because, in his personal autonomous judgment, he felt they best served his local community. Instead he stated outright that his network needed all the clearances it could get because, as the newest network, it had the fewest affiliates. "Unless (the networks) can give assurances of clearances to national advertisers, the economic base of television would disappear," he said.

Quinlan could speak openly of such realities as profits and clearances because his station's percentage of live local programming exceeds that of even the indie WGN-TV here and, as he pointed out, probably ranks with the live output of any tv station in the country. In Chi, the local live breakdown is 27.8% for WBKB, 24.1% for WGN-TV, 13% for WBBM-TV and 12.4% for WNBQ.

The ABC veep—who, by the way, is the last of the video showmen in the Windy City general manager echelons—even had the courage to tell Commissioner Robert E. Lee that he planned to cut down his live programming considerably, to around 20% of his schedule, because he felt it was not as important to do quantity as it was to do quality. He told Lee he felt that slightly fewer live shows would free his staff to do them better.

Like the other o&o general managers, he presented instances of his preemption of prime time network programs for locally produced documentaries and other shows of peculiar interest to the Chicago community. Juntilla challenged him with documents of correspondence showing that he often had to fight with the network homeoffice over conflicts between network strategies and his own. "Of course," Quinlan said, "we fight all the time."

This admission was in marked contrast to the other network station managers who, when confronted with documents of similar exchanges with their o&o divisions, tended to make out that those were rare instances. They also tended to describe missives from the homeoffice as letters of advice rather than ukases.

Quinlan's Greater Autonomy

There was little question, after the commission's cross-examination, that Quinlan enjoys greater autonomy than either the NBC or the CBS stewards here, partly because he fights for it constantly and partly, going by his testimony, because ABC is generous with it. "This is merely enlightened self-interest," Quinlan explained, "since a locally oriented management is the best guarantee for both financial success and the fulfillment of its responsibilities as a licensee."

Commissioner Lee commented that he was impressed with the presentation and with Quinlan himself. He said, "Leonard Goldenson is fortunate in having someone with, if I may say, your guts."

CBS' Clark George, veep and general manager of WBBM-TV, preceded Quinlan to the stand and acquitted himself as a statesman, but his presentation was as colorless as it was refined and wholesome. In describing the degree of his autonomy, he said, "I am charged with the direct responsibility for the operation of WBBM-TV within the general programming policies of CBS." He stated that he has the authority to preempt whenever he determines that a local program may provide a better service than a network show, and to prove it he submitted a five-page list of local preemptions made during his better than two-year tenure as WBBM-TV chieftain.

George said he often consulted the CBS braintrust in New York over programming matters because it would be foolish not to make use of the guidance of some of the most experienced and knowledgeable men in the industry, which he said was one of his company's greatest resources. The CBS veep fielded the cross-examination questions expertly and seemed to frustrate the commission's case that he did not have local control over his station. However, he did not necessarily lift their suspicions.

Lloyd Yoder, the NBC veep-g.m. of WNBQ, had less success in the cross examination, although his was by far the most gruelling of the three o&os. His answers to the queries were seldom a clear-cut yes or no but often took the form of "by and large, possibly," but as was noted in VARIETY's coverage last week, he was in the squeeze of having to answer leading questions without in any way implicating the o&o division and its boss, P. A. (Buddy) Sugg.

Commission counsel Gladstone challenged him with numerous documents which appeared to illustrate that Yoder had constantly depended on Sugg's permission for local program maneuvers. Yoder told the commission he needed "permission" only for major projects. Some of the projects, a Friday midnight variety show, for instance, seemed not so major to the FCC inquisitors. One series of memos showed that Sugg's approval for a certain program did not come until several months after the request was made.

Yoder denied repeatedly that he was under orders from Sugg to cut costs and increase profits, but Lee got him to admit that the trend during his five-year stewardship of WNBQ had been a steady increase in income and a general decline in expenses.

Lee revealed in a press conference (it actually came out accidentally) that he was reasonably convinced that Yoder was not operating WNBQ autonomously. "I don't think the authority has been delegated here," he explained. "I think that in effect New York is the boss. They listen to Yoder and consult with him, but New York runs the station." Lee hastened to add that this was only one commissioner's opinion and that he would let the rest of the FCC judge for itself from the record. At this point he also inserted, "I find nothing so far that would jeopardize any license."

Lee gave each general manager an opportunity to express his opinion of the hearings, once WGN-TV's Ward L. Quaal took the initiative on the opening day of station testimony with a negative vote. Quinlan, who did considerable joshing, told Lee he couldn't wait for him to leave town. Yoder thanked him for the opportunity to answer his critics, and George said: "I don't care to answer that."

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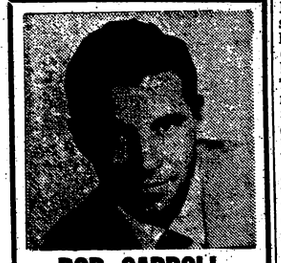

BOB CARROLL
Armstrong Circle Theatre
CBS-TV
Tonight—April 25th
Direction:
M.C.A.

CBS 'Defendants'

Continued from page 21

contains no prohibition of the topic, the Code has recognized the clear necessity for the exercise of a high degree of good conscience, good judgment and technical proficiency in each broadcast presentation of it. As result of its preview of the episode and consultation with CBS executives, the Code Authority finds that this is apparently a sincere effort to present in a dramatic and forceful manner a point of view respecting a significant social problem. The Code Authority is nevertheless compelled to make the following considerations: (1) the suitability of 'The Defenders' or other dramatic series as a vehicle for such a direct treatment of this subject; and (2) the wisdom of selecting an early evening family hour for the broadcast of the program (8:30 p.m., EST).

"In this connection it is recognized that use of a vehicle such as 'The Defenders' enables the subject manner to reach a far wider audience than would be available for any documentary treatment, and that whatever hour of the broadcast day is selected to air the program, a substantial portion of the audience will be composed of immature viewers.

"The Code Authority also recognizes that the program subjects the audience to a strong emotional thrust toward a particular point of view which some will find offensive; that some may well find the blunt dramatic intensity of the presentation unsuitable for group viewing in the home, while others will take positions quite to the contrary.

"In view of these circumstances, it is obvious to the Code Authority that evaluation of this program is not a matter of judging facts, but one of individual and subjective aescetic opinion. The Code Authority concludes that in the interest of free television the episode should not be condemned as violative of the Code."

John Henry Faulk

Continued from page 21

organizer and employee, and Lawrence Johnson, a Syracuse, N.Y., grocer described as instrumental in disseminating literature of the organization in which the alleged defamatory charges were carried. Hartnett was further described as principal author of Red Channels, which listed socalled subversives in radio-tv.

Nizer told the jury (seven men and five women) that Faulk's broadcast fees after 1956, when the commie label was pinned, dropped from about $35,000 annually to $2,000, latter sum accrued solely from p.r. assignments. Attorney declared that Faulk detested communism at all times and does now, and that the plaintiff had once addressed (and drawn praise from) the ultra-conservative Daughters of the American Revolution, as well as the FBI. Lawyer also quoted an unspecified CBS exec as having likened Faulk to a "combination of Will Rogers and Mark Twain."

Nizer said Faulk's troubles with AWARE commenced when the performer ran for second vicepresident of AFTRA on a middle-of-road ticket in '56 and/was election. Faulk campaigned against blacklisting in broadcasting. He noted the talent union had condemned AWARE, pointing out that AFTRA's constitution prohibited communists from membership.

Nizer said AWARE's technique was to approach sponsors and threaten to enlist American Legion aid in a boycott of the advertiser's products if the purportedly disloyal performers were not dropped.

Thomas A. Bolan, defense attorney, told the jury that the sole question facing it was whether the defendants actually damaged Faulk's reputation and career, declaring any other issue was irrelevant. He said emphatically that Faulk's reputation had not been hurt, denied that AWARE had opposed his candidacy in the AFTRA elections, and said Faulk did not suffer financial reverses.

Dailies & TV

Continued from page 19

beating profit-wise in trying to give N.Y. Herald Tribune respectability and recognition, but it's hardly a secret that the handsome profit accruing to him from ownership of the Corinthian radio-tv stations are helping to offset these losses. The Whitney story can be duplicated around the country, but unlike Whitney, whose Herald Tribune represents one of the few dailies giving serious treatment to tv, most of the others permit their prejudices and venom to spill over into their dailies.

Another exception is the N.Y. Times which incidentally reaps fancy profits from its WQXR radio station ownership. But strictly in the interest of good journalism its tv dept. enjoys equal status with other departments of the paper.

In contradistinction, there's the Time Inc. story. As one of the "group ownerships" in video, it has an enviable string of stations cross-country. Yet, magazine-wise, it has a long history of treating tv with something less than respect or journalistic fairness.

'B'way Goes Latin'

Continued from page 31

Ros is the star of "Broadway Goes Latin."

According to Lehr, the weekly act budget including transportation from N.Y. to London, for the show will run around $10,000 in this 39 stanza series. The headliner is Edmundo Ros, probably the top Latin bandleader in Britain. Lehr has been sitting out the strike for several months awaiting the green light for the shooting. It'll be done di-lingually with transfers from tape to film for the worldwide market.

While in New York last week, Lehr, through Joe Glaser's Associated Booking Corp., bought a lineup which includes the Malagon Sisters, Tito Puente, Riveros, Toni Arden, Johnny Pacheco, The Platters, Haydee, Los Hispanos, Barbara McNair, De Castro Sisters, Cesar Romero, Sarah Vaughan, among others. Glaser has been named U.S. contact for talent bookings. Lehr will make a second trip to the U.S. in May for further bookings.

Lehr, prior to going to London, had been a television and nitery producer in San Juan, Havana, and Caracas.

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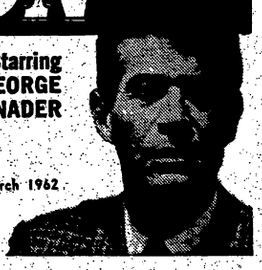
SYRACUSE WSYR-TV 10:30 P.M., FRIDAY 35

ROCHESTER WROC-TV 8:30 P.M., SATURDAY 29

Starring GEORGE NADER



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Radio Station MUSIC PROGRAMMING GUIDE of most played *LONDON* LP'S

MANTOVANI

GEMS FOREVER
Mantovani And His Orchestra

SIDE 1	CLEARANCE	TIME
1. All The Things You Are	ASCAP	3:20
2. True Love	ASCAP	3:10
3. I Could Have Danced All Night	ASCAP	3:00
4. You Keep Coming Back, Like A Song	ASCAP	2:30
5. A Woman In Love	ASCAP	2:30
6. This Nearly Was Mine	ASCAP	2:40
SIDE 2		
1. Summertime	ASCAP	3:45
2. Something To Remember You By	ASCAP	3:20
3. Love Letters	ASCAP	3:20
4. The Nearness Of You	ASCAP	3:50
5. An Affair To Remember	ASCAP	3:16
6. Hey There	ASCAP	3:30

☐ Mono: LL 3622 Stereo: PS 196 ☐

SONGS TO REMEMBER
Mantovani And His Orchestra

SIDE 1	CLEARANCE	TIME
1. With These Hands	ASCAP	3:55
2. Far Away Places	ASCAP	3:00
3. A Very Precious Love	ASCAP	4:15
4. Jamaica Farewell	ASCAP	3:10
5. Tenderly	ASCAP	3:55
6. Blue Star	ASCAP	3:20
SIDE 2		
1. Girl	ASCAP	3:15
2. When I Fall In Love	ASCAP	3:35
3. No Other Love	ASCAP	2:40
4. Vaya Con Dios	ASCAP	4:20
5. Two Different Worlds	ASCAP	3:35
6. Tonight	ASCAP	2:50

☐ Mono: LL 3149 Stereo: PS 193 ☐

THEME FROM CARNIVAL & OTHER B'WAY HITS
Mantovani and His Orchestra

SIDE 1	CLEARANCE	TIME
1. Theme from Carnival	ASCAP	1:55
2. I Feel Pretty	ASCAP	2:00
3. You Are Beautiful	ASCAP	3:25
4. Shall We Dance	ASCAP	2:45
5. Tilk There Was You	ASCAP	3:55
6. I Know About Love	ASCAP	3:45
SIDE 2		
1. Do Re Mi	ASCAP	2:45
2. Till Tomorrow	BMI	3:00
3. So In Love	ASCAP	2:30
4. Ascot Gavotte	ASCAP	3:00
5. If Ever I Would Leave You	ASCAP	3:00
6. My Heart Is So Full Of You	ASCAP	2:45

☐ Mono: LL 3250 Stereo: PS 242 ☐

MUSIC OF BERLIN & FRIML
Mantovani and His Orchestra

SIDE 1	CLEARANCE	TIME
The Music of Irving Berlin		
1. The Girl That I Marry	ASCAP	3:25
2. Marie	ASCAP	2:25
3. You Forgot To Remember	ASCAP	2:50
4. Always	ASCAP	3:25
5. For The Very First Time	ASCAP	3:15
6. What'll I Do	ASCAP	3:10
SIDE 2		
The Music of Rudolf Friml		
1. Love Everlasting	ASCAP	3:50
2. Rose Marie	ASCAP	2:50
3. Only A Rose	ASCAP	3:35
4. The Donkey Serenade	ASCAP	3:00
5. Sympathy	ASCAP	2:45
6. Indian Love Call	ASCAP	3:10

☐ Mono: LL 3123 Stereo: PS 166 ☐

GREAT THEME MUSIC
Mantovani And His Orchestra

SIDE 1	CLEARANCE	TIME
1. Main Theme From Exodus	ASCAP	3:00
2. Karen	ASCAP	3:10
3. Theme from A Summer Place	ASCAP	2:20
4. The Green Leaves Of Summer	ASCAP	3:15
5. Song Without End	ASCAP	2:26
6. Seventy-Six Trombones	ASCAP	2:35
SIDE 2	CLEARANCE	TIME
1. Theme from The Sundowners	ASCAP	2:35
2. Irma La Douce	ASCAP	2:21
3. I Love Paris	ASCAP	3:20
4. Mr. Wonderful	ASCAP	3:10
5. The Carousel Waltz	ASCAP	3:30
6. The Sound Of Music	ASCAP	3:00

☐ Mono: LL 3231 Stereo: PS 224 ☐

THE MUSIC OF STEPHEN FOSTER
Mantovani And His Orchestra

SIDE 1	CLEARANCE	TIME
1. My Old Kentucky Home	ASCAP	4:55
2. Camptown Races	ASCAP	2:00
3. I Dream Of Jeanie	ASCAP	3:30
4. Old Folks At Home	ASCAP	4:30
5. Ring De Banjo	ASCAP	2:00
6. Beautiful Dreamer	ASCAP	3:05
SIDE 2	CLEARANCE	TIME
1. Home On The Range	ASCAP	3:05
2. Grandfather's Clock	ASCAP	3:20
3. Yellow Rose Of Texas	ASCAP	2:30
4. Just A-Wearyin' For You	ASCAP	2:45
5. Turkey In The Straw	ASCAP	1:55
6. Goodnight, Irene	BMI	2:55

☐ Mono: LL 3136 Stereo: PS 192 ☐

ANTHONY NEWLEY

TONY
Anthony Newley

SIDE 1	CLEARANCE	TIME
1. Yes! We Have No Bananas	ASCAP	2:50
2. You're Free	BMI	2:02
3. I Was Never Kissed Before	ASCAP	2:30
4. Drink To Me Only With Thine Eyes	BMI	2:35
5. All Or Nothing At All	ASCAP	3:40
6. Pack Up Your Troubles	ASCAP	2:42
SIDE 2		
1. Pop Goes The Weasel	BMI	2:44
2. Who Can Say	ASCAP	2:40
3. Bye Bye Blackbird	ASCAP	1:56
4. I Should Care	ASCAP	2:40
5. Basin Street Blues	ASCAP	2:15
6. By Myself	ASCAP	2:48

☐ Mono: LL 3252 Stereo: PS 244 ☐

LOVE IS A NOW & THEN THING
Anthony Newley

SIDE 1	CLEARANCE	TIME
1. Gone With The Wind	ASCAP	3:10
2. Some Other Spring	BMI	3:45
3. The Thrill Is Gone	ASCAP	3:30
4. What's Good About Goodbye	ASCAP	2:55
5. Love Is A Now And Then Thing	ASCAP	2:20
6. When Your Lover Has Gone	ASCAP	3:25
SIDE 2		
1. It's The Talk Of The Town	ASCAP	3:50
2. I Guess I'll Have To Change My Plan	ASCAP	2:50
3. Speak Low	ASCAP	3:40
4. This Time The Dream's On Me	ASCAP	3:20
5. Ask No Questions	ASCAP	3:10
6. I Get Along Without You Very Well	ASCAP	3:45

☐ Mono: LL 3186

TED HEATH

ALL TIME TOP TWELVE
Ted Heath and His Music

SIDE 1	CLEARANCE	TIME
1. Begin The Beguine	ASCAP	2:30
2. April In Paris	ASCAP	2:10
3. 'S Wonderful	ASCAP	2:20
4. Tenderly	ASCAP	3:00
5. Autumn Leaves	ASCAP	2:10
6. Somebody Loves Me	ASCAP	2:00
SIDE 2		
1. September Song	ASCAP	2:30
2. Stardust	ASCAP	2:00
3. Tea For Two	ASCAP	2:00
4. On The Sunny Side Of The Street	ASCAP	2:10
5. I've Got The World On A String	ASCAP	3:00
6. My Blue Heaven	ASCAP	2:20

☐ Mono: LL 1716 Stereo: PS 117 ☐

BIG BAND PERCUSSION
Ted Heath and His Music

SIDE 1	CLEARANCE	TIME
1. Johnny One Note	ASCAP	2:20
2. Blues In The Night	ASCAP	3:20
3. Peanut Vendor	BMI	2:30
4. More Than You Know	ASCAP	2:20
5. Poinciana	BMI	3:18
6. Drum Crazy	ASCAP	2:32
SIDE 2		
1. Taking A Chance On Love	ASCAP	2:07
2. It Ain't Necessarily So	ASCAP	3:50
3. Daddy	BMI	2:10
4. Mood Indigo	ASCAP	4:50
5. Thou Swell	ASCAP	2:07
6. But Not For Me	ASCAP	2:18

☐ Mono: P 54002 Stereo: SP 44002 ☐

EDMUNDO ROS

ROS ON BROADWAY
Edmundo Ros and His Orchestra

SIDE 1	CLEARANCE	TIME
1. I Could Have Danced All Night	ASCAP	2:30
2. Some Enchanted Evening	ASCAP	2:30
3. Bewitched	ASCAP	2:30
4. Stranger In Paradise	ASCAP	3:00
5. June Is Bustin' Out All Over	ASCAP	2:15
6. I Whistle A Happy Tune	ASCAP	2:40
SIDE 2		
1. Hernando's Hideaway	ASCAP	2:57
2. Almost Like Being In Love	ASCAP	2:25
3. I Love Paris	ASCAP	2:50
4. I Talk To The Trees	ASCAP	2:27
5. I've Never Been In Love Before	ASCAP	2:55
6. So In Love	ASCAP	2:30

☐ Mono: LL 3049 Stereo: PS 110 ☐

BONGOS FROM THE SOUTH
Edmundo Ros & His Orch.

SIDE 1	CLEARANCE	TIME
1. Deep In The Heart Of Texas	BMI	2:10
2. Lisbon Antigua	ASCAP	2:48
3. Lady Of Spain	ASCAP	2:12
4. La Comparsa	BMI	2:15
5. My Old Kentucky Home	ASCAP	1:47
6. Brazil	BMI	2:25
SIDE 2		
1. When The Saints Go Marching In	ASCAP	2:08
2. Moon Over Miami	ASCAP	2:55
3. Roses From The South	ASCAP	2:03
4. Tabou	BMI	2:35
5. In A Little Spanish Town	ASCAP	2:46
6. El Cumbanchero	BMI	2:10

☐ Mono: P 54003 Stereo: SP 44003 ☐

PIANO

MELODY & PERCUSSION FOR 2 PIANOS
Ronnie Aldrich and His Two Pianos

SIDE 1	CLEARANCE	TIME
1. Unforgettable	ASCAP	2:34
2. Secret Love	ASCAP	2:29
3. To Each His Own	ASCAP	3:00
4. Ruby	ASCAP	2:48
5. April In Portugal	ASCAP	2:50
6. My One And Only Love	ASCAP	2:15
SIDE 2		
1. Autumn Leaves	ASCAP	2:10
2. Misty	ASCAP	2:47
3. Golden Earrings	ASCAP	2:43
4. Young At Heart	BMI	2:30
5. April Love	ASCAP	2:43
6. The Gypsy	ASCAP	2:40

☐ Mono: P 54007 Stereo: SP 44007 ☐

GERSHWIN GOES LATIN
Stanley Black, His Piano & Latin Rhythms

SIDE 1	CLEARANCE	TIME
1. 'S Wonderful	ASCAP	2:25
2. Love Is Here To Stay	ASCAP	2:40
3. Let's Call The Whole Thing Off	ASCAP	2:40
4. Nice Work If You Can Get It	ASCAP	2:35
5. Embraceable You	ASCAP	2:35
6. Soon	ASCAP	2:10
SIDE 2		
1. Bidin' My Time	ASCAP	2:15
2. A Foggy Day	ASCAP	2:05
3. Love Walked In	ASCAP	2:15
4. Somebody Loves Me	ASCAP	2:00
5. But Not For Me	ASCAP	1:45
6. Liza	ASCAP	1:55

☐ Mono: LL 3184 Stereo: PS 208 ☐

MOVIE THEMES

KING OF KINGS & OTHER FILMS
Frank Chacksfield and His Orchestra

SIDE 1	CLEARANCE	TIME
1. Theme from "King Of Kings"	ASCAP	2:30
2. The Song Of Delilah	ASCAP	3:18
3. Love Theme from "The Robe"	ASCAP	2:50
4. Love Theme from "Quo Vadis"	ASCAP	2:48
5. The Green Leaves Of Summer	ASCAP	3:20
6. Main Theme from "Exodus"	ASCAP	3:15
SIDE 2		
1. Parade Of The Charioteers	ASCAP	3:28
2. Theme from "Francis Of Assisi"	ASCAP	2:45
3. Love Theme from "Ben-Hur"	ASCAP	3:00
4. The High And The Mighty	ASCAP	3:11
5. Love Theme from "The Prodigal"	ASCAP	2:33
6. Theme from "The Sundowners"	ASCAP	3:20

☐ Mono: LL 3237 Stereo: PS 240 ☐

12 GREAT MOVIE THEMES
The Cambridge Strings & Singers

SIDE 1	CLEARANCE	TIME
1. Pepe	ASCAP	2:30
2. Theme from A Summer Place	ASCAP	1:50
3. Never On Sunday	BMI	2:30
4. Saturday Night And Sunday Morning	ASCAP	2:10
5. From Now For Always	BMI	2:30
6. The Guns Of Navarone	ASCAP	3:37
SIDE 2		
1. On The Beach	ASCAP	2:15
2. Ball Ha'i	ASCAP	3:10
3. Little Shepherd Of Kingdom Come	ASCAP	2:05
4. Tunes Of Glory	BMI	2:20
5. Look For A Star	BMI	2:00
6. The Third Man Theme	ASCAP	2:40

☐ Mono: LL 3247 Stereo: PS 237 ☐

SING-A-LONG

SING 'N CLAP-ALONG WITH ROS
Edmundo Ros, His Chorus & Orch.

SIDE 1	CLEARANCE	TIME
1. There's No Business Like Show Business	ASCAP	1:57
2. People Will Say We're In Love	ASCAP	2:10
3. Heart	ASCAP	2:38
4. I Could Have Danced All Night	ASCAP	2:20
5. Get Me To The Church On Time	ASCAP	2:10
6. There's Nothing Like A Dame	ASCAP	2:10
SIDE 2		
1. They Say It's Wonderful	ASCAP	2:25
2. Hey There	ASCAP	2:38
3. I Love Paris	ASCAP	2:00
4. On The Street Where You Live	ASCAP	2:17
5. Standing On The Corner	ASCAP	2:18
6. Almost Like Being In Love	ASCAP	2:25

☐ Mono: LL 3233 Stereo: PS 226 ☐

GERMAN SING-ALONG
Will Glahe, His Orch. & Chorus

SIDE 1	CLEARANCE	TIME
1. In München Steht Ein Hofbräuhaus	BMI	2:20
2. Ein Freund, Ein Guter Freund	ASCAP	2:25
3. Zwei Herzen Im ¾ Takt	ASCAP	2:50
4. Heideroslein	ASCAP	2:50
5. Du, Du Liegst Mir Im Herzen	PD	2:05
Du Kannst Nicht Treu Sein	ASCAP	2:05
6. O Mein Papa	ASCAP	3:00
7. Liechtensteiner Polka	ASCAP	2:30
SIDE 2		
1. Im Weissen Rossl Am Wolfgangsee	ASCAP	2:40
2. Trink Trink Brüderlein Trink	ASCAP	2:05
3. Lili Marleen	ASCAP	2:40
4. O Du Lieber Augustin	PD	2:05
5. Beer Barrel Polka	ASCAP	3:00
6. Ich Bin Ja Heut So Glücklich	ASCAP	2:35
7. Der Fröhliche Wanderer	ASCAP	2:35
8. Auf Wiedersehn	BMI	2:05

☐ Mono: TW 91237 Stereo: SW 99009 ☐

IRISH SING-ALONG
Denis Martin Chorus & Orch. directed by Eric Rogers

SIDE 1	CLEARANCE	TIME
1. When Irish Eyes Are Smiling	ASCAP	1:00
Too-Ra-Loo-Ra-Loo-Ral	ASCAP	:80
Peggy O'Neil	ASCAP	1:20
2. Galway Bay	ASCAP	3:05
3. The Kerry Dance	ASCAP	2:45
4. Mary's A Grand Old Name	PD	1:10
A Great Day For The Irish	ASCAP	1:40
5. Peg O' My Heart	ASCAP	2:15
6. Cockles And Mussels	ASCAP	2:20
7. The Rose Of Tralee	PD	2:05
Macushla	ASCAP	2:15
8. Dear Old Donegal	ASCAP	2:20
SIDE 2		
1. Rose Of Killarney	ASCAP	1:05
Sweet Rosie O'Grady	PD	:50
The Band Played On	ASCAP	:70
2. Danny Boy	ASCAP	3:25
3. Has Anybody Here Seen Kelly?	ASCAP	2:50
4. A Little Bit Of Heaven	ASCAP	1:05
Mother Machree	ASCAP	2:15
5. Killarney	PD	1:05
The Minstrel Boy	PD	1:10
The Wearin' O' The Green	ASCAP	1:40
6. I'll Take You Home Again, Kathleen	ASCAP	3:20
7. Endearing Young Charms	ASCAP	2:15

☐ Mono: TW 91234 Stereo: SW 99006 ☐

HAVA NAGILA
The International Folk Singers with Orch.

SIDE 1	CLEARANCE	TIME
1. Hava Nagila	PD	2:16
2. Haroa Min Hagay	ASCAP	1:50
3. Ana Halach Dodech	PD	1:25
4. Erev Shel Shoshonim	ASCAP	2:34
5. Koi Dodi	PD	1:01
6. Va'yiven Uziahu	ASCAP	1:48
7. Zamar Noded	PD	2:07
8. Yonati B'Chagvey Haselah	ASCAP	1:58
SIDE 2		
1. Tzena	ASCAP	2:08
2. Hana'Ava Babenot	PD	1:53
3. David Melech Yisrael	ASCAP	2:21
4. Hinei Ma Tov	PD	1:27
5. Hafindjan	ASCAP	1:49
6. Lamidbar	ASCAP	1:45
7. Zot Haderech L'Eilat	ASCAP	2:21
8. Rad Halayla	PD	1:46
9. Hevenu Shalom Aleichem	PD	1:57

☐ Mono: TW 91258 Stereo: SW 99021 ☐

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TV Followup Comment

Continued from page 28

against their former rulers and that, unlike the Congolese, they are building a new nation upon their legacy from imperial rule "rather than painting it with blood."

The outing operated eloquently on three levels: (1) the generally informative, showing both the modern and primitive ways of life in Pakistan; (2) the continuity of the British influence, climaxing in Masters' statement at the graves of past generations of Anglo-Indians, that "they did not die in vain"; and (3) Masters' own story—that of the displaced Anglo-Indian, naturally sentimental about the land of his birth and the life that was — glimpsed at only occasionally, and with typical, but effective British restraint.

There were some pointed moments illustrating the meeting of East and West on equal footing, such as the Pakastanis using the private clubs which, during the Imperial Era, were off-limits to the Indians; and the Pakastani officers drinking to the health of their president in exactly the fashion of the British officers' traditional toast to their king or queen. Masters' commentary was low keyed, full of nostalgia and full of insight.

Les.

Purex Special For Women

"The Purex Special For Women" started last Thursday afternoon (19) on NBC-TV with its customary warning to shoo the kiddies away from the television set and then plunged into a sea of marital woes with a wincing frankness. Characteristic of this series, this show bore down on a widespread domestic and social problem with the heavy artillery of modern psychology.

This outing in psychoanalysis concerned the problem child and how he becomes that way. In tracing the story of a disturbed nine-year-old boy (who never appeared on screen), the stanza focussed on the agonizing and hopeless parental conflict which was the basic cause of the boy's difficulties. Writer-producer George Lefferts attacked the problem with a realism that just stopped short of the four-letter words, although viewers could easily fill in the blanks.

The performers were a clear match for the script. As the bitter, hard-driving father, Simon Oakland gave a deeply moving portrayal of a man trapped by his own past. Norma Crane, as the wife, suggested the frustrations of a loveless marriage, while Sylvia Davis, as her mother, underplayed the mother-in-law image. Skillfully tying the whole show together was Darren McGavin, as the social worker investigating the family situation. If some excessive tears were shed by Oakland and McGavin (the femmes were conspicuously dry-eyed), the hour did succeed in tackling a difficult, even sticky, situation in remarkably crisp style.

Herm.

Directions '62

Under commission from ABC-TV, a new Easter oratorio by longhair pianist-composer Earl Wild was given an elaborate showcase on "Directions '62," a weekly religioso offering that was extended from a half-hour to an hour for this show. Titled "Revelation," the work fell considerably short of television's theatrical requirements.

A celestial setting of ultra-modernistic design was the most dramatic element in the show. Musically, Wild did not stray very far from a conventional choral idiom. It was performed by a group of four soloists and a choir of 25 voices whose choreographic movements were ponderously slow.

The text of the oratorio was adapted from the Book of Revelation by William Lewis, one of the soloists in this production. Unfortunately, the libretto was virtually unintelligible, a condition due in part to director Lloyd Tweedy's emphasis on long camera shots down the airy studio expanse designed by MacDonald Eaton.

The singing, per se, on the show was firstrate with Lewis as St. John, soprano Olivia Bonelli as the Archangel, bass John Macurdy as the Prophet and baritone Robert Trehy as the Seventh Angel, handling the solo vocal assignments. Nancy Fenster and Aida Lloy were spotlighted in some dance sequences. **Herm.**

The 20th Century

"Let's Go to the Fair" was last Sunday's (22) "Twentieth Century" offering. It was an intentionally "light" survey of world fairs: Paris (1900), St. Louis (1904), San Francisco (the Panama Exhibit in '15), Chicago (1933), New York (1939), Brussels (1958), and, as a closer, a quick filmed look at the Seattle Fair, made before it opened. (Seattle preemed actually, the day before this "Century" episode was aired).

Walter Cronkite did the narration of the cleverly edited half-hour on film, which was slick—but hardly important. And, at the other pole, it wasn't really very funny either. Nothing pertinent was disclosed, no great—or even small—insights were provided into the whys of world fairs. It was little, if anything, more than a mildly interesting Sabbath time filler, not up to the majority of "Twentieth Century" showings.

Art.

City Service Highways of Melody

Gordon & Sheila MacRae took off on their third musical trek through the U. S. courtesy Cities Service Sunday (22) over NBC-TV. This time the route was from Chicago to Miami and like the previous excursion the cities along the way were used as pegs for the songs and dances.

The hour-long trip was a light-hearted, if not too imaginative affair, with many bright spots along the way. The guest travelers who accompanied the MacRaes along the way helped add to the friendly flavor. Enlisted for the Chicago-to-Miami trip were Janet Blair, Juliet Prowse, Hugh O'Brian, Michael Landon, Mary Costa and the MacRaes' daughters, Meredith and Heather.

They all added a sprightly bounce to the show working through a pleasing song setup made up mostly of tasty standards. The program, however, went overboard on production trappings. Many of the numbers could have been more effective if handled in a less extravagent manner. Miss Prowse's dance numbers fell into this lavish production groove but didn't hide the unimaginative choreography. Of the tv thesp stars handling song assignments Hugh O'Brian (Wyatt Earp) came off much better than Michael Landon ("Bonanza"). O'Brian has a neat way with a tune and was especially frolicsome on the rowdy "Jubilation T. Corpone" out of the "Li'l Abner" score. Landon, on the other hand, appeared uncomfortable in the song surroundings. Miss Blair was a bit too coy in her song delineations but she has a perky quality that's likable. The MacRae daughters lack the vocal spark of their parents, but they provided a nice homespun feeling appropriate for Easter Sunday. Mary Costa's soprano pipes worked well on a duet with MacRae on "Deep In My Heart" and was properly reverent on "Oh, Divine Redeemer."

Paul Lavalle's orch gave the show a sharp musical sound and the maestro scored quite effectively on a clarinet solo of "Dizzy Fingers."

Gros.

Syndie Image

Continued from page 25

sodes of "The Rebel" to its off-network hopper, which includes "Wyatt Earp," "One Step Beyond," and "Casper, the Friendly Ghost."

Emerging as syndie suppliers are Westinghouse Broadcasting Corp., with its "Mike Wallace PM" series and other entries and Storer Broadcasting, with an upcoming kiddie series and a pubaffairs entry on communism. Storer is now syndicating "Divorce Court."

Also coming into the syndie field are network suppliers such as Metro TV, Desilu, and 20th-Fox. Metro TV is out selling "Cain's One Hundred" for fall release, in addition to its other off-network entries. Metro also may enter the first-run syndie field with a series produced in England, in association with BBC. Desilu is out with "Guestward Ho" and has a large number of off-network properties in its vault awaiting release. Twentieth-Fox is also marketing its off-network product.

Big question being raised is when Warner Bros. will start releasing its off-network properties. There was a time when WB and ABC-TV were so closely linked that ABC Films was thought as the logical choice for the syndie effort. Decision will be up to Ollie Treyz now, former ABC-TV prexy now head of worldwide sales for WB television.

Official Films is in with its "Biography" entry as well as other product, including the off-network "Peter Gunn."

Station buying traditionally follows the network selling season, when the programming schedule of the webs for the new season is set. Buying season on the station level is expected to be hitting its peak in late spring and early summer. At the starting line, according to one savvy forecast, the market looks fairly good. Coming months will tell how the syndie selling season finally shapes up for the fall season.

Mpls. Strike

Continued from page 25

senting community affairs notices. This is being done gratis.

Jim Bormann, WCCO Radio, believes that his present 420 weekly news and information programs, including sports and farm items, are the most of any station in the nation. There are so many local deaths to report that, during the newspapers' absence, WCCO Radio will announce these in four installments each day, thus breaking them up. Like the operation's tv end, it's also donating time for important club and other meetings spot announcements.

KMSP-TV has added five additional newscasts five to 15 minutes in length per day. Instead of death announcements, it from time to time gives over the air the funeral directors association telephone number for interested tuners-in to call and obtain them.

WTCN tv and radio right along, perhaps, have been devoting the most time of any stations here to newscasting. They're presenting even more now, however, and will continue this newscasting expansion as long as the newspapers are out of commission, according to news director Sheldon Peterson.

A new WTCN-TV program resulting from the strike is called "Shopping Service" and is on for an hour and 15 minutes, giving stores an opportunity to buy spot announcements time and acquainting the public with merchandise bargains. A new "Variety Show" program also has been added in the mornings to permit more sponsorship.

Newspapers' absence has skyrocketed TV Guide's sales. Now that the video programs aren't obtainable in the dailies it seems that everybody wants this weekly publication for that purpose, newsstand dealers report. But the supply so far hasn't begun to meet the demand.

However, the weekly's publishers promise that its output will be greatly increased not only to try to meet the demand, but also for the benefit of the Twin Cities' video stations.

CBS-TV Dickers For Instant News Specials; Explores Y&R Client

CBS-TV is negotiating with a number of clients on sponsorship of instant news specials next season.

One of the clients is represented by Young & Rubicam, but talks between the agency and web was described as exploratory by an agency spokesman. Seasons back CBS-TV had Firestone as sponsor of its instant news specials which then came under the aegis of "Eyewitness to History," a format which later became the genesis of the current "Eyewitness" series.

Gulf Oil, which has a January to January contract, is riding the instant special format at competing NBC-TV.

BBC Cost Squeeze

Continued from page 31

strels" on artists and wardrobe) will now be nearly three times as expensive. In view of the fact that the currently-popular light drama type program can be brought in for much less and can achieve as good if not better audiences, the big talent shows will be looked at more than carefully in future.

In fact, says Tom Sloan, head of light entertainment, 1963 will become a "watershed" for his side of the network—about 12% of the programs—and he doubts whether any of the favorites of the moment will be left in the schedules by that date.

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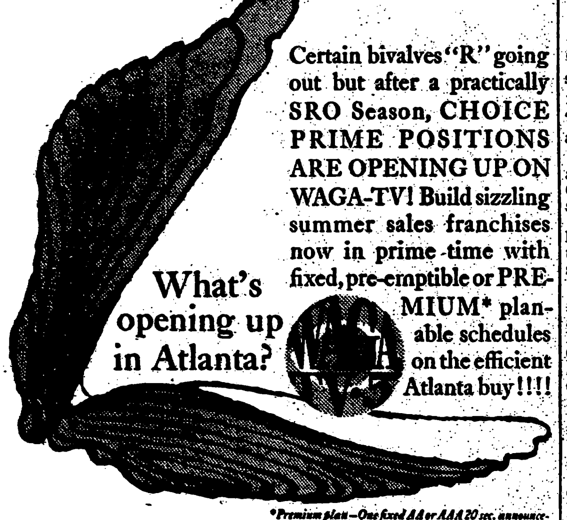

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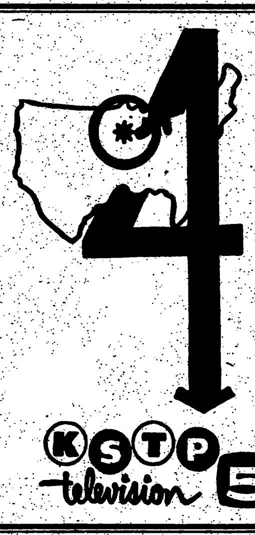

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DISKS' INTERNATIONAL IMPACT

Chi Sending a String Unit on Cont'l Tour to Improve Its O'seas Image

Chicago, April 24.

As its maiden effort in changing Chicago's image abroad a newly-formed civic committee is sending a 14-piece string ensemble on a European tour. Composed of members of the Chicago Symphony, the ensemble will play a concert tour of six weeks beginning May 15 in Lisbon, Portugal.

The unspoken comment in the announcement of the formation of the committee is that no city in the United States (or virtually in the world) has had the downbeat reputation that Chi evokes throughout the world. Although this is a source of pride to some of the more hardbitten Windy Citizens, it is a source of great gall to Mayor Richard J. Daley, who appointed the committee.

Chi tourists abroad are now used to being greeted with raised eyebrows, leers or capsule reenactments of the St. Valentine's Day gang slaughter of the '30s. Too, visitors to the city from Africa and the Orient often express amazement that everyone isn't carrying sidearms a la the Old West. With the opening of the St. Lawrence Seaway to Europe and the world, the legend of the midwest Gomorrah is [illegible] of much pain to the civic leaders.

Rough History

Much of Chicago's reputation for wildness is based on past history. The city was a frontier town long after the frontier had moved farther west. In more recent history, the Prohibition era produced Al Capone, the man most identified with those times, and also produced the first organized gangs.

Critics of Chicago law enforcement (including the Chicago Crime Commission) say that vestiges of the crime-politics alliance of the '30s still remain. Depending upon the choice of jargon, organized crime in Chicago (and its counterparts elsewhere) is known as The Syndicate, The Outfit, or more simply, The Boys.

To compensate for this mixture of fact and distortion, the city is going to put its best cultural foot forward. Tentative plans call for a chamber opera group to go on tour using local talent, and possibly a traveling display of works from the Art Institute.

The ensemble's itinerary takes the group to Madrid and other Spanish cities, the Grieg Festival in Norway, Stockholm, Brussels, London, Zurich, Florence, Perugia, Berlin, Hamburg, Amsterdam and Vienna. Wilfrid Van Wyck of London is handling European arrangements.

'Hinky Dinky' in Miller's 'Sing Along' Isn't Hunky Dory with Jerry Vogel

Jerry Vogel Music has filed suit in N. Y. Federal Court against Mitch Miller, Bernard Geis Associates, Lenny Carroll, Blackewood Music and Random House. The complaint asks an accounting and damages sustained from the allegedly unlawful use of a tune in a book, published by Random House, entitled "Sing Along With Mitch."

The complaint states that the tune "Hinky Dinky Parley Voo" was unlawfully used and infringes on a Vogel copyright of said version. Vogel is attempting to enjoin and restrain Random House from publishing and distributing the book.

Geis Associates put the book together and Carroll did the arrangements. Blakewood is the publisher of the material included and it is, of course, pegged to Miller's successful sing along format on disks and tv.

Billie Holiday Memorial For Drug Rehabilitation

Billie Holiday, the late blues singer, will be paid a memorial jazz tribute at Carnegie Hall, N.Y., on May 7. The session, in which many jazz artists will participate, is being sponsored by the West Side Narcotics Committee as a benefit to raise money for a municipal social rehabilitation and after-care narcotic control center.

Among artists slated to appear at the concert are Sonny Rollins, Chris Connor, Charlie Mingus, Roland Kirk, Randy Weston, Olatunji, Slide Hampton, Billy Taylor, Jo Jones, Si Zentner, Zoot Sims & Al Cohen, Herbie Mann, Bill Henderson, Betty Carter, Mal Waldron and several others. Several jazz deejays, including Symphony Sid (WADO), Mort Fega (WEVD), Billy Taylor (WLIB) and Les Davis (WBAI-FM and WNCN-FM), will emcee the event.

The new narcotics centre, for which the N.Y. City Board of Estimate recently appropriated $70,000, will be under jurisdiction of the city Dept. of Health. All profits from the concert will go to the center.

Antitrust Action For $1,200,000 Vs. Audio Fidelity

Leslie One-Stop in Pennsylvania Inc., operator of Record Distributors, has filed a $1,200,000 antitrust action in N. Y. Federal Court against Audio Fidelity Inc. and Sidney Frey, individually and doing business as Dauntless International. The suit seeks treble damages.

The complaint claims that on or about April 27, 1956, the defendants appointed Leslie One-Stop exclusive distributor of the Audio Fidelity disk line in Pittsburgh and the surrounding area. Leslie contends that it operated this distributorship until May 1, 1958 when the defendants, in furtherance of a combination and conspiracy to fix and maintain uniform prices on their product, cancelled plaintiff as an exclusive distrib.

The suit charges that since 1956 defendants and others have been and are now engaged in such a conspiracy. It is claimed that Audio Fidelity and Frey have appointed each distributor of their product as an exclusive wholesale outlet in a designated and defined territory. It is charged that they restricted the sale of their product to retail dealers and other customers located in territories allocated to another distrib or to a branch or office of such an outlet.

It is further alleged that the defendants fix prices both on the distrib and dealer level by prohibiting distribs and their dealers from advertising or selling the product at prices other than those set by the defendants. They are also refusing to supply product to any distrib who transships it from his territory into the area of another distrib or sells at a lower price.

The suit claims that, as part of this allegedly unlawful conspiracy, Audio Fidelity and Frey coerced all distribs and dealers to behave accordingly and that the public has been compelled to pay higher prices for the disks.

The complaint also charges that at about the time defendants were selling their product to Leslie, they were offering the same disk to different purchasers at various prices and lower ones than those charged plaintiff. It is alleged that this is price discrimination, the effect of which was that Leslie's customers weren't able to compete with other dealers and returned their purchases to plaintiff.

Sidney Frey, AF president is denying all charges and has 20 days to answer the complaint.

COL STEPS UP O'SEAS ACTION

By MIKE GROSS

Columbia Records is stepping out on the overseas and domestic fronts. While representatives and artists of Col are in London readying for the official launching of the new CBS label there tomorrow (Thurs.), the diskery's president Goddard Lieberson, laid the groundwork for the building of Col's fifth U. S. factory in Santa Maria, Cal., and then headed for the opposite end of the globe with stops scheduled in Japan, Hong Kong, Bangkok, New Delhi and Paris.

The heightening activities on the part of Columbia label in the international area, following the recent opening of RCA Victor's new studios in Rome, points again to the increasing worldwide importance of American repertoire as well as domestic markets for foreign product.

The international impact on the record industry may soon reach a situation where the profit potential for domestic product may equal that of the film industry (reportedly 55%). The effect of American production on the international market has already been spotlighted by such U. S. diskers as Paul Anka, Connie Francis, Johnny Mathis, Anita Bryant, Ray Coniff, The Brothers Four, etc. Even a country-styled U. S. click like Jimmy Dean's "Big Bad John" has racked up strong sales in such unlikely markets as Eire, Israel and Japan.

A&R Angles

Through the new CBS label, Col is not only planning better worldwide distribution of its domestic product, but in the case of many vital markets, it hopes to have greater involvement in the local artists & repertoire production activities, creating product for the specific country itself as well as repertoire of value to the entire international area.

Reportedly, in many cases, unlike the United Kingdom and Eire where Philips will market the CBS product, Columbia Records-USA will have a financial stake in the companies themselves.

The CBS label is due to give a Col a stronger foothold in the international market. The company already operates wholly owned subsidiaries and record clubs in Canada and Australia, as well as major operations in such countries as Mexico, Brazil and Argentina.

The first CBS releases will be issued in May, utilizing the repertoire produced by Columbia Records-USA. On hand in London for the label-launching are arranger-conductor Percy Faith, vocalist Anita Bryant, Sir John Gielgud and Michael MacLiammoir, pianists Phillippe Entremont and Alex-

(Continued on page 48)

Defeat ASCAP Voting Change

An amendment to the American Society of Composers, Authors & Publishers bylaws which would provide a vote for any member who "received performance credits in any of the five latest available fiscal survey years" was defeated by a membership vote last week.

The amendment had been submitted by Pinky Herman to change the present requirements that such credits must be received during the latest available fiscal survey year to entitle a member to vote.

The Society's committee of elections reported that the percentage of votes cast by writers and publishers totalled 57.82% and 60.52%, respectively. This represented 64.43% of the votes cast in affirmative and fell short of the 66 2/3% of votes cast which is necessary in order to carry an amendment.

Name-Calling Marks Legal Jockeying In ASCAP-TV Hassle Over New Rates

The hassle between the All-Industry Television Licensing Committee and the American Society of Composers, Authors & Publishers over new rates was warmed up again last week with filing of documents by both parties with Judge Sylvester J. Ryan of N.Y. Federal Court.

Accusations of "conspiracy" and name-calling made up the tone of both the ASCAP and the tv committee's papers. ASCAP charged Broadcast Music Inc. with conspiracy in its deals with such tv film producers as MCA's Revue Productions, Dick Powell's Four Star Productions, Screen Gems and Goodson & Todman in getting BMI music used in their tv series. (The court had proposed that the broadcasters divest their stock ownership in BMI in exchange for an ASCAP reduction in fees by 16% to 17%. This proposal was turned down by the TV Licensing Committee last month.)

ASCAP also alleged that 28 of the Society's writers were induced to switch their affiliation to BMI by payments amounting to nearly $280,000.

The tv committee's papers, on the other hand, questioned ASCAP's ties with such major feature film producers as Warner Bros., MGM, 20th Century-Fox, Paramount and Columbia Pictures. All these pic companies have music publishing arms in ASCAP.

The tv committee's main objective is still to get clearance at the source, an issue that ASCAP has continually nixed in all previous talks. It is also still the tv committee's aim to convince Judge Ryan that he has the power under the consent decree to revise tv's existing license with ASCAP. The Society, however, is out to prove that the court does not have the power, but instead, is confined by the decree only to fix the fee in the existing license.

ASCAP's objection to having the broadcasters pay for the programs they originate only is based on its belief that the responsibility lies with the broadcaster and cannot be put on the producer, and that the stations could say that unless performing rights are delivered, they won't take anything not in BMI. ASCAP also contends that the cost of monitoring the broadcasters would be "astronomical."

There is no indication as yet as to when Judge Ryan will issue a ruling. BMI, meantime, is keeping mum on the new documented name-calling developments.

Frank Music To Publish Off-B'way 'World' Score

Frank Music, Frank Loesser's publishing outfit, has gone off-Broadway for its latest score. The firm is handling "King of the Whole Damn World," which opened April 12 at the Jan Hus House. Produced by Norman Forman, the tuner has music by Robert Larimer and lyrics by George Panetta.

Two of the show's tunes, "Who's Perfect" and "King of the Whole World," have been put into the groove by Elliott Lawrence and the Honeydreamers on the Union label. Other activities, including some promotional deals, are also in the works.

AFTRA Inks New 3-Year Pact With Major Disk Cos.

The American Federation of Television & Radio Artists entered into a new three-year pact with the major record companies last week.

Highlight of the deal is an agreement that if the copyright law is changed to provide payment for records played in jukeboxes, both parties will bargain in good faith to establish compensation for performers.

Another key point is a provision on Neighboring Rights in which the companies agree that in those countries which become signatory to the International Convention for the Protection of Performers, Producers of Phonographs and Broadcasting Organizations, performers will share in the remuneration paid.

In the new contract, AFTRA also secured pay hikes in several areas. Sound effects artists will now be paid $36 for the first hour and $12 for each half-hour or less thereafter. Royalty artists will now get $57.50 per side, upped from $45 and the "stepping out" scale has been hiked to $30 from $4.50. Also, "stepping out" has been defined as a performance of eight successive bars instead of a full chorus.

On the copyright and Neighboring Rights angle, AFTRA asserts that none of the conditions set for the protection of its members should be construed as any indication that the company favors the convention or any legislation mentioned, but that it will, if changes come to pass, negotiate with AFTRA on a separate payment plan for the performers.

All of the major labels have agreed to the new AFTRA pact which is negotiated separately.

TV'S 'DR. KILDARE' IN DISK DEBUT VIA MGM

Richard Chamberlain, tv's "Dr. Kildare," will move into the disk arena via MGM Records. His debut sides will be "Three Stars Will Shine Tonight," a ballad adaptation of the "Theme From Dr. Kildare," and the oldie, "A Kiss to Build a Dream On."

The Chamberlain disk is expected to hit the market within the next two weeks. Meantime, the Big 3 (Robbins, Feist & Miller) is prepping a major promotional drive on other diskings of the "Kildare" theme. Already in the market are versions by Johnny Spence (King), Hank Levine (Dolton) and Valjean (Carlton).

The theme was composed by Jerry Goldsmith and Pete Rugulo. The lyrics are by Hal Winn.

L.A. Court Tosses Out Liberty Records' 25G Counterclaim vs. MPHC

The Music Publishers Holding Corp., publishing arm of Warner Bros. Pictures, won a round in its suit against Liberty Records for payment of royalties on the number of records manufactured instead of on the number of records sold.

Liberty had filed a counterclaim in Los Angeles' Superior Court against MPHC for $25,000. Last week, the court struck out the Liberty counterclaim.

The counterclaim was based on antitrust allegations that the music firm had control of a substantial portion of the supply of music and gave preferential rates to other record companies. This was stricken out on a motion by MPHC.

In addition, the affirmative defense based on the allegation of it being the custom and trade practice in the music publishing business that royalties on records are paid on net sales despite manufacturers' licenses is also out.

In a similar suit filed in N.Y. Supreme Court against Mercury Records the previous week, MPHC challenged the record company practice of withholding royalty payments on what it claimed were "promotional" disks. In that suit, MPHC is seeking $21,000 in back royalties and cancelled all its licenses with Mercury.

Holiday's 'Years,' Light's 'Vibrations,' Mancini's 'Terror' Top New LPs

BILLIE HOLIDAY: "THE GOLDEN YEARS" (Columbia). The superb sound that made up most of the late Billie Holiday's vocalistics has been excellently recaptured in this three LP recapitulation of her work between 1933 and 1941. As in Col's release of "The Fletcher Henderson Story" package several months ago, the volumes are credited to John Hammond and Frank Diggs who did the digging, engineering and assembling of old tapes, masters and air checks. It's a prize package, for it shows off Miss Holiday when she was at her best, and few singers have been able to come near her when she was, and working with some of the top jazz sidemen of the day. She sings 48 songs in this package and all are clearly identified with authors, publisher credits, sidemen on the date and the date of the recording in the accompanying booklet. The booklet, too, contains an excellent appreciation of her talent written by Ralph J. Gleason as well as photos of the singer and some of the boys with whom she worked in the good old days.

ENOCH LIGHT ORCH: "VIBRATIONS" (Command). The sound field (primarily percussive) has apparently been taken over by Command through the imaginative efforts of its boss and artists & repertoire producer Enoch Light. In this package, he's on the engineering switches as well as the baton helming a refreshing "Light Brigade" for another excursion into audio gimmickry. With flashy arrangements and a keen sense of what the audio buffs are after, Light again has come up with a sales natural. The repertoire, too, is standout giving it added listening values.

HENRY MANCINI ORCH: "EXPERIMENT IN TERROR" (RCA Victor). With two Academy Award Oscars for his song and score contributions to "Breakfast At Tiffany's," Henry Mancini is riding high in the pic music field so this package of his latest film effort is sure to follow the clicko pace set by his "Tiffany's" LP. For "Experiment In Terror," Mancini has devised musical patterns that run the gamut from warm ballad to driving Twist. It's all paced in an exciting manner that clearly indicates that he's one of the more potent forces working in the filmusic area these days. The title tune, already out on a single release, the ballad titled "Nancy" and the "Tooty Twist" are due for pullout play.

BURL IVES: "IT'S JUST MY FUNNY WAY OF LAUGHIN'" (Decca). In the past couple of months, Burl Ives has moved into the Top 40 circuit with a couple of clicko singles. His latest hit, "It's Just My Funny Way Of Laughin'," titles this album and should help it move along the sales and spinning route. Accompanying "Laughin'" is a group of contemporary tunes in the folk and country genre that has loads of appeal for the young and the old, alike.

GEORGE MAHARIS: "GEORGE MAHARIS SINGS!" (Epic). George Maharis, a tv fave via the "Route 66" series, broke into the disk field only a few weeks ago with a single coupling of "Teach Me Tonight" and "After The Lights Go Down Low." It was an auspicious opening in that the disk, probably because of Maharis' appeal to the younger set through his tv'er, began racking up a good sales count. Also, he has a pleasing ballad sell which will account for sustained impact. The introductory duo is packaged here along with some other nifty items including "Witchcraft," "It's All In The Game," "Moon River" and "My Kind Of Girl." With the help of Robert Mersey's arrangements, Maharis does well by 'em all.

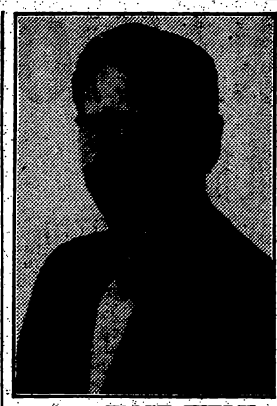
DUKES OF DIXIELAND: "MORE BEST OF THE DUKES OF DIXIELAND, VOL. 2" (Audio Fidelity). Although the Dukes of Dixieland are recording for Columbia, Audio Fidelity has been pulling in lotsa coin with stuff the group recorded before the switch. The first edition of the Dukes' "Best" was given added sales punch by going out at a $2.98 list and that's just what the diskery is doing again for the following package. It's a good buy all the way around and the zingy workovers given "Maple Leaf Rag," "Washington Post March," "Swannee River" and "Thunder And Blazes" will help to keep it moving.

ROGER WAGNER CHORALE & ORCHESTRA: "VICTOR HERBERT ON STAGE" (Capitol). Rober Wagner, who's been one of the stalwarts in Capitol's classical line, gets a pop showcasting for the first time in a workover of some of Victor Herbert's best known melodies. The Wagner workover, with chorus and orch, gives the Herbert repertoire an unusual zest that will earn pullout play for many of the sides with deejays who program for taste. "Thine Alone," "A Kiss in the Dark," "Kiss Me Again" and "Ah! Sweet Mystery of Life" will probably get most of the spinning action.

RAMSEY LEWIS TRIO: "THE SOUND OF SPRING" (Argo). Songs pegged on the spring season give the Ramsey Lewis Trio some excellent takeoff points for easy swinging or downright funky interpretations. One side features Lewis' trio with a string backing while on the other side, the boys go it alone. "Spring Is Here" is a standout side with trio and strings, and "Spring Fever" pulls out all stops with the trio working alone.

HARRY HERSHFIELD: "STORIES THAT MADE PRESIDENTS LAUGH" (Jubilee). Harry Hershfield has been telling stories for a long time (50 years, he says in this recording) and he's still going strong. In this package, he recalls the yarns that pleased the Presidents from Calvin Coolidge to the incumbent John F. Kennedy. The stories are of a political nature, mostly, but they apparently are appropriate for any campaign in that they are based on long-lasting attitudes. Hershfield's storytelling technique is warmly effective, drawing easy and appreciative yocks. The album should do okay especially with those who've heard him work along the fried chicken dinner circuit.

SYLVIE ST. CLAIR: "THE GRASSHOPPER AND THE ANT" (Wonderland). The fables of La Fontaine are presented here with charm and understanding of kiddie desires in both French and English. They are all done tastefully by Miss St. Clair in both lingos. Her voice is friendly and pleasing, and the moppets are sure to go for her readings. There is also some delightful background music, composed by Miss St. Clair, arranged by Bob Dorough, and played by Dorough on piano and Al Schackman on guitar.



LAWRENCE WELK

Presents His Newest Dot Album "MOON RIVER" Inspired by the OSCAR Winning Song

PETER YORKE ORCHESTRA AND THE WALTER BISHOP TRIO: "A PAIR OF NATURALS" (Operators). This is an interesting attempt to make one disk that can serve a multiple purpose. Featured on the set are the Peter Yorke Orch and the Walter Bishop Trio. Side one of the platter spotlights Yorke with the London Strings essaying several tunes in a mellow and easy mood. Side two has two parts, so to speak. The first half offers the Bishop unit, a swinging jazz combo featuring the leader on piano, working over some tunes for an effective small combo turn. After four numbers by Bishop, Yorke takes to the mike but this time with brass instead of strings for a big band, dance type sound. The result is a disk that has good party potential and makes for

HANK LOCKLIN: (RCA Camden). This is a collection of country & western tunes, presented in a stylish manner by Hank Locklin. It's the usual c&w type of material, including some clicks in the field, all presented with nice instrumental and vocal work. Locklin is a potent name in the Nashville ranks and this set, especially at the Camden cutrate price, should do well in its market. A pleasant and unaffected outing, it provides a solid session for Locklin.

Longplay Shorts

Judy Garland will cut a followup to her "Carnegie Hall" LP for Capitol with a "live" date at New York's Manhattan Center tomorrow (Thurs.) midnight before invited show biz guests.

Columbia Records will release 20 LPs in May including 14 new pop albums headed by such artists as **Mitch Miller, Dave Brubeck, Anita Bryant, Carol Sloane, Percy Faith** and **Andy Williams** and six Masterworks recordings in honor of composer **Igor Stravinsky's** 80th birthday . . . During May and June, Capitol Records is offering a special 99c LP containing 12 tracks by some of the label's top artists. Titled "Who's News," the package features **The Brothers Castro, Vic Damone, Tennessee Ernie Ford, The Four Freshmen, Glen Gray & Jonah Jones, Stan Kenton, The Kingston Trio, Peggy Lee, The Lettermen, The Four Preps** and **Nancy Wilson.** Album's cost to dealers will be 61c if they qualify on buying conditions set for regular Cap LP product.

Arthur J. Bruno has been named manager of research and engineering for Audio Devices . . . Great Lakes Record Distributing Inc., has been set to handle the Caedmon and Shakespeare Recording Society lines in the Cleveland area . . . The cover of Warner Bros.' "Giant Pipes" LP has been accepted for showing in the "Illustrators West" display sponsored by the Society of Illustrators of Los Angeles. Art director on the album was **Ken Kim. Neil Boyle,** freelance artist, created the cover drawing, an abstract of organ pipes . . . Premier Albums had its new Clifton, N.J., factory dedicated at a special ceremony headed by the town's mayor, **Stanley Zwier,** yesterday (Tues.) . . . **Peter, Paul & Mary,** whose first album for Warner Bros. was released this month, have dates at Minneapolis' Padded Cell (April 30-May 13), Salt Lake City's The Lagoon (June 1-2), New York's Blue Angel (June 7-27), and Chicago's Gate of Horn (June 28-July 18) . . . Organist **Richard Ellsasser's** post-Easter tour consists of two engagements each in Minneapolis, Duluth, Portland, Seattle, and single dates in Ohio and Illinois . . . **Big Tiny Little,** Coral disker, returns to Harrah's Reno and Tahoe for the third time starting June 18 for two months. He makes his Las Vegas debut Aug. 29 at the Riviera Hotel for a four-week engagement . . . **Connie Francis** will cut an album of religious songs backed by the Vatican Choir in Rome for MGM Records.

Carl Holmes & the Commanders, Twist band which waxes under the Atlantic banner, will be featured in **Leo Kerz's** upcoming Broadway revue, "Ya Gotta Cut Loose". . . New this month from Command are a percussion LP called "Vibrations," another **Tony Mottola** Italo "Roman Guitar" set and a new album by **William Steinberg** and the Pittsburgh Symphony Orch performing excerpts from Wagner . . . **Slide Hampton Orch** will do a one-nighter at the Jazz Gallery, N.Y., next Monday (30) . . . **Sammy Kaye Orch** set for the Riviera Hotel, Las Vegas, June 6-July 31. He's added Twisters and a new chirp, **Pnina,** for the gig . . . **Teddy Randazzo** guestdates on the **Dick Clark** Show tomorrow (Thurs.). He opens at the Town & Country, N.Y., next Saturday (28) . . . Mercury Records named **Jerry Sharell** as its promotional director for the Cleveland area.

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

EDDIE FISHER . . . . . **ARRIVEDERCI, ROMA**
(ABC-Paramount) . . . . . **A Camminare**
Eddie Fisher's "Arivederci, Roma" (Reg Connelly), coming in the wake of his globally publicized marital to-do in the Eternal City, shapes up as a potent commercial entry whose personal overtones will not be lost on the teenagers. "A Camminare" (E. H. Morris*), from the legit musical, "Bravo Giovanni," is a melodic ballad in an Italo groove which Fisher handles very well.*

* * *

JOHN CAVACAS . . . . . **BELLS OF SWEDEN**
(Laurie) . . . . . **Fifi**
John Cavacas' "Bells of Sweden" (B. F. Wood) is a tintinabulating instrumental with an intriguing assortment of bell sounds that sets it apart in the pop sweepstakes. "Fifi" (B. F. Wood*) is a snappy instrumental offering with a catchy beat and a orchestral sound abetted by a wordless chorus.*

* * *

PORTER WAGONER . . . . . **COLD DARK WATERS**
(RCA Victor) . . . . . **Ain't It Awful**
Porter Wagoner's "Cold Dark Waters" (Dan Owen†) is another one of these melancholy, suicidal country sagas of broken romance which this performer handles very well. "Ain't It Awful" (Lowery†) is more routine alfalfa material.

* * *

JERRY FULLER . . . . . **WILLINGLY**
(Challenge) . . . . . **Too Many People**
Jerry Fuller's "Willingly" (Four-Star Sales†) is a strong rocking ballad with a good lyric targeted for the teenage market via this expert rendition. "Too Many People" (Four-Star Sales†) is an okay rhythm number also handled effectively.

* * *

THE FOUR FRESHMAN . . . . . **TEACH ME TONIGHT**
(Capitol) . . . . . **Shangri-La**
The Four Freshman's "Teach Me Tonight" (Leeds) brings back this hit of several years ago with a snappy cha cha beat and bright vocal that'll earn a new round of spins. "Shangri-La" (Robbins*) is a smooth ballad side with spinning chances.*

* * *

JOHNNY BURNETTE . . . . . **THE FOOL OF THE YEAR**
(Liberty) . . . . . **The Poorest Boy In Town**
Johnny Burnette's "The Fool of the Year" (Metric†) shapes up as a standard rocking ballad which could step out on the strength of this singer's ace vocal style for this idiom. "The Poorest Boy in Town" (Arch) is a neatly swinging item also packing plenty of commercial impact.*

* * *

PASTY CLINE . . . . . **WHEN I GET THROUGH WITH YOU**
(Decca) . . . . . **Imagine That**
Patsy Cline's "When I Get Through With You" (Pamper†) is a standout rhythm ballad belted in vibrant style by this fine country songstress. Could go all the way. "Imagine That" (Tree†) is a pleasing slow-tempered ballad.

* * *

JAMIE COE . . . . . **CLEOPATRA**
(Big Top) . . . . . **But Yesterday**
Jamie Coe's "Cleopatra" (Vicki-Hill & Range) is a cleverly opportunistic pop entry riding on the Cleo pic with a rocking ballad handled with considerable savvy by this singer. "But Yesterday" (Vicki†) is an okay soft ballad.

* * *

MARV JOHNSON . . . . . **THAT'S HOW BAD**
(United Artists) . . . . . **He Gave Me You**
Marv Johnson's "That's How Bad" (Jobete†) is a solid rocker with a teen-angled lyric which this singer handles in clicko style against a crackerjack background. "He Gave Me You" (Jobete†) is a romantico-religioso conception in a commercial groove.

* * *

JOE HENDERSON . . . . . **SNAP YOUR FINGERS**
(Todd) . . . . . **If You See Me Cry**
Joe Henderson's "Snap Your Fingers" (Cigma†) is a nifty rhythm ballad which this fine singer delivers in smooth manner, for broad appeal. "If You See Me Cry" (Copar-Forrest†) is a slow-tempoed entry with a more routine lyric idea.

* * *

BROOK BENTON . . . . . **HIT RECORD**
(Mercury) . . . . . **Thanks To The Fool**
Brook Benton's "Hit Record" (Luristan) is a clever novelty about the disk biz which this performer puts together into a highly attractive production for the juve market. "Thanks to the Fool" (Benjamin-Dreyer*) is a strong ballad slice which could take over the spins in the long run.*

* * *

JUDY & JO
DON'T WANNA BE ANOTHER GOOD LUCK CHARM
(Capitol) . . . . . **She Can Have You**
Judy & Jo's "Don't Wanna Be Another Good Luck Charm" (Arch) gives Jo a chance to answer Elvis Presley's current click done with a vivid teen styling that the femme trade will help push to the top. "She Can Have You" (Pamper†) has Judy answering Patsy Cline's Decca click, "She's Got You," in a groovy manner which should give it some turntable time.*

* * *

RICHIE BARRETT . . . . . **TRICKY DICKY**
(Atlantic) . . . . . **Some Other Guy**
Richie Barrett's "Tricky Dicky" (Triot†) is a wild rocker about a jailbird on the lam and it should attract spinners because of its speed alone. "Some Other Guy" (Triot†) packs a blues wallop that makes the slice a good turntable bet for the rocking crowd.

* * *

SKIP CUNNINGHAM . . . . . **MONEY**
(Kapp) . . . . . **The Best Man Cried**
Skip Cunningham's "Money" (Jobete†) is a raucous rocking plea for "bread" and it should pull in plenty along the Top 40 route. "The Best Man Cried" (Ark-La-Tex†) is one of those sad rocking ballads that sound like they have some meaning, but really don't.

* * *

THE EARLS . . . . . **MY HEART'S DESIRE**
(Rome) . . . . . **I'll Never Cry**
The Earls "My Heart's Desire" (Prem.†) is a standout rocking entry dished up by this combo with a catchy arrangement. "I'll Never Cry" (All-State-Monument†) is a more routine entry.

*ASCAP. †BMI.

RETAIL ALBUM BEST SELLERS

(A National Survey of Key Outlets)

This wk.	Last wk.	No. wks. on chart	
1	1	24	**HENRY MANCINI** (Victor) **Breakfast at Tiffany's (LPM 2362)**
2	2	26	**WEST SIDE STORY** (Columbia) **Soundtrack (OL 5670)**
3	4	27	**ELVIS PRESLEY** (Victor) **Blue Hawaii (LPM 2426)**
4	3	10	**KINGSTON TRIO** (Capitol) **College Concert (T 1658)**
5	5	7	**FRANK SINATRA** (Reprise) **Sinatra and Strings (R 1004)**
6	7	18	**CHUBBY CHECKER** (Parkway) **Your Twist Party (P 7007)**
7	6	66	**CAMELOT** (Columbia) **Original Cast (KOL 5620)**
8	12	17	**JOEY DEE & THE STARLITERS** (Roulette) **Doin' the Twist at Peppermint Lounge (R 25168)**
9	10	12	**RAY CONNIFF** (Columbia) **So Much in Love (CL 1720)**
10	13	9	**LETTERMEN** (Capitol) **Song for Young Love (T 1669)**
11	19	101	**SOUND OF MUSIC** (Columbia) **Original Cast (KOL 5450)**
12	9	24	**WEST SIDE STORY** (Columbia) **Original Cast (OL 5230)**
13	16	38	**JUDY GARLAND** (Capitol) **Judy Garland at Carnegie Hall (WBO 1569)**
14	8	14	**LIMELITERS** (Victor) **Sing Out (LPM 2445)**
15	11	15	**FLOWER DRUM SONG** (Decca) **Soundtrack (DL 9098)**
16	14	35	**DAVE BRUBECK** (Columbia) **Time Out (CL 1397)**
17	20	16	**LAWRENCE WELK** (Dot) **Moon River (DLP 2314)**
18	15	20	**CHUBBY CHECKER** (Parkway) **The Twist (P 7001)**
19	21	14	**SANDY NELSON** (Imperial) **Let There Be Drums (LP 9159)**
20	17	10	**FERRANTE & TEICHER** (United Artists) **Tonight (UAL 3171)**
21	24	4	**FRANK SINATRA** (Capitol) **Point of No Return (W 1676)**
22	22	22	**FERRANTE & TEICHER** (UA) **West Side Story (UAL 3166)**
23	18	7	**ROGER WILLIAMS** (Kapp) **Maria (KL 1266)**
24	21	9	**BURL IVES** (Decca) **Versatile Burl Ives (DL 4152)**
25	28	8	**MIKE NICHOLS & ELAINE MAY** (Mercury) **Examine Doctors (MG 20680)**
26	30	5	**NAT COLE & GEORGE SHEARING** (Capitol) **Nat Cole Sings George Shearing Plays (W 1675)**
27	33	23	**FRANK SINATRA** (Reprise) **I Remember Tommy (R 1003)**
28	—	1	**MOMS MABLEY** (Chess) **Moms Mabley at Geneva Conference (LP 1463)**
29	40	7	**MITCH MILLER** (Columbia) **Rhythm Sing Along (CL 1727)**
30	—	1	**ANDY WILLIAMS** (Columbia) **Moon River (CL 1809)**
31	49	19	**HOW TO SUCCEED** (Victor) **Original Cast (LOC 1066)**
32	31	21	**ENOCH LIGHT** (Command) **35MM Stereo (RS 826 D)**
33	35	3	**JIMMY SMITH** (Blue Note) **Midnight Special (4078)**
34	23	19	**DAVE BRUBECK** (Columbia) **Time Further Out (CL 1690)**
35	—	8	**CHUBBY CHECKER** (Parkway) **For Teen Twisters Only (P 7009)**
36	—	1	**CHET ATKINS** (Victor) **Down Home (LPM 2450)**
37	39	3	**ANDY WILLIAMS** (Columbia) **Danny Boy (CL 1751)**
38	25	6	**JOHNNY MATHIS** (Columbia) **Live It Up (CL 1711)**
39	42	5	**ROBERT GOULET** (Columbia) **Always You (CL 1676)**
40	46	3	**CHAD MITCHELL TRIO** (Kapp) **Mighty Day on Campus ((KL 1262)**
41	43	5	**JOAN BAEZ** (Vanguard) **Joan Baez, Vol. 1 (VRS 9078)**
42	—	9	**DION** (Laurie) **Runaround Sue (LLP 2009)**
43	—	1	**BRENDA LEE** (Decca) **Sincerely (DL 4216)**
44	32	5	**HEY LET'S TWIST** (Roulette) **Soundtrack (R 25168)**
45	—	3	**PETER NERO** (Victor) **Young, Warm and Wonderful (LPM 2484)**
46	26	4	**NO STRINGS** (Capitol) **Original Cast (O 1695)**
47	47	10	**AL HIRT** (Victor) **Horn a Plenty (LPM 2446)**
48	34	3	**CHUBBY CHECKER** (Parkway) **Twisting 'Round the World (P 7008)**
49	44	9	**DON AMECHE & FRANCES LANGFORD** (Col) **The Bickersons (CL 1692)**
50	45	59	**RUSTY WARREN** (Jubilee) **Knockers Up (JLP 2029)**

Cosnat's Staff Shuffle

Cosnat Corp., the disk distribution outfit headed by Jerry Blaine, has made some staff changes. The move affects the Coast and New York offices of the firm.

Mike Lipton has been appointed director of manufacturers relations of Cosnat and will headquarter in New York. Prior to this appointment, he had been branch manager of the outfit's Los Angeles office. Ray Lawrence has been named to succeed Lipton in the Coast spot. Lawrence had been doing promotion work out of the firm's Cleveland branch.

More Native Tunes On BBC But % Is Down Say Cleffers

London, April 24.

Songwriters Guild of Great Britain (SWG), 1,000-strong union which constantly pressures BBC for increased use of British music, has spotlighted another "unfavorable trend" in the Corporation's sound services.

Union has released figures showing that, although in 1961 some 1,772 more domestic pop and light items were played than in the previous year, in two out of three categories percentages of British output for the year were lower.

Guild figures, gleaned from BBC sources, read:

	1960 %	1961 %
Light Music	50.71	47.88
Disk Programs	36.79	39.62
Other Programs	36.19	32.13

A SWG spokesman says that in 1960 all three categories showed rises in local music and the union has taken steps to correct the situation. Informal talks, for instance, have been held between Parry Roberts, chairman of the Guild and Hugh Carleton Greene, director-general of BBC.

Songwriters are also incensed because at a time when use of new British tunes is on the increase, the influx of American "oldies" has hurt the native numbers in this class. Further SWG figures read:

	1958 %	1959 %	1960 %	1961 %
British Current (new) numbers	26.55	34.03	40.97	40.25
British "Oldies"	33.32	31.05	30.66	27.96

American oldies totalled 37,704 broadcasts in 1961 compared with 32,199 plays in 1960, an increase of 5,505. Native counterparts increased by only 125 airings to 16,336 over a similar period.

Guild also wants to know how it is that BBC sound regions—there are six—can maintain, over four consecutive years, an average British percentage of nearly 50% while London-produced programs—with the regional items extracted—show a percentage of only 29.33% British titles over the year.

In the field of popular music, says the SWG spokesman, BBC, whose duty it is to act "as trustee for the national interest," is consistently betraying this trust.

CASALS ORATORIO AS 'CRUSADE FOR PEACE'

San Francisco, April 24.

Pablo Casals, 86, began a nationwide "Crusade for Peace" at the 3,200-seat Frisco Opera House last week by conducting his new, long oratorio, "El Pessebre" (The Manger). It was the first U.S. performance of the two-hour oratorio—performed only once before, in December, 1960, at Acapulco. Music received mixed critical reception. But Casals, himself, got a tremendous personal ovation, not only from the crowds but also from the whole Frisco Symphony.

Before the concerts Casals had said he was dedicating this work and its future performances to his personal "Crusade for Peace," and in a message slipped into the symphony program he reiterated his crusade, saying:

"I once again exhort my fellow musicians throughout the world to put the purity of their art at the service of mankind in order to unite all people in fraternal ties. With this objective in mind, I consider it my duty to offer my humble contribution in the form of a personal crusade . . . let us unify our fervent prayers that in the near future all humanity may be joined in a spiritual embrace."

Gospel Music Growing on Domestic & Foreign Fronts, Sez Gary Kramer

The recognition of and the demand for gospel music is developing rapidly both domestically and internationally. Fanned by recent successes of this genre in such areas as legit, tv and niteries, not to mention disks and the concert stage, the fire of interest in gospel continues to expand.

The rate of signings of religioso artists to labels, both large and small, has quickened. And from many quarters of the entertainment business, from many points of the world, inquiries have been increasing as to the availability of gospel singers. It is to this area that Gary Kramer aimed his Jubilee Artists Corp. at its formation last year and now, after a year of operation, the outfit is about to undergo some expanding of its own such as moving to larger quarters and enlarging the responsibilities of its growing staff.

The change of address is due shortly. At that time, Lois Van Duyne, who is publicity director for the company, will be upped to general manager. There have also been several additions to the Jubilee staff.

Jubilee has a growing roster of religioso artists, all of whom are kept busy working the college circuit and doing concert appearances. This, Kramer points out, is still the biggest market for gospel. Jubilee also has production deals will Michael Santangelo for tv appearances and for the presentation of Langston Hughes' "Black Nativity," a gospel song play which Kramer commissioned for an off-Broadway presentation last December, at the Spoleto Festival in Italy this summer. Also in this deal is a European tour and the possibility of a Scandanavian trek of religioso performances.

In the U.S., Kramer has arrangements with Jay Foster Associates to handle the community concert circuit for gospel bookings. There is a series of dates already lined up for the fall on this loop. Also domestically, Kramer arranges many gospel dates and says that the market is a rapidly growing one. "Nativity" and several religioso artists not involved with the production will be featured at the upcoming Jazz Festival in Washington, D.C.

Internationally, Kramer declares that the market is also growing. In addition to the Spoleto deal and the European tour, he reveals there will be a production of "Nativity" in London in December. The play will also be televised there at that time.

Disk, tv, concert and nitery gospel appearances have grown considerably recently. The gospel market is still mainly a college and concert one, Kramer says, but its development in other entertainment forms in undeniable. He states that, with all this interest, there is still not much validated material available as to the copyrights, history and other such information of gospel material.

To this end, Kramer is currently building what he intends will become a definitive gospel anthology of disks and other information, legal and historical.

British Disk Best Sellers

London, April 24.

Wonderful Land (Columbia)	Shadows
Hey Baby (Mercury)	Channel
Tell Me What (Columbia)	Shapiro
Dream Baby (London)	Orbison
Rock-a-Hula Baby (RCA)	Presley
Twisting Night Away (RCA)	Cooke
Hey Little Girl (London)	Shannon
Wimoweh (Decca)	Denver
Little Girl Smiling (Pye)	Justice
Never Goodbye (Decca)	Denver

Ruckus Over Rock An 'Exaggeration' Opines Burl Ives

By EDDIE KALISH

"It's all greatly exaggerated." That's the opinion of Burl Ives, singer-actor-writer, on the hubub over today's pop music. "It's dance music," he says. "Kids go for a thing and it's not unlike what we (his generation) went for.

"Kids want things that are their own," he points out, "and this music is theirs." They want to dance "and the whole nation's followed them with the Twist—they can't all be wrong." In fact, Ives figures, today's music is really not much different in basis than teen music has ever been. "It serves the same purpose as always," he notes.

Although never really a "pop" artist, Ives has been singing actively for years. He has been known primarily as a folk balladeer, but he adds that he has sung many other musical forms in his career, including Gregorian chants, German lieder, oratorio, ballads and folk music. Recently he has popped onto the charts with two Decca disclicks, which he recorded in a rare session for him in Nashville.

"The freshest pop music is coming out of Nashville," he declares. People are saying that he changed his style to make a try for the pop market, but Ives says no. He states that it is the material that changes and so a style must move with the music.

He plans to do more work in Nashville doing these, as he calls them, "town and country" songs. He avers that "good taste is the requisite for all music" and that the main features for any music are that it be "honest, simple and fresh." Nashville is producing such material, he claims.

As far as the chatter about today's pop music, Ives says that there are plenty of other stations on the air besides the rock outlets and he suggests that those who don't dig rock not tune it in. "I know people who didn't like Cole Porter," he allows, and "you're imposing on someone else's taste" when a listener is told what he can or cannot have on the air.

He feels that the kids will turn to where they can find "their music" on the dial. "And don't worry, they'll find it," he says. There is a spirit involved in this music that the teeners' identify with, Ives states, and he believes that there is nothing wrong with this. Every generation has had its music, he feels, and rock is today's teen form.

Although he says he doesn't dig all of the sounds that are being turned out these days, Ives admits that he rather likes a lot of it. "Kids grow out of it," he says, "but it is something that is important to them when they are in the particular age bracket. There are many fresh ideas for songs being created in today's pop market," he feels, and he intends to record more material like "Little Bitty Tear," which is the biggest chart song he has ever had.

BELAFONTE KICKS OFF SELLOUT 7-WK. TOUR

Harry Belafonte launched a seven-week concert tour at the Eastman Theatre, Rochester, last night (Tues.). The trek will cover seven cities.

The Rochester date runs until tomorrow (Thurs.) and will be followed by a one-nighter in Washington, D.C., Saturday (28) for the Foreign Students Service Council. He then goes to Toronto for a two-week stand at the O'Keefe Center there.

On May 15, he's scheduled for a one-nighter in Cincinnati and then does a two-nighter in Columbus, O., May 17-18. The engagement winds with a two-weeker at Detroit's Fisher Theatre starting May 21.

All of these engagements are already sold out. The top price in each theatre will be $5.50.

Belafonte will feature Miriam Makeba, South African singer who has toured with him before. The show is produced by Phil Stein and is under the musical direction of Ralph Hunter.

On the Upbeat

New York

Ivan Mogull acquired the French, BeneLux and Scandinavian rights to the recent **Connie Francis** clicks, "Don't Break the Heart That Loves You" and "Drop It Joe" . . . **Joe Mathews**, ex-Capitol promotion-publicity, into Polyclinic Hospital tomorrow (Thurs.) for an ulcer operation. He'll be there two weeks . . . Cannonball Adderley Quintet gives a jazz concert at San Francisco's Masonic Temple May 4 . . . Maestro **Lee Simms** in his 18th year of leading the dance orch at Roseland Dance City's Thursday matinee sessions . . . **Gene Krupa Quartet** gives a jazz concert at Farleigh-Dickinson U., Teaneck, N.J., May 12.

ASCAP's **Kay Swift** composed a 21-minute score for the Seattle World's Fair Coliseum Show. Called "Century 21," it has a narration written by **Alfred Stern, Gilbert Seldes** and **Doris Frankel** . . . Colpix singer **Millie Vernon** debuts at the Cafe Leon May 8 for three weeks . . . **Steve Venet**, recently appointed artists & repertoire singles producer for the Reprise label, cut disks with **Sammy Davis Jr.** and **Soupy Sales** last week.

Tony Bennett begins a two-weeker at Chicago's Living Room tomorrow (Thurs.) . . . **Kai Winding Septet** has a jazz concert date at State Teachers College, Shippensburg, Pa., on May 1 . . . Marion Colby now recording for the Roulette label . . . **Paul Siegel**, artists & repertoire producer for Telefunken-Decca in Germany, produced four sides (two for German and two for Decca Dischi, Italy) with his new **Oederland Orchestra and Choir.**

Eddie Fisher's singles date with ABC-Paramount Records turned out "A Comminare" from the upcoming Broadway tuner, "Bravo Giovani" in addition to the previously announced "Arrivederci Roma" disk . . . Atlantic has come up with a followup to its disclick by clarinet man **Acker Bilk** of "Stranger on the Shore" by putting a vocal version into the grooves by the **Drifters. Robert Mellin** did the lyrics . . . **Dai Richards** Orch at the Banff Springs Hotel, Banff, Alta., for the summer . . . **Ralph Grierson's** Orch signed for Chateau Lake Louise.

Philadelphia

Harry James and his orch into Drexelbrook May 21. . . . **The Hi-Los** signed **Jimmy Wisner** to accompany them on a three-week tour of Germany and England, starting May 23. The pianist later joins **Mel Torme** in Stockholm. . . . **Theodore Bikel** at Town Hall May 6. . . . Lineup at Red Hill Inn includes **Chico Hamilton**, May 4-6; **Gerry Mulligan**, May 11-13; **Mel Torme**, May 25-27. . . . **Vince Carson** inked by **Bob Marcucci** for Chancellor Records. . . . **Howard Lanin** orch to play the **Bob Kennedy** sponsored benefit for "Project Hope," in Washington May 11.

Localite **Johnny Crawford** signed with Jamie Records. . . . Local promotors **Ben Brown** and **Ben Morgenstern** linked with **Dinah Washington** and **Ruth Born** (of her managerial staff) to present a jazz show in Atlantic City's Convention Hall this summer **Ray Charles** and **Miss Washington** will head the roster of stars.

London

Norman Vaughan, compere of Associated TeleVision's "Sunday Night At The London Palladium, inked by the Pye Label, 50% of which is owned by ATV . . . **The Platters** due in on May 15 to record with **Edmundo Ros** for the **Milton Lehr** video skein, "Broadway Goes Latin" . . . **Vera Lynn** left the American label, MGM, for the HMV banner.

Combo Review

ROLAND KIRK QUARTET
Five Spot, N.Y.

The Roland Kirk Quartet has one of the hardest driving combo sounds around. Paced by the multi-horn blowing of Kirk and projected by the strong rhythm backing of the rest of the group the Quartet has a dynamic yet melodic quality that has been drawing capacity biz at a tiny Greenwich Village jazz mecca, the Five Spot.

Kirk, who is blind, wears several different horns around his neck, mostly from the sax family. Sometimes playing several at one time, he produces a driving enthusiasm that has nice harmonic content and lots of power. In addition to the tenor, he plays some forerunner horns to the modern sax, called the stritch and manzello. He puts a high emotional vitality into his technique with these instruments and the effect is wild.

Sonny Brown scores in some speedy and crashing drum work which adds a pulsating feel to the group. Bolden Beg adds some slick piano work and Vernon Manter is a facile and strong bass man. In all, a swinging, thundering combo that holds the audiences with its humor and drive. *Kali.*

The HIT! OF THE WEEK

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VARIETY'S RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio stations.

This Wk.	Last Wk.	No. Wks. On Chart		Label
1	1	7	GOOD LUCK CHARM Elvis Presley	Victor
2	7	5	SOLDIER BOY Shirelles	Sceptor
3	2	14	JOHNNY ANGEL Shelley Fabares	Colpix
4	3	7	MASHED POTATO TIME Dee Dee Sharp	Cameo
5	6	5	STRANGER ON THE SHORE Acker Bilk	Atco
6	4	8	SLOW TWISTING Chubby Checker	Parkway
7	8	7	LOVE LETTERS Ketty Lester	Era
8	5	7	YOUNG WORLD Ricky Nelson	Imperial
9	9	7	LOVER PLEASE Clyde McPhatter	Mercury
10	21	3	PT 109 Jimmy Dean	Col
11	11	7	DEAR ONE Larry Finnegan	Old Town
12	32	3	FUNNY WAY OF LAUGHING Burl Ives	Decca
13	10	4	SHOUT Joey Dee & the Starliters	Roulette
14	78	5	SHE CRIED Jay & the Americans	UA
15	25	3	TWIST, TWIST SENORA U. S. Bonds	Legrande
16	49	2	EVERYBODY LOVES ME BUT YOU Brenda Lee	Decca
17	14	11	TWISTING THE NIGHT AWAY Sam Cooke	Victor
18	34	3	SOUL TWIST King Curtis	Enjoy
19	12	8	LOVE ME WARM AND TENDER Paul Anka	Victor
20	23	4	JOHNNY JINGO Hayley Mills	Vista
21	29	4	SHOUT, SHOUT Ernie Maresco	Seville
22	28	5	GINNY COME LATELY Brian Hyland	ABC Par
23	27	6	TWO OF A KIND Sue Thompson	Hickory
24	—	1	OLD RIVERS Walter Brennan	Liberty
25	31	6	PATTY ANN Johnny Crawford	Delti
26	—	1	CATERINA Perry Como	Victor
27	13	10	DREAM BABY Roy Orbison	Monument
28	17	11	DON'T BREAK THE HEART Connie Francis	MGM
29	20	13	MIDNIGHT IN MOSCOW Kenny Ball	Kapp
30	34	2	DR. FEEL GOOD D. Feel Good	Okeh
31	15	13	LET ME IN Sensations	Argo
32	22	6	NUT ROCKER B. Bumbler & the Stingers	Rendezvous
33	29	9	YOU BETTER MOVE ON Arthur Alexander	Dot
34	44	33	HONKY TONK MAN Johnny Horton	Col
35	16	13	HEY BABY Bruce Channel	Smash
36	19	10	WHAT'S YOUR NAME Don & Juan	Big Top
37	—	1	RUNAWAY Lawrence Welk	Dot
38	—	1	ONE WHO REALLY LOVES YOU Mary Wells	Motown
39	42	2	PATRICIA TWIST Prez Prado	Victor
40	—	1	CONSCIENCE James Darren	Colpix
41	30	6	SHE CAN'T FIND HER KEYS Paul Peterson	Colpix
42	35	5	TELL ME Dick & Deedee	Liberty
43	36	3	UPTOWN Crystals	Phillies
44	46	2	I WILL Vic Dana	Dolton
45	39	2	KING OF CLOWNS Neil Sedaka	Victor
46	38	2	THOU SHALT NOT STEAL John D. Loudermilk	Victor
47	—	1	I WISH THAT WE WERE MARRIED Ronnie & the Hi Lites	Joy
48	—	1	ITTY BITTY PIECES James Ray	Caprice
49	33	3	WHAT'D I SAY Bobby Darin	Atco
50	—	1	MOST PEOPLE GET MARRIED Patti Page	Mercury

Clint Ballard Jr. Replaces Herman on AGAC Council

The American Guild of Authors & Composers wasted no time in filling Pinky Herman's seat on its council. Just a few days after Herman's "protest" walkout, the AGAC council elected cleffer Clint Ballard Jr. to the vacancy.

Post on the AGAC council runs for three years. The council has a 21-man membership.

Herman's protest was based on his claim that the council refused to discuss the "controversial universal collection plan."

Int'l Impact

Continued from page 45

ander Brailowsky and violinist Zino Francescatti.

More Col Reps

Also representing Columbia Records-USA will be Harvey Schein, general manager of Col's international division; Nat Shapiro, director of international artists & repertoire and creative services, and Stanley West, coordinator of bureau operations of CBS Records, Inc.

On the domestic front, the new Col plant in Santa Maria looks to cost about $3,000,000. The new factory facilities will include a modern pressing plant and warehouse for the diskery as well as its record club. William L. Pereira & Assoc. will design the Santa Maria operation. Pereira was a partner in the firm of Pereira & Luckman, the architects for CBS' Television City in L. A.

In the U. S., Col now operates manufacturing facilities in Terre Haute (Ind.), Pitman (N. J.), Bridgeport (Conn.), and Hollywood. The Pitman plant was opened in May, 1961, and a major expansion program for the Terre Haute plant was completed in November, 1961. The Santa Maria plant is part of Col's expansion program which has included the recent purchase of the Bradley recording Studios in Nashville.

From the Warner Bros. Picture "ROME ADVENTURE"

ROME ADVENTURE

DELLA REESE / R.C.A. VICTOR #8021

AL DI LA

RAY ANTHONY / CAPITOL #4742
AL HIRT / R.C.A. VICTOR #47-8018
FAUSTO PAPETTI / LONDON #7160
EMILIO PERICOLI / WARNER BROS. #5209
JOE RENE / EPIC #5-9510
JERRY VALE / COLUMBIA #4-42027

QUANDO, QUANDO, QUANDO

PAT BOONE / DOT #16349

WHAT NOW MY LOVE

GEORGE GREELEY / WARNER BROS. #5264
JANE MORGAN / KAPP #K450X
ANTHONY NEWLEY / LONDON #9518

MUSIC PUBLISHERS HOLDING CORPORATION

HEAR PATTI PAGE!

MOST PEOPLE GET MARRIED

MERCURY RECORDS

FAMOUS MUSIC CORPORATION

Mills HIT REMINDERS

Springboard to Spring!

I SOLD MY HEART TO THE JUNKMAN
THE BLUEBELLS on NEWTOWN

THAT'S MY DESIRE
THE SENSATIONS on ARGO

LOVESICK BLUES
FLOYD CRAMER on VICTOR
LEE PARKER on T-KAY

MILLS MUSIC, INC.
1619 Broadway New York 19

Checker & His Mgr. Take Over Ailing Twist Tour as Promoter Disappears

Seattle, April 24.

Management of the Twist tour headed by Chubby Checker and Joey Dee & Starliters has been taken over by Checker and his personal manager, Henry Colt. It's alleged that Lee Gordon, under whose auspices the tour started, hasn't been heard from in about a week, and with the exception of Joey Dee who was given some money out of advances from promoters, none of the other acts had been paid.

Colt said he and Checker stepped in so they may raise sufficient money to pay off those with the layout, and to help promoters make good on money laid out by them for various items. Latter includes newspaper and radio advertising as well as advances in some cases. The Dovells and Deedee Sharpe are also with the show.

Colt said he felt he had to step in on Checker's behalf so that his career wouldn't be ruined by abandonment of the tour. In order to maintain good relations with various disk jockeys who helped promote the junket in various cities and establish harmony with promoters, he believes it would be best if he tried to make good on some of the obligations that were incurred on behalf of Gordon.

Colt asserted that there was no bond with the American Guild of Variety Artists out of which the performers might have been paid. One act, U.S. Bonds, was withdrawn from the tour by Joe Glaser, president of Associated Booking Corp., when latter felt the tour might collapse.

According to Colt there was bad routing by Gordon who took jumps that sent them half-way across the continent. Typical were Baltimore to Miami Beach to St. Louis to Los Angeles to Seattle. In Los Angeles, it was announced Wed. (18) that the date would be called off. However, they went through with the engagement at the Pan Pacific Auditorium and grossed $7,500 which represented a loss. Rental alone was $6,600.

Jack W. Engerman, partnered with Zolly Volchok in Northwest Releasing Corp., a promoting group, said he advanced about $13,000 in advertising and rental to the Orpheum Theatre here for two days where the event was held on Friday (20) and Saturday, as well as money for ads on various radio stations.

Engerman said the gross for those two days ran to $22,000. This figure, he added, will recoup all his advances and obligations which he guaranteed. Colt noted that some of the indebtedness to the acts would be paid off. Colt re-

(Continued on page 50)

300,000 Easter Visitors Fill A.C. Hotels & Niteries

Atlantic City, April 24.

One of the largest Easter crowds in history, more than 300,000, filled hotels and motels on the beachfront to near capacity, and brought the constant jingle of cash registers through the weekend. The visitors showed their fancy finery during the Easter parade in welcome sunshine and a temperature in the near 70s.

The annual Easter parade started early in the day, shortly after 10, and the crowds grew until the entire walk in the central portion of the city was jammed through the afternoon. Many here for the weekend attended Easter sunrise services at city owned Garden Pier.

Steel Pier, which for years has its seasonal opening over the Easter holidays, brought in Linda Scott to head its vaudeville show and Glenn Miller orchestra under direction of Ray McKinley for the dancers. Pier was damaged by an early March storm, and activity was centered in front as the section housing the Marine ballroom is still out at sea. Pier played to capacity business throughout Sunday.

Resort's original Twist spot, The Hialeah, brought Conway Twitty in for sessions which started early in the afternoon and continued throughout the day. At the 500 Club a special children's matinee was an innovation there, with prizes going to women wearing the most fashionable and original hats. Clay Cole's Twist-A-Rama with the Capris, Lou Dana and the Fury's was the holiday bill.

Black Orchid, set to book some top names this season, had Lynn Carrie, Peggy Walters, Rita Watson and Don Phillips. Paddock's acts included Jack Morgan plus Cashmiere Bouquet, Little Egypt, Blondell Cooper and the Arthur Travis orch.

No Twist at Knoxville Festival—Just Jazz

Knoxville, April 24.

There will be no "Twist Contest" at the Dogwood Arts Festival Jazz Concert scheduled May 5 at the Civic Auditorium. Top talent at the fest will be Eddie Condon and Chet Atkins.

Festival sponsors had considered including a "Twist" competition, but say they weren't able to work out plans for it. Anyway, the sponsoring Junior League and Chamber of Commerce expect to have a full show with Condon and Atkins.

Seattle's Eye On Convention Biz

Seattle, April 24.

Seattle will never be the same as result of the Century 21 Exposition. This town of approximately 600,000, possessed of strong civic pride and imbued with a basic love of outdoors, of the Northwest, salmon, and other items indigenous to the area, is being given a coplous dose of the outside world. The fair is bringing in big money, big city women, and big city thinking.

The effort is seen as creating a desire to expand Seattle into a city that will attract conventions and big spenders. The permanence of the Century 21 buildings will provide a convention hall that will seat 12,000; a complex of theatrical activity with the playhouse, opera house, bigleague cafes and other accoutrements that go hand in hand with attracting a free-wheeling economy based on the expense account and free-spending vacationers and other tourists.

There is already talk of putting in bids for the 1964 Republican and Democratic Conventions as well as major confabs of industry, fraternal organizations and others that churn up prosperity for the inhabitants. In order to make conventioneering a permanent part of the Seattle civilization, it's readily admitted that they will have to develop a wider base for show biz to prosper in this town. Delegates and drummers alike cannot be expected to vote Seattle for confabs if there's little to do after 9 p.m. The city fathers seemingly already have learned to forget censorship laws during the fair.

The solons even sought liberalization of the rules governing drinking but this wasn't accomplished this year. There are others who look upon this prospect sadly.

SAMMY'S CARIB CONCERTS

Sammy Davis Jr. has been signed to do a one-man concert tour of the Caribbean area by promoter Stephen Hill starting July 27. He'll do a 10-day stand in which 23 performances are scheduled.

Davis tees off in Nassau and thence to Barbados, Trinidad, British Guiana and Jamaica.

Dailies Suspend As Vaudeville Starts; Fink Try Grosses Only $900 On Week; Showman Says Will Resume Later

Minneapolis, April 24.

Hamstrung by "circumstances beyond our control," Paul Fink canceled his vaudfilm experiment at the Homewood theatre here after a single, disastrous week. Fink's Friday the 13th preem proved ill-fated from the start when a strike of three trade unions forced the Minneapolis Star and Tribune, this city's only daily newspapers, to suspend publication, depriving Fink of his main advertising and promotion medium. Exhibitor plans to try again when the strike ends.

Fink's initial vaudfilm entry grossed only $900 the first week against the $3,500 he paid for the Peter Nero trio and comic Dick Curtis plus a minimum rental fee for the reissued "Glenn Miller Story" (U). Headliners, booked for 10 days, gave Fink a break by offering to substitute Friday and Saturday performances for two midweek dates, thus giving Fink the benefit of two weekends with live entertainment.

Contracts for subsequent bookings will all be honored at later dates, Fink said in urging performers to cooperate with him by holding off on their appearances until he can get a fresh start. Acts inked for future shows include Somethin' Smith and the Redheads, comic George Carlin, Marion McPartland Trio, the Partners and the Travelers Three.

"We couldn't buck the handicap of not being able to advertise in the daily papers," Fink said. "If we had been open for six weeks, the strike wouldn't have hurt us so much. By that time we would have been established and would have had time to build up regular patronage. As it was, nobody even knew we were open."

Fink had been promised considerable column space in the Star and Tribune to coincide with his

(Continued on page 53)

Desert Inn to Stage Vegas' 1st Tent Show

The Desert Inn will stage the first hotel tent show in Las Vegas. Jimmy Durante is set to top a tab version of "Jumbo" which will play the Inn in June. Other production details haven't been set as yet. The tent idea has been agreed upon so that the Painted Desert Room can be closed for alterations to the stage. The boards will be enlarged so that large production shows can be booked for the Desert Inn. It's now on a name policy.

Deal is also on for Danny Kaye to reopen the room after installation of the new stage. The Desert Inn, with the enlarged facilities, could utilize production shows such as those at the across-the-road Stardust Hotel, also controlled by the Desert Inn.

N. J. Spot's Bow Tied to $10,000 Debt Payment

The Diamond Beach Lodge, Wildwood, N.J., may have to abandon plans for its summer opening unless it can clear a $10,000 debt to the Crosby Bros. incurred by the previous owner, Benny Martin, who now operates the Bolero in the same city.

According to Carl Lindenmuth, executive veepee of the Colorado Motel Corp., which has taken over the Lodge, his firm was unaware of the debt until it acquired the premises. CMC also feels that since the debt was incurred by Martin, he should be made to pay up. The Diamond Beach is currently on the unfair list of the American Guild of Variety Artists.

Lindenmuth said he proposed to Martin that he guarantee payments to him if he advanced the $10,000, but his offer was refused. He also asserted that he suggested to AGVA that he be permitted to open to provide work for AGVA members. However, the union insists that the Diamond Beach remain on the unfair list until the debt is paid.

According to Lindenmuth the cafe has booked the Moro-Landis Dancers for the entire season and one week each of Abbe Lane &

(Continued on page 50)

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"Henry has offbeat lines and seems to be in the mold of those who can improvise to meet requirements of each audience. He is a pleasant appearing chap as well. A recent turn in his fortunes came when he excited Sammy Davis Jr. who frequently requests him as his supporting act. It's the kind of break that infuses self-confidence and seems to perk up artistic levels. Henry has justified Davis' confidence." Jose.

RALPH PEARL,
Los Vegas Sun
"A MUST: The comedy shenanigans of Vegas Newcomer, PAT HENRY at the Sands with Sammy Davis Jr. . . . The lad's a welcome addition to the laff scene along Glitter gulch."

ED SULLIVAN,
New York Daily News
"On the Copa bill with the Clooney is a fine young comic, PAT HENRY, a Long Island product. He reminds you, in delivery, of Danny Thomas and Alan King, which isn't bad reminding."

LOUIS SOBOL,
New York Journal-American
"An amiable young comedian PAT HENRY seemed to win the affection of the opening nighters."

FORREST DUKE
Las Vegas Review Journal
"Making his Vegas debut at the Sands on the Sammy Davis show is standup comedian PAT HENRY. Danny Thomas sound-alike who comes up with mostly new material, Henry is a smooth story salesman, has a pleasant Personality, and the obvious success of this outing should bring him back again."

WALTER WINCHELL,
New York Daily Mirror
"Don't miss PAT HENRY, comic at the Copa . .

GENE KNIGHT,
New York Journal-American
"PAT HENRY, hailed as the new comedian for 1962 . . . Presently the rage in Las Vegas, he is a protege of the clan. Frank Sinatra worked with him at the 500 Club in Atlantic City and recommended him to Sammy Davis Jr., who worked with the young man at the Latin Casino in Philadelphia and the Sands in Las Vegas."

HY GARDNER,
New York Herald Tribune
"PAT HENRY is a sound-alike for Danny Thomas . . ."

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"Sammy Davis Jr." Show
April 5th—19th.
COPACABANA, NEW YORK
"Rosemary Clooney" Show
April 8th.
ED SULLIVAN SHOW
CBS-TV

Currently
THE DEAUVILLE
MIAMI BEACH, FLA.
"Sammy Davis Jr." Show

Public Relations: GENE WEBER

GAC

Puget Soundings

Seattle, April 24.

Illnesses forced several last-minute cancellations among the Manhattan press representation to the Century 21 Exposition. Among them were Frank Farrell, N.Y. World-Telegram & Sun columnist; Louis Sobol, syndicated columnist of the N.Y. Journal-American, because of the illness of Mrs. Sobol's mother, and Hy Gardner (Herald-Tribune) whose wife took ill. All will junket to the Fair in June.

'St. Louis' to Seattle

One of the items missing from the Century 21 Expo is its own theme song. John Raitt, chirping during the inaugural exercises, had to call upon a tune written for an earlier expo; "Meet Me in St. Louis, Louis." However, he parodied that theme with "Meet Me at the Needle, Nellie," themed to the Space Needle, which is evolving at one of the hits of the Fair.

At the dedication exercises from Danny Kaye gave a dramatic reading of the Credo of the Century 21 Exposition which gave forth the aims and aspirations of the event.

Press Corps

One of the curiosities of the Century 21 Expo's housing of the press was the complete reversal of usual procedure and layout. In most cases, the fair or similar event is located outside the city, and the press is housed in midtown. This time, the Expo is located in the city, but the press was housed in the Hilton and Hyatt motels near the airport about 16 miles distant from the Expo.

Seattle Police Chief Ramon reveals that the beefed-up police force could handle any grifters, con men and pickpockets attracted to Seattle by the Fair. But traffic—the Chief wasn't so sure.

Disappointed Hotels

Last week (week before Fair opening) Seattle hotels were hurting for biz. One large downtown hotel had 40% occupancy Thursday; 50% Friday. Bookings for the summer months are good, but innkeepers are apprehensive that widespread rumors of doubled prices and gouging might seriously hurt biz.

The Doric New Washington Hotel has converted its entire basement (10,000 sq. ft.) into a Roaring 20s Club, which Paul Cummins will operate. Portions of area have been operated as nightclubs in past years—recently The Casbah, Jackie Souders' Rendezvous, etc. Roaring 20s is similar to club of same name operated by Cummins in Los Angeles. It has a theatre-restaurant, featuring a Dixieland jazz band and singing waitresses, plus a shooting gallery, basketball toss and similar divertissements.

The Olympic Hotel, town's biggest, is remodeling its Marine Room and installing a stage to present acts. First booking is the Brothers Four, opening May 28.

The Sorrento Hotel has Susie and the Nite Owls set to open in its new Dunbar Show Room April 19. This act is produced by Jim Cook of Joy & the Boys, longtime faves at Rosellini's 410.

Jazz & Folksongeries

Jazz spots and folksong clubs in the Pioneer Square-Skid Road area are burgeoning. Around a dozen spots are now open in the area, which got its first impetus when Pete Barbas opened Pete's Poop-deck at 77 S. Main in 1958. Others prominent in area nightlife are the Blue Banjo, Louie's Old Chicago, Downbeat, 92 Yesler (folksingers) and Charlie Puzzo's Penthouse. Atmosphere is similar to that of North Beach area in San Francisco.

The Penthouse has a number of top Jazz singers and groups set for the next few months. Buddy Greco opened April 19 (first Seattle appearance), followed by the Oscar Peterson Trio April 30-May 12. Others set include Mose Allison, May 14-26; Eddie "Lockjaw" Davis and Johnny Griffin Quintet, May 28-June 9, and Dizzy Gillespie Quintet, June 11-17. Ernestine Anderson is set for June 18-26, George Shearing Quintet, June 27-July 3 and Ruth Price, July 4-14. Similar acts are being booked right through to World's Fair closing in October.

A "world's largest circus," put together from the remnants of now-defunct, onetime major American circuses especially for the filming of the motion picture "Jumbo," will have a run here during the World's Fair.

The city board of public works has approved an application by the Dobritch Bros. Circus for a four-month stand beginning June 14 at 4th Ave. & S. Michigan St.

Two firms will offer tours of night clubs in Seattle during the Fair. Night Life Tours, headed by Jack Denise Jr., editor of the Seattle Hotel Greeter magazine, will offer tours of downtown aiteries. Expotours will offer a tour of four night clubs, including Gracie Hansen's Paradise International on the fairgrounds.

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N. J. Spot's Bow

Continued from page 49

Xavier Cugat, Liberace, Tony Martin, Jack E. Leonard and Jimmy Dean. Negotiations had also been going on for Connie Francis, Johnny Mathis, Tony Bennett and Patti Page.

The Diamond Beach Lodge will not be liable for payment on the contracts that are signed since the union will not permit talent to work in any spot it considers unfair.

The Crosby Bros. played the Diamond Beach two years ago, and were given a $10,000 check by Martin. The singers delayed cashing the check for several weeks during which time, the spot closed for the season, the bank account was closed and the bond withdrawn from AGVA.

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DAVIS JR.'S FLAT 20G FOR H'WOOD BOWL GIG

Hollywood, April 24.

Sammy Davis Jr. will do a Hollywood Bowl one-man show Sept. 14 for flat $20,000. He is dickering with Hank Mancini to back him on music and also provide separate musical portion of show. Program will be billed as "An Evening With Sammy Davis Jr."

William Morris Agency, repping Davis, inked with Lou Robins Concerts Inc., which has leased the 18,000-seater for the evening.

Davis also revealed he will make a Caribbean tour, starting July 27 in Nassau, for two nights. He moves to Trinidad for Aug. 1-2; Kingston, Jamaica, Aug. 4, 5 and 6, and to Barbados, Aug. 9, 10 and 11.

Back to Niteries, Eddie Fisher In N.J.

Eddie Fisher is resuming his nitery career. Singer has been booked for a two-weeker at the Latin Casino, Cherry Hill, N.J., starting Sept. 6. Other dates are being lined up by the William Morris Agency.

Fisher is especially strong box-officewise in this south Jersey area. Latin Casino gets most of its trade from Philadelphia, the singer's hometown.

Vaude, Cafe Dates

New York

Georgie Kaye moves into the Copacabana June 21 for two weeks. **Norman & Dean** set there May 24 . . . **George Kirby** tapped for the Uptown Theatre, Philadelphia, June 29 . . . **Enzo Stuarti** into the Manor Hotel, Wildwood, Aug. 10 . . . **Harmonica Rascals** and **Tina Robin** booked for the McKean County (Pa.) Fair Sept. 5 by **Stan Scottland** of General Artists Corp. . . . **Frank Parker** current at the Congress Inn, Tampa . . . **Dick Haymes & Fran Jeffries** open at the Vapors, Hot Springs, May 7 . . . **Saverio Saridis**, pacted for the Bolero, Wildwood, July 20 . . . **Allen & Rossi** rebooked for the Sands Hotel, Las Vegas, following a round of summer theatres . . . **Sam Fletcher** set for the Living Room, N.Y., July 23.

Chicago

Buddy Hackett and **Penny Pryor** in the Palmer House May 14-27 . . . **Julie Wilson** set for the Sheraton-Blackstone May 7-26 . . . **Dick Contino** down for Ray's Supper Club, Chi, July 24-Aug. 19 . . . **The Treniers** inked for the Chi Cloister May 14, followed by **Buddy Greco** June 4 for three weeks . . . **Roger Price & Margi O'Farrell** and **Luc Poret** skedded for the Gate of Horn, Chi, May 8 for two weeks . . . Following set for Chi Playboy: **Stag McMann** and **Will Mercer**, May 16-June 5, and **Larry Daniels, Jackie Vernon** and **Mickey Onate**, June 6-26 . . . **Buddy Greco** plays the Huddle Embers, Indianapolis, May 21-June 2.

Chubby Checker

Continued from page 49

tained Earl McDaniel, former Hollywood disk-jockey, to assist him on the remainder of the tour.

Checker was signed for $5,000 a night by Gordon, but Colt said that he hadn't been paid yet. Dee is getting $1,250 nightly. According to Colt, Gordon got two advances from as many promoters in other cities which were used to pay some of Dee's money. This was the only salary paid, said Colt.

The position taken by Engerman was that Gordon had abandoned his contract with NRC. It was estimated that the tour was about $50,000 in the red. They lost heavily last Saturday and Sunday (14-15) at the St. Nicholas Arena, N.Y.

Gordon, who had been producing shows in Australia, had been offering the tour for a closed-circuit telecast. But this was called off since not too many theatres were interested in the event.

Century 21 Expo Review

A Night in Paradise

Seattle, April 19.

Grace Hansen's presentation of Barry Ashton's "A Night in Paradise" with Rola & Rolan, Evy & Evarto, Bob Williams, Dick Weston & "Aunt Martha"; line, featuring Norma Waterman, Chick Dodds, Jerry Jackson, Lori Shay, Karen Kay; Forrest & Marika; Jackie Souders Orch. Staged by Ashton, special effects, Peter Foy; lighting, Conrad Penrod; music & lyrics, Val Grund & Bill Norvas. At Paradise International Theatre Restaurant, Show St., Century 21 Exposition, Seattle; $3 admission.

Gracie Hansen, the beldame of "A Night in Paradise," who is credited with creating the largest nude show of the Seattle's Century 21 Exposition, got her show biz start by producing for the Morton (Wash.) PTA. These innocent beginnings provided the spark that lead Miss Hansen to expand her scope to the point where she is providing a focal point of the most important undertaking to hit Seattle since 1897 when the Steamship Portland docked here with a cargo of gold ore which led to the Alaska gold rush.

With financial backing from Seattle's Oriental colony, notably Bob Chinn, who has important local realty interests, Miss Hansen has become the most important impresario on Show Street, the Expo's theatrical centre, which is providing a major share of the publicity for the Fair.

As presented for a preview audience, "A Night in Paradise" needs lots of work. It was a show which pointed up the shortage of competent backstage help and a need for more rigorous rehearsing before all the wrinkles are ironed out. However, it is obviously already that its value to the Fair has been established even if many feel the $3 admission tab for a one-hour floorshow is too high. Drink or food prices are standard but there's no minimum once inside. Show budget runs to $18,000 weekly.

Barry Ashton has done some imaginative production, keyed to the Century 21 out-of-the-world themes. He has a cosmic ballet, a Planet Eve number in addition to the more earthly themes such as a salute to Ziegfeld; "You Have to Have Showgirls" and "Bird of Paradise" numbers. The costuming is imaginative and the nudity is well displayed although some of the girls are too prepossessing physically to inspire aesthetic appraisal. However, it's all apparently dictated by commerical aspects. The routines are generally good, some are even imaginative, such as the cosmic ballet in which black-robed figures roam in the dark with elastic bands in a maypole effect producing some picturesque stage designs.

The acts are fairly representative. One major act, Bob Williams, didn't make the show when caught; his spot was temporarily assumed by Kiki Page, a singer, who seemed out of place in this procedure. Most of the acts did too much, which is understandable at a preview. Closer editing will make it a tighter show. Rola & Rolan perform on a plank balanced on log and cut out some good tricks including head-to-head balancings. They'll do better with editing.

Evy & Evarto, the Latin bicycle act, similarly need to cut down on their assignment, but their tricks are solidly presented. Dick Weston & Aunt Martha provide a sassy ventriloquy display. Some of the lines have a bluish tint, but acceptable under these circumstances.

The special music by Val Grund & Bill Norvas is utilitarian and the showbacking is by Jackie Souders, long a Pacific Northwest band fave.

Jose.

Frisco Loved Checker In Jan., but Civic Aud Cancels His April Show

San Francisco, April 24.

What a difference three months can make—especially to Chubby Checker.

Last Jan. 27 Checker drew nearly 16,000 fans to Frisco's Cow Palace for a $46,071 gross.

Last Thursday (19) Checker's two performances at Frisco's Civic Auditorium were cancelled by the auditorium manager, Jim Graham, because:

1) A $435 rental deposit check from Lee Gordon, promoter of Checker's tour, bounced;

2) The promoter failed to make other cash payments he'd promised and failed to buy a $500,000 liability policy;

3) Checks to Bartells' KYA and Crowell-Collier's KEWB for advance promotion bounced;

4) Advance sale right up to the day of the performances amounted to only 800 of the 16,000 tickets available.

Graham made his decision to wash out the dates only a few hours before the afternoon show and got 15 cops who'd originally been assigned to handle teenage crowds to appear at the boxoffice at 1 p.m. in case any disappointed youngsters decided to get fractious. But less than 100 teenagers appeared and there wasn't the sign of a riot.

Graham said, "It just doesn't make sense—Checker was bound to make money here."

Actually, show biz insiders in the Frisco area felt that Checker's big draw at the end of January was due primarily to the fact that a pair of deejays on Bartells' KYA owned the major part of the promotion, and therefore pushed the Cow Palace date heavily on the air.

The two deejays had figured on repeating with Checker at the Civic Auditorium in early April until the fact of their ownership of the promotion became public—and the FCC began asking questions.

Subsequently, Gordon hastily arranged his dates for late last week, but never got any promotional lift anywhere.

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Seattle: Look The Other Way

Continued from page 1

arts, from ancient crafts to the missile age. It's a new world that would have dazzled Ziegfeld and Barnum, and the new showmen are not only the guys who will teach showgirls the one-two-three-kick routines, but the highdomed men of science who have an important story to tell in a manner readily understood by laymen.

The showmanship that has kicked off the Century 21 Exposition into a good show is expected to bring in 9,000,000 admissions during its 184-day run in its first year. On this basis, the Fair will be regarded as a hit, according to informed opinion around the Expo's counting house. Adults are $2; children, $1; service men only get a 25c. cut off the top scale.

The $2 tab will obtain also for the N.Y. 1964 Expo—Robert Moses is counting on the gate receipts to take the bondholders off the nut.

Saturday's start was not impressive moneywise. The opening day, 52,210, about half of the anticipated 100,000 attendance and the hotels of the town were only at 40% capacity. The big Easter Sunday weekend presumably kept many at home. Some are inclined to think that the stories of the price-gouge may have had their effect, but most of them feel that it was the Easter Saturday opening rather than anything else.

The item entirely new to Seattle is the nude shows. The largest is Gracie Hansen's "A Night in Paradise" staged by Barry Ashton. It's a large and expensive show costing around $18,000 weekly, and in its rough stages indicates that it will be a commercial success at its $3 admission. Originally, the hall housing this effort was to have seated 350, but they figured that it would never meet its nut with that capacity, so it's been enlarged to about twice that. Ashton is not one to shy away from epidermis displays. There are about six nudes strolling through the production numbers. The girls are generously endowed and display their charms artistically.

Peep & Peek Shows

Another display in that genre is the "Girls in the Galaxy" which is not much more than a posing show and cameras are permitted or may be rented. There is also "Backstage," a walkthrough depicting a behind-the-scenes look at the ladies of the ensemble in various stages of undress.

Showmen pondered Seattle's blue laws against this kind of operation but nobody's saying anything (yet). One problem which will evolve as result of this don't-look-now policy, concerns Harold Minsky who starts a show at the downtown Orpheum Theatre (outside the Expo grounds) on June 12. He seems to have every right to provide the same kind of show as Ashton, during Expo time anyway.

U.S. Hall of Science

As a contrast to epidermis displays, there are cultural and intellectual giants also available. The $10,000,000 United States Hall of Science offers a key to the universe in what may require at least 40 hours of viewing. The curators of that building feel that they will have failed to achieve their purpose if any high school science major fails to give that building at least an eight-hour, five-day-a-week runthrough.

It is a combination of many forms of showmanship with films providing a major form of instruction.

There is the Charles Eames production utilizing seven film and four slide-projectors simultaneously. The result is an unusually awesome review of the accomplishments of man.

Equally as important, cinematically, is the multiple-projector process evolved by a combination of forces which included Boeing and Cinerama, shows in the interior of the geodesic dome which is used as a screen. This is an imaginative trip into space, and while it may have had more impact had they depicted a human making the trip, it is a venture which inspires profound respect.

There are other aspects of this building which takes in virtually every major branch of science, including a children's section where adults are not permitted. The kids are encouraged to find things out for themselves without the wrong answers from parents.

The U.S. building makes the other foreign exhibits look minor league. Britain has a tasteful exhibit of its present scientific accomplishments, as have Japan, India and the Republic of China. Many foreign buildings didn't make the opening day.

But in the show biz sectors, there are more basic displays. And these mass-appeal items will, in the most important word-of-mouth vox pop reaction, share equal space with the headiest items the fair has to offer.

Monorail Boffo

Many of the transportation problems that were anticipated failed to materialize opening day. The Monorail, a novelty since it's the only urban rail installation of this type in the U.S., was the major form of transportation, and many didn't bother to take their automobiles to the fair. Parking can go as high as $5 a day in the Expo area. As a result the auto traffic jam never came.

The Monorail brings the visitor from midtown to the Expo in 96 seconds—a mile distant—at 50c. per, or 75c. round trip.

The Fair in itself is a phenomenon. A town of roughly 600,000 raised the $80,000,000-to-$100,000,000 outlay, but the gimmick is that most buildings will be permanent. There is already talk that the Century 21 will hold over for next year even though the International Bureau of Fairs, doesn't permit the extension. However, that's a technicality. The Expo's toppers indicate that they could get private firms to take over operation of the various government buildings, although they'd be forfended from calling it a fair or exposition.

The entire event, with exception of a few temporary structures, will be retained to form a Civic Center. It will have an art museum, an opera house, a playhouse, a hall of science, a convention hall, a stadium, and all the other accoutrements of a big city. This is one fair that, in the long run, could pay off since all the buildings will continue to serve their original use.

$15 Per Day Average

The costs of attending Century 21 Exposition will average about $15 per day. The rides are newer and faster and the money can go more rapidly, if the parents aren't careful.

At fairs of the calibre of Century 21, a new rule of thumb down has been finalized—the higher the IQ, the lower the costs. It is a law that has been tested on the state and county level, and has been found to work. However, the laboratory results at the Expo are much more conclusive.

The greatest non-spending attraction will be the Hall of Science which, according to spokesmen for that building, will require about 40 hours of viewing to get full benefit out of it. The various other foreign pavilions and industrial exhibits also are free admissions.

Food can be pretty expensive. A luncheon at the Space Needle will average at $5, while dinner will be $7.50-$10. That's with the view, which is unparallelled in this part of the world. One sits at a table and the floor revolves slowly and almost impereceptibly. The round trip takes about an hour. The vittles are Grade A, and excellently prepared. The same view on a higher level without the food costs $1 and elevators whisk up the customers who walk around the circular platform snapping pictures and soaking in the awesome scenery of the Northwest.

50-75c Rides

For the youngsters, the rides on the Gayway, which are new, and fast and in great profusion, average 50c. There are some at 35c and a couple at 75c. On opening day (21) they were well-attended and virtually all were open.

The neighboring Show St. has its amusements topped by the Gracie Hansen show at $3 top. The others are not as high as this display.

The snack bars and the wide assortment of comestibles in the Food Circus, located in a building normally used for a National Guard Armory, has a wide assortment of foods from 30c pizzas to icecream cones (doubleheaders) at the same price.

The special events, many of them in the Fine Arts section, will be at varied prices. The opening charity gala was held Saturday (21) at a $50 top, with Igor Stravinsky conducting his own "Firebird Suite" and Van Cliburn now established as a popular maestro and who was instrumental in playing the Rachmaninoff Concerto Number 3. Milton Katims, getting this fine concert hall, was given a standup ovation at this gala. The art museum, having the greatest art collection loaned by various museums, costs $1 and is probably one of the most elevating pay exhibits of the fair.

Housing Problems

The major costs, however, will be outside the fair. A recent law permits apartment buildings to be used as hotels, with result that rentals have gone up considerably in some buildings and many tenants were made homeless. The fair itself formed Expo-Lodging, which seeks accommodations at prices which the visitor feels he can pay, to take the taint off the housing situation. The advance publicity on the gouge has undoubtedly harmed the fair and the press department is working overtime to correct this impression.

The parking lots, near the fair, which used to charge 50c for a full day, now charge 50c an hour with a $5 limit per day. The fair itself has provided cheaper accommodations running to $3. However, many have found the Monorail, at 75c a round-trip (or 50c each way) to be the most expedient, and the parking garages didn't hit the bonanza on its opening day that was anticipated. The Monorail will most likely become a permanent part of the city's

House Review

Apollo, N. Y.

Chuck Jackson, Tommy Hunt, the Vibrations (5), the Chantels (4), Ronnie & the Hi Lites (5), Timmie & the Fascinators (5), Doc Bagby Band (12); "Music Box Kid" (UA).

Current show at this Harlem vaude stronghold is testament to the rock pattern whereby a group jumps onto the theatre circuit almost immediately after it gets its first disk break and tries to hang on as long as the platter can keep it there. With few exceptions, the bill comprises artists fresh off their first disclick and others who are still working on the strength of past platter triumphs.

In the newcomer category are Ronnie & the Hi Lites, who are currently clicking with their "I Wish We Were Married," and another equally young team, Timmie & the Fascinators. Both have lead singers in the low teenage bracket, who appear to be making their first stab at public performance.

Ronnie & the Hi Lites is an unpolished and unprofessional group as it stands now. Perhaps a more serious attitude toward their work would help all concerned. Timmie & the Fascinators, however, shows some spark and showmanship and with some more sprucing of the act, could shape into a staple r'n'r attraction.

Tommy Hunt has been trading on his "Human" disk for quite a while. He does an effective turn, however, and has taken to doing more terping during his set than previously, a feature which always goes over big with audiences here. His pipes remain a strong selling feature, as he belts out the tunes in his emotional style.

The four Chantels girls haven't had a big disk for some time either, but they continue to build as a stylish quartet. Concentrating mostly on ballads lately, still using their "Look in My Eyes," they have a pleasant manner that works well.

The Vibrations are an Apollo fave and they continue the tradition with this outing. Mixing effective singing, lithe terping and clowning, they turn in a solid act that is well-paced and strong for the rock houses.

Chuck Jackson works much like Hunt and scores to the same general advantages. One of his tunes is even a number that Hunt usually uses in his turn, "I Don't Wanna Cry," which both handle well. Jackson scores well with his shout style and talking lyrics which he uses for good rapport with the audience. He and Hunt double for a crowd-pleasing bit at the show's end.

The Doc Bagby band backs the show with solid big band values. The group's solo number, for audience Twisting on the stage, is well-handled and produces a good, full sound. *Kali.*

CURRENT BILLS

WEEK OF APRIL 25

NEW YORK CITY

MUSIC HALL — "Glory of Easter," "Disneyland, U.S.A.," Wally Boag, Balcombes, Marquis Chimps, Flying Ballet, Pat Theriault, Graciella, Corps de Ballet, Rockettes, Raymond Paige Orchestra.

AUSTRALIA

SYDNEY (Tivoli) — Margot Fonteyn, David Blair, Maryon Lane, Brian Shaw, Annette Page, Bryan Ashbridge, Robin Haig, Ronald Emblen.

BRITAIN

BLACKPOOL (Tower Circus)—Charlie Cairoli & Co., Bronleys, Hugh Forie & Co., Circus Williams' Lions, Two Armenas, Circus Knie's Norwegian & Legion Animals, Diors Sisters, Circus Knie's Animal Carousel, Four Soranis, Two Dominicis, Willem Lenz & Chimpanzees, Tibor Alexander's Canine Revue, Desmond & Marks, Circus Knie's Elephants, Dagenham Girl Pipers, Our Sammy, Little Jimmy & Circusettes.

GLASGOW (Empire)—Jack Radcliffe & Co., Johnny Victory & Co., Ian Powrie & Band, Dixie Ingram, Sally Logan, James Urquhart, Barry Sisters, Max Kay, Eric Burns, Trio Vitalites, Hopes & Keen, Rosemary Manly, Arthur Blake Singers, Leslie Roberts Silhouettes, White Heather Dancers.

LIVERPOOL (Empire)—Shadows, McDevitt & Douglas, Frank Ifield, Joe Black, Dailey & Wayne, Fan Yue Jen Troupe, Clarkson & Leslie, Jackie Trent.

NEWCASTLE (Empire) — Dorothy Squires, Joe Henderson, Kenny Baker, Brian Rudge, Garth Meade, Al Fuller & Jeanette, Van Buren & Greta.

Cabaret Bills

NEW YORK CITY

AFRICAN ROOM — Afro-Caribbean, Johnny Barracuda, Larry Bonito, Trade Winds.

BASIN ST. EAST — Peggy Lee, Benny Carter Orc.

BLUE ANGEL — Dick Gregory, Gene Farmer, Carol Sloane, Bobby Short, Otis Clements

BON SOIR—Henry Youngman, Marge Cameron, Peter Pit, Three Flames.

CHARDAS — Lily France, Lia Bella, Elemar Horvath, Tibor Rakossy, Dick Marta.

CHATEAU MADRID — Mancheno & Carmelilla, Alberto Rochi, Pupi Campo Orc.

COPACABANA — Jackie Wilson, Al Bernie, Paul Shelley Orc., Frank Martl Orc.

EMBERS—Ronnie Brown Trio, Jimmy McPartland Four.

HAWAIIAN ROOM — Rudy Adamo, Dennis Regor, Virginia Wing, Keola & Leimomi Beamer, Wailani Gomes, Joe Kekauoha, Liwai Toyo & Iona Ramirez, Ted Auletta Orc., Sam Makia Islanders.

HOTEL ASTOR—"Vive La Difference," Lou Wills Jr., Marilynn Alwyn, Lester James, Camille Valle, Suzanne Munn, Dick Harding Orc., Eddie Lane Orc.

HOTEL NEW YORKER—Milt Saunders Orc., Joe Furst.

HOTEL PIERRE — Patricia Bright, Patricia Marand, Harrison & Fisher, William Walker, Stanley Melba Orc.

HOTEL PLAZA — Enzo Stuarti, Emil Coleman Orc., Mark Monte Continentals, Payson Re Orc.

HOTEL ST. REGIS — Georges Ulmer, Chauncey Gray, Chiquito Orc.

HOTEL ROOSEVELT—Guy Lombardo Orc.

HOTEL WALDORF-ASTORIA — Peter Lind Hayes, Mary Healy, Emery Deutsch Orc., Milt Shaw Orc., Greta Keller, Joan Bishop.

HOTEL SAVOY HILTON — Tony Mitchell, Arturo Arturo Orc., Gunnar Hansen Orc., Ray Hartley.

INTERNATIONAL — Andrew Sisters, Alan Dowd, Mike Durso Orc., Aviles Orc.

JAZZ GALLERY — Horace Silver, Aretha Franklin.

LATIN QUARTER—Gene Barry, Julie Gibson, Winged Victory Chorus, Wallenda Ballet, Jeanine Pivoteau, Rudy Cardenas, Jo Lombardi Orc., Irving Fields Orc.

LEFT BANK—Dottie Reed, Cecil Young Combo.

LIVING ROOM — Johnny Nash, Casey Anderson, Janet Stewart, Bob Ferro Orc.

NO. 1 FIFTH AVENUE—Hankinson & DeMalo, Naomi Shelton, Lou Seiler.

ROOM AT THE BOTTOM—Lyda Fairbanks, Bobby Bell, Jimmy Mitchell, Nat Jones Trio

SAHBRA—Four Ayalons, Esther Tohbi, Leo Fuld, Badoc & Sharobi, Louis Bannett Orc.

TWO GUITARS—Alya Uno, Sasha Polinoff, Ivan Nepa & Sonia, Kostya Poliansky.

SQUARE EAST—"Second City," Alan Arkin, Howard Alk, Severn Darden, Dawn Daniel, Andrew Duncan, Lynda Segal, Eugene Troobnick, Gary Sherman, Barbara Harris.

UPSTAIRS & DOWNSTAIRS — Phil Bruns, Cell Cabot, Rex Robbins, Steve Roland, Donna Sanders, Mary Louise Wilson Lovelady Powell, Freddie Webber, Jim Sheridan, Dick Riddle, Milrad & Colston.

VIENNESE LANTERN—Rosita & Chimbos, Jeanne Michel, Ernest Schoen Orc.

VILLAGE BARN—Ralph Pope, Peri & Ray, Tex Fletcher, Lou Harold Orc., Joe Shay Orc.

VILLAGE GATE — Don Sherman, Sam Hopkins, Nina Simone.

VILLAGE VANGUARD — Miles Davis, Blossom Dearie Trio.

CHICAGO

BLUE ANGEL—Christian Lamont Twist-Up Revue, Joe Dari, Carmen Hylton, Lord Montego, Petita, Charlotte Rae, Lord Carlton, Tito Perez Orc.

CLOISTER — Damita Jo, Jackie Gayle, Rhythum Kings.

CONRAD HILTON—"Pink Tights," Nip Nelson, Hinchy & Allan, The Bokdams, Locke Lorraine, Consuelo, Boulevar-Dons Co., Boulevar-Dears (6), Charles & Elsmick, Jimmy Palmer Orc.

DRAKE HOTEL — Fatachou, Jimmy Blade Orc.

EDGEWATER BEACH — Dorothy Shay, Terrace & Elita, Don Davis Orc.

GATE OF HORN—Clancey Brothers & Tommy Makem, Jo Mapes.

HAPPY MEDIUM — "Medium Rare," Linda Donovan, Denise Foster, James Inman, Marc London, Donna Miller, Bert Vallencourt, Cindy Witsell, Tom Williams.

Downstairs Room: Beatrice Mila, Cy Touff Trio, Cliff Niepp Trio.

LE BISTRO—Johnny Janis, Vic Cesario Trio.

LIVING ROOM — Tony Bennett, Totie Fields, Joe Farnello Trio.

LONDON HOUSE—Ramsey Lewis Trio, Larry Novak Trio, Jose Bethancourt Trio.

MISTER KELLY'S—Mort Sahl, Donna Lee, John Frigo Trio, Marty Rubenstein Trio.

PALMER HOUSE — Andy Williams, Gus & Ursula, Ben Arden Orc.

PLAYBOY CLUB—Wick & Brand, Bob Weymouth, Don Alan, Jane Darwyn, Chuck-A-Lucks, Oscar Carlier, Eagle & Man, Ralph George & Grace Notes, Joe Iaco Trio, Bob Davis Trio, Billy Wallace Trio, Harold Harris Trio, Larry Novak Trio, Dave Green.

SECOND CITY—"A Knocking Within," William Alton, Roger Bowen, Severn Darden, Del Close, Bob Camp, Mina Kolb, Irene Riordan, Richard Schaal, Avery Schreiber.

SHERATON BLACKSTONE — Denise Darcel, Franz Bentler Orc.

SUTHERLAND LOUNGE — Cannonball Adderley, Redd Foxx.

LOS ANGELES

COCOANUT GROVE — "Music Man," Van Johnson.

CRESCENDO—Frances Faye, Louis Nye.

DINO'S — Louise Vienna, Jack Elton, Steve La Fever.

INTERLUDE—Troy Walker & Hustlers.

LE CRAZY HORSE—Donnie Brooks & Shamrocks, Janine Caire, Helene & Howard, Tommy Roberts & Evelyn Freeman Combo.

SLATE BROS.—Gene Baylos, January Jones, Herb Dell Trio.

STATLER HOTEL — "Bring on the Girls" Revue, Skinnay Ennis Orc.

YE LITTLE CLUB—Emmaline Henry, Jerry Holmes, Joe Felix Group (4).

LAS VEGAS

CALIFORNIA CLUB—Johnny Paul.

DESERT INN — Phil Harris Show, Donn Arden Dancers, Carlton Hayes Orc. Lounge: Frankie Carle, Michael Kent, Dave Apollon, Milt Hearth, Sam Melchionne, Acapulco Boys, Three Suns.

DUNES—Eleanor Powell, Gary Morton, Earl Barton Dancers, Bill Reddie Orc. Lounge: "Vive Les Girls," One Plus One, Travelers Three, Joseph Mack Four.

EL CORTEZ — Miguelito Valdes, Lorraine Barry.

FLAMINGO — Ella Fitzgerald, Jack Carter, Diana Varga, Don Kirk, Nat Brandwynne Orc., Flamingettes. Lounge: Harry James, Billy Eckstine, Peggy Dietrick.

FREMONT—Fables Knockouts, Jets.

GOLDEN NUGGET—Leon McAdliff Roy Clark, Billy Thompson, Chick Adams.

HACIENDA — Four Tunes, Johnny Olenn, Keynotes, Cathy Ryan, Lynne Davis, Grover Shore Trio.

MINT—Pat Moreno's "Artists & Models of '62," Bill Bird, Gil Lamb, Helizapoppin'.

NEVADA—Jay Orlando, King Henry 4.

NEW FRONTIER—"Minsky's Follies of '62," Irving Benson, Murray Briscoe, Allen Conroy, Janet Grey, Ingeborg Kjeldsen, Jack Mann, Ann Pett, Claire Werner, Dick Rice Orc. Lounge: Gene Austin, Sunny Spencer, Bob Crosby's Bobcats.

RIVIERA — Tony Martin, Jose Greco, George Arnold Dancers, Jack Cathcart Orc. Lounge: Kay Stevens, Braman & Leonard.

SAHARA—Ben Blue, Dorothy Loudon, Mr. Bollantine, Moro-Landis Dancers, Louis Basil Orc. Lounge: Don Rickles, Freddie Bell, Tuneicsters, Rosa Linda, Arthur Ellen, The Characters, Lloyd Linroth.

SANDS — Dean Martin, Bud & Cece Robinson, Garr Nelson, Copa Girls, Antonio Morelli Orc. Lounge: Martin Denny, Dave Burton, Morrey Kink, Ernie Stewart.

SHOWBOAT—Red Foley, Little Jimmy Dickens, Abbie Nesl, Craig's Chimps.

SILVER SLIPPER — Hank Henry, Sparky Kaye, Bobby Clark, Cindy Ember, Danny Jacobs, Red Marshall, Dolores Frazzini, Marge Elizarde, Slipperettes, Geo. Redman Orc. Lounge: Chas. Teagarden Orc., Jack Prince, Phyllis & Glen.

STARDUST — "Lido de Paris," Eddie O'Neal Orc. Lounge: Roberta Linn, Happy Jesters, Diosa Costello, Nicki Lynn, Jack Costanzo.

THUNDERBIRD—"Flower Drum Song," Jack Soo, Arlene Fontana, Juanita Hall, Garwood Van Orc. Lounge: Billy Daniels, Winny Manone, Carol Lee.

TROPICANA—"Folies Berrere of '62," Ray Sinatra Orc. Lounge: Jerry Colonna, Gardner Sisters, Al Morgan, Del Rey, Al De Paulis Four, Dubonnet Trio.

MIAMI-MIAMI BEACH

AMERICANA—George Arnold Ice Revue, Phil Richards, Shirley Linde, Mitchell & Taylor, Lola & Lita, Johnny Flanagan, Michael Meehan, Mal Malkin Orc., Ice Models, Margii Lee.

BALMORAL—The Accents, The Voyagers

CARILLON — "Scandales de Paree," Betty Kean & Lew Parker, Ralph Young, The Rivieras, Colette Reidinger, Five Brutos, George Dorlis, Roger Stefani Ballet, Jacques Donnet Orc., Line (16).

CASTAWAYS—Preacher Rollo 5, Jerry Geraldi & Lesley, Ralph Font Orc., Candi Cortez, Jimmy Roma, Bill Bernard.

DEAUVILLE — Sammy Davis Jr., Pat Henry, La Plata Orc.

DIPLOMAT — Gene McDaniels, Mandy Camoo Orc., Can Smith Orc.

EDEN ROC—Johnny Mathis, Inga & Rolf, Billy Maxted Orc., Luis Varona Orc., Monroe Kasse Orc, Art Freeman Orc.

FONTAINEBLEAU — Ziggy Lane, Jose Fajarde Orc., Frank Natale Trio, Len Dawson Orc.

LUCERNE — "Too Hot Too Handle," Estrelita, Tun Tun, Sacasas Orc.

MURRAY FRANKLIN'S—Freddie Ross, Kay Carole, Frankie Hyers, The Cooks, Eddie Bernard, Murray Franklin, Vic Perry.

PLAYBOY—Yonely, Don Brooks Trio, Stan Fisher, Linda Hopkins, John Shirley & Bonnie, Jackie Vernon, Sir Julian Trio, Chico Randall Trio, Norm Geller Trio.

RONEY PLAZA — Four Tempos, The Twisters.

THUNDERBIRD—Frankie Scott, Ritchie Branch, Berp Vaughan Quartet.

RENO-TAHOE

HAROLDS — Carmen Cavallaro, Joan Fairfax, Don Conn Orc.

HARRAH'S (Reno)—Roberta Sherwood, Margaret Ann and the Mariani Trio, John Buzon Trio, Jimmy Wakely, Eddie Domingo & Renee Renoir, Martin Denny, Red Coty.

HARRAH'S (Tahoe) — South Shore Room: Donald O'Connor, Sidney Miller, Louis daFron, Amazing Monahans, Dorben Singers and Dancers, Leighton Noble Orc. Lounge: Hank Penny, Tune Timers, Partners, Novelords, Hi-Tones.

HOLIDAY — Frank Yankovic, Charles Gould, Modernisians, Esquires.

MAPES—King's IV, Gaylords, Joe Loco, Joe Karnes.

RIVERSIDE—Mills Bros., Bobby Rensen, Lou LeVitt Orc

WAGON WHEEL (Tahoe)—Arthur Lyman, Frank Moore Four, Bobby Page, Newton Bros., Sofistocats.

Basin Street East, N. Y.

Peggy Lee with Benny Carter Orch (16), Stanley Paul Trio; $3.50 music charge.

If any one person can be credited with the buildup of Basin Street East as one of the "must" jazz rooms in town, it's Peggy Lee. And, if any one person can pull the spot out of its previous three-bill slump, it's Miss Lee, too.

Boniface Ralph Watkins should have no worries about paying his bills during Miss Lee's stay, a four-weeker which began Monday (16). Aside from the problem of getting her on punctually (she was 45 minutes late opening show), it's sure to be smooth sailing all the way.

Current stand is Miss Lee's first since a siege of pneumonia forced her to cancel a four-week booking here last November before two weeks were up. The recuperative period out on the Coast put her right back on the beam and there are no ill effects from the sickness in either her vocal style and stage deportment. She's still tops in both departments.

She does a long set (opening show was clocked at 60 minutes), but there are no signs of fatigue from either the performer or the audience. Hers is a well-put together songbag that emphasizes her mastery of ballad, blues and jazz. She's one of the few song stylists who puts humor into her work and it gives the performance the necessary lifts and colorings.

The program opens and closes with items from Richard Rodgers' current "No Strings" tuner, "The Sweetest Sounds" and "Loads of Love," which are delights in her hands. In between is a sock ballad handling of "I Believe In You," the tune Robert Morse sings to himself in "How To Succeed In Business Without Really Trying." There is also a standout blues medley ("Chicago," "St. Louis Blues," "Going to Kansas City" and "New York City Blues" from her new Capitol album "Cross Country Blues") which gives her whole repertoire a potent lift.

Backing her with full-blown musical shadings is Benny Carter's big band. The boys add much to the overall effect.

The Stanley Paul Trio, a Basin Street East holdover, fills the room with some pleasant sounds during the warmup hours. *Gros.*

Harrah's, Lake Tahoe

Lake Tahoe, April 16.

Donald O'Connor, Sidney Miller, Louis da Pron, Amazing Monahans (4), Dorothy Dorben Singers and Dancers (15), Leighton Noble Orch (15); $3 minimum.

For his Harrah's Tahoe debut, Donald O'Connor has put together a package slanted for all tastes, with lotsa comedy, song and dance. And to break the pace, he's included the Amazing Monahans, who rate the descriptive in their title. O'Connor proves himself an adroit showman, a firstrate dancer, a capable singer and an impressive comic. And working duo with partner Sidney Miller, he shows he can handle the lines with the best of 'em.

O'Connor parts the curtain with a warmup "Let's Face the Music and Dance," then segues to "Make Someone Happy" before coming up with a smart line of chatter re the topical stuff and the gaming tables. With a strong, but not forced sell, he gets immediate rapport with sincerity and personality.

High points in the 80-minute offering are his impresh of Ted Lewis on "Me and My Shadow," (with his choreographer Louis da Pron as the shadow behind a big white screen), and his songwriting routine with Miller. In the latter (loaded with clever scripting), the two lampoon the likes of Boyer, Chevalier, Janet Leigh and Anthony Perkins ("Psycho"), Ethel Merman and Jack Paar, Castro and Kennedy, Belafonte, and Kirk Douglas and Charles Laughton ("Spartacus"). Lines also include the up-dates stuff on the Liz-Eddie situation.

The songwriting bit (aimed at the PTA and FCC) is cuttingly satirical for heavy endorsement for both the text and the presentation. Fast costume changes enhance the offering.

The Amazing Monahans (father, two sons, nephew) impress with highly skilled risley acrobatics that leave tablers gasping. Youngsters show much control, as evidenced in the demanding timing. Teeterboard is also used in the act.

Dorben Singers and Dancers part the curtain with a smooth production accenting exercises in a gymnasium, with two of the dancers working from scaffolding. The Leighton Noble band turns in the usual fine performance under the baton of Jerry Dolan, O'Connor's arranger-conductor. *Long.*

Dunes, Las Vegas

Las Vegas, April 19.

Eleanor Powell, Gary Morton, Wilda Taylor, Earl Barton Dancers (16), Bill Reddie Orch (17); presented by Mayor Riddle; produced by Tony Charmoli; special material, Ticker Freeman and Earl Brown; costumes, Robert Carlton; lighting, Hugo Granata; $4 minimum.

Eleanor Powell's show, with alterations, is back, and still holds up as pleasant, nostalgic nitery fare. Miss Powell starts the turn on the right foot—she does a long soft shoe tap routine familiar to her fans.

She admits being happy behind the footlights with a song, "I'm Having Myself a Time," does an accurate impresh of Katharine Hepburn, and revives Bill Robinson's stair dance—the same bit during which she injured her left shin in a Florida nitery recently. (She still wears the bandage.)

The star again does the colorful "Matador" number, and introduces an interesting film clip gimmick which shows the various stages of how taps and orchestration are dubbed into a tap dancing scene. Ably assisting Miss Powell are singer-dancers Tom Allison, Howard Krieger, Gordon Cornish, and Jerry Madison.

Richard Priborsky deftly conducts the Bill Reddie orch (17), show was produced and smoothly staged by Tony Charmoli, special material was written by Ticker Freeman and Earl Brown.

Gary Morton is the evening's comedy star, and comes across with some solid standup stuff that is new to the Strip. Hearty yocks go to his "famous paintings talking back to the artist." Only once does he make a casual reference to his recent marriage—using the mike cord as stock market ticker tape, he says, "U.S. Steel, 63 . . . Desilu is up, that's nice."

Earl Barton's production number, featuring talented ballerina Wilda Taylor, is held over and the tightening has made it a slick miniature musicale.

This show in until May 3, when Polly Bergen and Paul Winchell preem. *Duke.*

Carnival, Phoenix

Phoenix, April 18.

Billy Ward & His Dominoes (4) (with Paul Raley), Solitaire, Ubaldo, Hal Sunday Orch (4); $2.50 cover.

Billy Ward modestly bills his Dominoes as "The World's Most Entertaining Vocal Attraction." They're not. Highly touted, the lads are a mild disappointment in their three-week stop at Miss Blaie's Carnival.

Anchored by Ward at the standup keyboard, this foursome (formerly a quintet) unfortunately isn't the smooth-functioning combo which has marketed millions of disks. The choreography is disorganized. The comedy, complete with lampshade hats and oversized bowties, is banal and embarrassing.

The vocal arrangements are sadly over-orchestrated — bewildering to Hal Sunday's band—and obviously beyond the ken of these young singers' immature pipes.

Redeeming features of act are Monroe Powell, a tenor who is comfortable in the upper register, chanting a convincing "Love Is a Many Splendored Thing" and dittoing the Ink Spots' "If I Didn't Care." Bass Cliff Given clicks with "You Don't Have to Be a Baby to Cry."

Paul Raley's guitar is standout backing proceedings or in his too short solo spot. But young Milton Merle baritoning "Blue Bird of Happiness" is corny, tedious and overly dramatic.

Solitaire, in a return date at the Carnival, shows again that she is one of the better exotics. Ubaldo, emcee and magician, moves the bill at a brisk pace and manages to prove that his hands are quicker than the eyes of the imbibers. *Ohaf.*

Copacabana, N. Y.

Jackie Wilson, Al Bernie, Copa Girls (8) with Angela Martin & Rita Harris; Paul Shelley & Frank Marti Orchs; $6-$7 minimum.

Pops belter Jackie Wilson has special material by June Reizner, special staging by Lou Spencer, a house band augmented to 24-pieces (mostly strings) and fronted by yet arranger Sy Oliver plus a vocal trio a la the Raylettes. And the embellishments are all necessary to the 50-minute turn's success with the Copa audience.

A handsome sepia youth with the frantic projection that is admired by teens, Wilson is nonetheless a shouter without the genuine musical gifts of many of his contemporaries. Contrast in the runoff of numbers is in the beat and mood, but the sheer vocal force is exhausting. Best is the talk-and-sing special material that takes him through classical adaptations, the blues, etc. in a search for style.

Comic Al Bernie suffers from predictable, mountain circuit material, but has a very strong gambit in his doubletalk in a wide variety of accents. Latter is most effective in a United Nations routine, and should be utilized to punch up the turn throughout.

Copa line seems to be terping with more professional abandon than usual, but then some of the routines are holdovers. Paul Shelley and Frank Marti bands supply the usual terp rythms. *Bill.*

Statler-Hilton, L. A.

Los Angeles, April 13.

Barry Ashton production of "Bring On The Girls," with Dick Weston, Dian Hart, Bob Smart, Dennis Parr, Vicki Duran, Essie Davis Bobbi Blair, Millie Kaye, Cara Dodge, Sharon Michaels, Dolores De-Maria, Jann Miller, Forrest Baruch & Marie Kalmar; created and staged by Ashton; produced by Ashton and Wolf Kochmann; choreography, Larry Maldonado; costumes, Lloyd Lambert; musical arrangements, Val Grund; Skinnay Ennis orch (10); $2.50 cover.

This is the 10th revue Barry Ashton has mounted here over 27 consecutive months and like the predecessors it is what the doc ordered for this convention-centre hostelry. The lavish girly production routines bear the Ashton insignia and while thee's no vulgarity, the flash of flesh is as extreme as permitted in Los Angeles.

The show itself is one of the weakest—if not the nadir—of all shows Ashton has brought to the room. Four production numbers have all the typical Ashton ingenuity in staging and gasp-provoking finery. But the specialty acts, by and large, are not up to norm.

Dick Weston, one of the better younger ventriloquists, scores mightily next-to-shut. He has a fine act in its metier (especially his three-voice projection at finale), but when he whams 'em it is like the .250 hitter who gets the scratch single in the eighth, ruining rival pitcher's no-hitter, but accomplishing little else for his team's chances.

Bob Smart, who vocals the production numbers and has a solo songalog, has — frankly — scant style nor even tonsil timbre. Femme chirp Dian Hart is a ponysize piper who seemingly is making a mistake in emulating Judy Garland imitating Al Jolson. There is a hint she could get more mileage were she to turn pixie and do comedy chants; it would require a personality switch, but it appears she has the wherewithal.

Dennis Parr (on per-year salary terms with Ashton) skates away with honors when the rink is shunted out. Oddly, this is the first Ashton show here where there also is a femme skater, Essie Davis. She has a lesser inning. Staged back-to-back, thre's wonderment why the two aren't twained for a spin to finale the frappe bit. Probably this will happen after first-night reaction reflection by Ashton.

Early in show—unscheduled — Forrest Baruch and Marie Kalmar do a highly promising adagio routine. Pair (who have worked as line boy and girl, respectively, in Ashton shows over last year) were receiving a tryout. Nervousness militated against act, but at least two of the lifts were stunners and duo evince more hoofing ability than most adagioists. They are earmarked as having a future when rough edges are honed.

The femme line (let's face it) is far from most pulchritudinous Ashton has served up here, and aside from lead legger Vicki Duran is somewhat unadroit.

In fairness to Ashton, however, while he was weaving this show together he also was renearsing a revue for Seattle World's Fair to open Sat. (21) and was devastated by the loss of a whole revue's accoutrements when Golden hotel, Reno, burned April 3—with attendant tragedy of loss of life of Carol Maye, linegirl captain of show there. Indications are that this melange will receive a revamp after the Seattle sendoff.

And yet, for $3,200 it is a whale of a buy—as Statler-Hilton ledgers have shown since gaffing Ashton 27 months ago—also enabling Ashton to parlay rep earned here to juicy deals elsewhere to the point his "circuit" has expanded to six spots.

Weston is top-paid in this layout, $450 weekly. That figure will go to $850 when the voice-tosser joins show in Seattle later on. Miss Hart gets $300.

Skinnay Ennis orch, with its usual eclat, plays the show flawlessly, and 'tween floorings has the patrons agitating their ankles to that good ol' Hal Kemp book. At first show opening night, house was three-fifths. *Was.*

Living Room, N.Y.

Johnny Nash, Janet Stewart, Casey Anderson, Bob Ferra Trio; $4.50 minimum.

The new Living Room bill, which opened at the start of Holy Week, should help overcome some of the natural business lassitude of this period. It has good entertainment values throughout, with a cast comprising Johnny Nash, Janet Stewart and Casey Anderson.

Nash, at one time a longtermer with the Arthur Godfrey Show, has emerged into an exciting singer. He seems to be enjoying his work, has a positive approach to his numbers and colors a tune with interesting melodic excursions. The Negro singer faults at times with an oldfashioned bid for swooning, but aside from this makes a strong impression.

A returner is Janet Stewart, encased in a sequined sheath and sporting a new hairdo, who sings in a sound and entertaining manner. This Canadian songstress is well developed, pipes included, and has excellent arrangements. Her highspot is an arrangement of Harold Arlen tunes, which takes the measure of the audience.

Casey Anderson, the balladeer, has grown considerably in the brief time he has been around. He works more authoritatively, his guitar pluckings give him good background and he delivers an assortment of folk music with virility. The Negro singer makes these ancient tunes pay off.

The Bob Ferro Trio showbacks capably. *Jose.*

Living Room, Chi

Chicago, April 16.

Don Cornell, Billy Falbo, Joe Parnello Trio; $2.50 cover.

Danny Siegel has a likeable combination in Don Cornell and Billy Falbo for his Holy Week-Passover entry at his Chi Living Room. While it's apparent that no one's going to get hit by the apocryphal cannon fired down Rush St., during this seasonal lull, whatever walk-in trade that's still around won't be disappointed by this pair of experienced saloon artists.

Cornell is a more-than-able crooner with an easy and ingratiating manner and generally smooth-as-silk delivery. Teeing off with a warbled version of "Just A Gigolo," he handles such pop staples as "Second Time Around" and "Make Someone Happy" with assurance.

He also scores with a comparatively recent Johnny Mercer entry, "Drinking Again," a melancholy barroom ballad. Singer's accompanist, Jack Holiday, spells Cornell at mid-show with a lushly-handled solo on the theme from "Exodus."

Comic Billy Falbo, recently signed by Wm. Morris, is a vet of these parts. He's a never-let-up gagologist, and despite the seasonally light crowd manages to instill a fun spirit in the room. His jokes are of both the topical and tried-and-true variety, and he elicits a good mitt with his standby panto poker game routine.

Bill is in for a fortnight. *Mor.*

Crescendo, L. A.

Los Angeles, April 20.

Louis Nye, Helen Forrest, Eddie Grady Quartet; $2.50 cover, two-drink minimum.

For years one of the most formidable second bananas in the comedy spectrum, Louis Nye comes into his own and attains premium solo status in his current nitery act. Anchored for an 11-day stint in Gene Norman's durable downstairs room, he provides proof positive that he's one of the finest actor-comics extant.

Frances Faye joins the comedian Tuesday (24) for the final six days of his engagement, which should do brisk business. Helen Forrest filled in for the initial five nights when Miss Faye was sidelined owing to illness.

Nye's turn consists of six routines, each illustrating separate facets of his versatility. He's on for close to an hour, but the quality of his material and execution, especially the latter, makes the time pass swiftly. The six routines are: (1) a short course in the protocol of showering with a member of the opposite sex, (2) a speech by an NCO to a group of green army recruits, (3) a spoof of an absurdly typical Tin Pan Alley ditty, (4) a network newscast as it might be rendered by a Jewish announcer with a flair for intimacy and human interest, (5) recollections of his lean radio years, when he played only a small barking dog, (6) a lampoon of the Japanese film, "Rashomon."

The fun hits a peak on the army sketch (highlighted by a memorable roll call), but the hilarity stimulated by Nye's work is remarkably consistent. Although he may lack the wistful, poignant counterpoint to clownmanship that makes someone like Danny Kaye a universal funnyman, Nye does rank right up there with the Caesars and Carneys.

Miss Forrest, a queenpin of the big band era, hasn't lost any of the old spark—in fact, her voice seems bigger and stronger than ever. With the assurance and authority that comes with sustained bandstanding and barnstorming — a proving ground most modern vocalists unfortunately bypass—she belts out a succession of standards and old favorites with a keen sense of phrasing and dramatic projection.

Her best work occurs on the special material of Gordon Jenkins' "I Had To Sing With A Band" (tracing her career from Shaw to BG to James), and on the closing medley of tunes with which she is associated. The sweetness of her tone and clarity of her lyric approach remain outstanding. The Eddie Grady quartet supplies the backing, occasionally errant but generally adequate. *Tube.*

Ranch House, Phoenix

Phoenix, April 16.

Deedy & Bill (with Al Barker and Cork Progor); $1.50 admission, $2 minimum.

Ranch House boniface Mike Troup last year sensed the business potential of the area's burgeoning population and before the natives knew what was happening built himself a resort hotel.

The centerpiece of this elegant facility is the Ranch House Inn, an intimate 200-seater. With local faves Deedy Peters and Bill Greer as lures this cozy hospice is doing SRO business.

The startling surprise about Deedy & Bill's turn is the polished improvement of the act. Armed with a crisp Mort Green script, the zanies sally forth to unfurl a 40-minute session of comedy, chanting and instrumentals.

Deedy, a gnat-sized gamin with a burnished undisciplined coiffure and a ragdoll limber frame, is a big plus miming Katharine Hepburn, Ethel Merman, Lena Horne and Roberta Sherwood. She also warbles "Yesterday's" and "The Party's Over" in a whispering voice, but her strong suit—and the act's—has her harvesting yocks aplenty happily harassing her hapless, frustrated partner.

The rapport, delivery and timing are slick and near perfect. The act's comedics are, at times, wild and way out but the out-fronters award the hard working duo heavy palming.

Greer, abetted by guitarist Al Barker and Cork Progor on skins, is excellent standing at the 88 as music backstop and in solo spot "Night Train" on sax.

This is a three-week date for Deedy & Bill. As yet there is no customer terping so no club band. *Ohaf.*

Eden Roc, Miami Beach

Miami Beach, April 21.

Johnny Mathis, Inga & Rolf, Art Freeman Orch; $5-$10 minimum.

Johnny Mathis, who in other years always opened the Cafe Pompeii of this swankery, is the closer this season to the run of names prexy Harry Mufson's booking policy called for. Tremendous opening night turnout indicated that no matter what time of season he's booked, Mathis is moncy in the bank for Mufson.

After being away from the nitery circuit for four months (due to spinal ailment), Mathis at show caught was a bit uncertain of some lines and a few tempo-takeoffs. But he displayed unusual warmth and know-how at getting back on normal course with easy-does-it approach that set unusual rapport with the audience.

Another upgrading note: Mathis has discarded some of the betimes annoying overstyled mannerisms that never did set too well with the males in the audience. End result is a top-impact songster working on a continuous reaction build that winds him into more encore demands than he could fill and still not run into next show.

Mathis has a battery of new arrangements of the better pops and evergreens, canny excerpts from musicomedy a la "Maria" from "West Side Story" that's a spellbinder for all types among the auditors. There's a lengthy rundown of his recording clicks, some brief, some more detailed, all garnering rapt attention.

There's a maturity about Mathis now that was missing before to hold the adults as well as the growing-older teen set who pushed his career. As noted, he could have sung all night.

Returnees here are Inga & Rolf, one of the classiest dance duos around. Viennese imports are a handsome pair, the femme with Hollywood potential. The team's balanced patterns are all balletinged; the spins, lifts and drops palm-raisers. Routine on a "West Side Story" angle is highlight. In tough warmup slot, they wind into a near showstop.

Art Freeman and his expanded orch (for this arrangement) background superbly. Mathis closes the room Thursday with Mufson mulling budget-packages for the late spring-summer weeks. *Lary.*

Riverside, Reno

Reno, April 19.

Mills Bros. (3), Bobby Ramsen, Donn Arden Production (16), Lou LeVitt Orch (10); $3 minimum.

After experimenting with two different" kinds of shows for the Reno scene—"Jewel Box Revue" and "World of Suzie Wong"—and finding them a disappointment coin-wise, Bill Miller for this current two-week stint has booked a double bill that's sure to pull his Riviera Room out of the doldrums.

To marquee the Mills Bros. here is to assure good biz, and, with word of mouth, Bobby Ramsen, in his local debut, is sure to win many followers. And the Donn Arden productions are not to be discounted as top attention getters.

(The "Jewel Box Revue," accenting femme impersonators, ran into trouble with the city council and the local clergy soon after it opened and was forced to close a week before the engagement ended by order of a new city ordinance passed expressly to outlaw such shows. And "The World of Suzie Wong," despite the talent, failed to draw to expectations.)

The Mills freres, in their usual rare form, captured the opening night tablers to a point of near standing ovation. Three were on 20 minutes overlong and were visibly impressed by the reception. Trio gave 'em just what they came to hear; a songalog of titles associated with the Mills name, many of the evergreens and standards, and a newie they just recorded, "Daughter of a Paper Doll," a followup to their "Paper Doll" hit.

Group, backed by guitarist Norman Brown, score with their relaxed presentation, distinctive style, and unquestioned talent. Brother Harry makes with the emcee chores and the fun bits for top endorsement.

Ramsen, new to Reno, brings with him smart fresh material that sets him far apart from many of the standups who are booked repeatedly in the Reno-Tahoe area and essay the same old stuff. And he has the delivery to match his material. Comic opens with a few minutes of topical, and impressively laugh-getting lines re the Kennedy clan, the Nixon situation and other subjects straight from today's headlines.

He hits the high point, however, with a 10-minute plus dissertation on credit cards that proves potent risible qualities. The full routine encompasses much new material not heard on any nitery floor, and from auditor indication, it's highly valuable.

Donn Arden, in his first production for the Riverside, rates plaudits for putting together two numbers, both impressive, on only a few days' notice. Fourteen showgirls were recruited from Vegas, Hollywood and New York on the short notice, outfitted, rehearsed, and turned in a commendable performance for the opening stanza. They were obviously picked for eye appeal as well as talent.

Jeannine Adair rates adjectives along with Phil Montgomery as production singers. Miss Adair also scores as featured dancer. The few lighting and musical problems on opening night need only a bit of attention for correction.

Show is in through Ma y2. *Long.*

Churchill's, London

London, April 13.

"Suivez," with Barry Kent, Pupi & Pupi, Veronica Martell, Kuban Cossacks (3), Warren, Devine & Sparks, Line (12); choreography, George Carden; musical arrangements, Edward Taylor; lighting, Wilf Clifton; Tony Arnopp and Monty Tyree Orchs; $2.80 cover.

Harry Meadows has established a safe formula over the years for his twice-nightly floors show, in which a few solid and reliable acts are backed by bold and colorful production numbers. On the premise that you can't rewrite a hit, he largely offers the mixture as before in his latest presentation, and there's little doubt that it has the quality to appeal to his late-night customers.

Barry Kent, the vocal star of the revue, has been resident at this Bond St., nitery for some four years, and is now a veteran so far as knowing ringsider tastes. His main chore is to provide the vocal accompaniment for George Carden's dance routines, and this he does with the confidence that comes from a long residence.

The dancing line (10 gals and two men) do a competent job in five production numbers, particularly in the introductory "What's On" in which they're aided by original costumes.

Among the four specialties, the strongest is the Kuban Cossack Trio with its virile Russian style dancing. Warren, Devine & Sparks, acro-comedy veterans, hit the target again with their knockabout routine; Veronica Martell is a deft juggler and the billing of Pupi & Pupi conceals the identity of an American woman who gives a lively impression of a couple of dancing dolls.

Basic production is staged twice nightly, with variations in the dance routines in the first and second shows. Layout is vigorously staged and choreographed by George Carden, and there is lively backing by the resident combos. *Myro.*

Strike Hits Vaude

Continued from page 49

opening night. This was washed out, of course, when the papers shut down 12 hours before the Homewood's curtain-raiser. Holy Week and the start of Passover also contributed to the debacle. Nabe house is located in north Minneapolis in a predominantly Jewish neighborhood.

Until the newspaper strike which is likely to last four weeks or longer ends, Fink plans to limit his product to screen offerings, primarily reissues and foreign films. He hopes to give vaudfilm another try, however, as soon as the walkout is over. He pulled "Glenn Miller Story" out after three days, substituting "The Apartment" (UA) last Monday and is running another reissue, "Ask Any Girl" (MGM), this week. Admish was trimmed from $1.75 to $1.50 for last four days of vaudfilm and to 50c. for films only.

Riviera, Las Vegas

Las Vegas, April 16.

Tony Martin, Jose Greco & Co. (18), Jackie Clark, Harry Nofal, Kay Brown, George Arnold Dancers (12), Jack Cathcart Orch (19); presented by Ben Goffstein; produced & staged by Hal Belfer; choreography, George Arnold; stage direction, Milt Bronson; $4 minimum.

There's a motley offering of entertainment in the new show here—the always reliable Tony Martin, the spirited Jose Greco & Co., a very funny comedian new to Vegas named Jackie Clark and a colorful fresh production number. With proper editing, the program can settle down to a most pleasant nitery evening.

Martin is Martin, clicking with youngsters and oldsters as he delivers a well-balanced songalog in his smooth, sophisticated manner. He includes the Academy-hot "Moon River," sincerely dramatic versions of "Maria" and "Make Someone Happy," and an updated lyric presentation of "Whoopee."

A serious mood comes with "Sholom" and "Milk and Honey," and he surrenders to the Twist while doing "Yi, Yi, Yi," accompanied by his fine background quartet of two male and two femme singers.

Martin also revives some of the numbers with which he's identified in the turn well-staged by Hal Belfer. Joe Castro at the 88 guides the Jack Cathcart orch (19) with the proper finesse.

Greco and group (18) churn the stage with their artistic flair, but the act will be much better nitery fare when severely cut. There should be more Greco and less of the obscure folk dances which belong in a concert hall—"You can't tell one player from another without a score card," and the same holds true here, where the audience has no program to identify the various dance routines.

Greco, of course, is magnificent, the personification of the proud Flamenco dancer. Pepita D'Arcos is outstanding as a fiery, exciting femme terper, and Juan Mari Astigaraga scores as a skilled, graceful soloist.

Comedian Clark is on just long enough to whet the audience's appetite for more. He comes on twice — first introducing Greco, then Martin, and his delivery is dry, deadpan, with rarely a smile. Yocks from first-nighters should insure Clark an early return to the Strip.

George Arnold's new curtainraiser is an imaginative concoction, featuring the voices of Harry Nofal and Kay Brown who plug all the other hotels and stars on the Strip with a number called "Showtime, Las Vegas." The 12 Arnold dancers nicely decorate the festivities.

This show in until May 14, when Keely Smith opens. *Duke.*

Le Cabaret, Toronto

Toronto, April 14.

Denyse Ange; Jack Lander Trio; $1.75 cover.

Garbed in white satin with black beading and elbow-length black gloves when caught, Denyse Ange proves a chic bi-lingual chanteuse at the swank Le Cabaret. She holds attention with her spirited opening of a Parisian medley and "La Vie en Rose."

Miss Ange switches to a bouncy "Diamonds are a Girl's Best Friend"—with English lyrics—and changes tempo, in French and English, for "Sereaneta." She finishes first catalog with a saucy "I Enjoy Being a Girl." All her arrangements are by Jimmy Dale.

For second half of her 30-minute stint Miss Ange lilts "Moon River" in English, another Paris medley and :"Midnight in Moscow." Sexy brunet not only establishes herself as a handsomely coutured soprano but a Frenchwoman who believes the lyrics and, where warranted, turns out to be an excellent comedienne.

As soon as she finishes her twice-nightly appearances at Le Cabaret on May 5, she leaves two days later for a tour of U.N. troop camps in Egypt. *McStay.*

New Acts

TOMMY WONDER & DON DELLAIR
Dance, Songs
25 Mins.
Frolic, Revere, Mass.

Tommy Wonder & Don Dellair, back in the States after a year in Europe, are preeming a classy new act here. Last reviewed in New Acts, as Tommy Wonder, Margaret Banks & Don Dellair, in 1958 at Blinstrub's, Boston, the internationally known terper, who has appeared in "Ziegfeld Follies," films, tv, has choreographed and produced a fast moving act with partner-singer Don Dellair, which zips from start to finish.

Immaculately attired in dinner suits, they open with a swinging French music hall routine, "Charleston Parisienne," in which Dellair sings, but is broken up with antics of Wonder, who skims around stage with fancy dance steps and French music hall vociferations.

Següing to a medley of language songs, "Romantica," in Italian; "Et Voila" in French and English, Dellair takes them out for fine airing, displaying nice pipes. Singer then intros the "Tommy Wonder Strut," word painting Wonder's showbiz background, and dancer comes on with the dance he did in the "Follies," and afterwards in musical films, seldom seen in these times. During this extreme slow motion strut, he wins spontaneous applause from the jampacked audience.

Dellair next takes the mike for unusual rendition of modern version of traditional Yiddish song, "Like the Moon Above You," winning all around. He then goes into "Dancing in the Dark," keyote of Wonder's w.k. turn, dancing with "Suzanne," life-size doll, which he spins and twirls and goes into updated twist. Dellair joins in twisting finale for smash finish. Both sing off with goodbye in various languages, and Wonder takes return for a polished one-legged spin. Act is fine for posh clubs, tv, musicals and visual situations. *Guy.*

BONNIE DOBSON
Songs
40 Mins.
Inquisition, Vancouver, B.C.

A fresh and striking entry in the folk song field is presented in the person of Miss Bonnie Dobson, a Toronto girl who has never studied singing, but whose interpretations demonstrate a strong feeling for her chosen ethnic vocal area.

Rosycheeked, redhaired Miss Dobson has a sweet, pure voice and brings a highly personalized approach to her work that denotes deep conviction. Her repertoire provides a solid showcase for her ability as she includes songs of substance from Canada, the U.S., England, Scotland, Ireland, France, Yugoslavia and Czechoslovakia. All are ably self-accompanied on guitar, and sung with sincerity, delicacy and humor, as occasioned, plus a nice sense of tempo and good change of pace.

Opening with a slow Scottish ballad, "Will Ye Go Laddie Go," Miss Dobson quickly swings into a humorous French-Canadian ditty, "Monsieur Le Cure," and then changes pace with an American blues, "So Long, Honey." A Canadian logging song, "Peter Amberley," is followed by a saucy question-and-answer marriage number, "My Mother Chose My Husband," and an exotic Yugoslav love song, "Shano." The rest of her set is in the same varied vein, as Miss Dobson includes the French-Canadian "Road To Grandmere," which she translates into English as she goes along, "Jack Of Diamonds" from the U.S., a legend song from the Hebrides and Orkneys of Scotland, "The Silkie of Sule Skerry," a Canadian Maritimes love lament, "She's Like A Swallow" (title song for her Prestige LP), and concludes with a tongue-in-cheek English folk tune, "Never Wed An Old Man." Playing to a coffeehouse audience well-steeped in the folk song idiom, singer had her auditors captivated throughout.

Miss Dobson has cut three LP's for Prestige, and has spent two years singing back and forth across Canada and the U.S., mainly in campus stands. With limited folk club experience, including a stint at Gerde's Folk City in New York, this pert young miss nevertheless displays a definite potential via her talent and fresh material in this specialized area. *Shaw.*

Desert Inn, Las Vegas

Las Vegas, April 17.

Phil Harris Show, with the Kane Triplets, Dick Humphreys, Rene, Jubilee Four, Jack Pepper, Joyce Roberts, Buddy Cole, Mary Lou, Desert Inn Dancers (18), Carlton Hayes Orch (14); produced & directed by Phil Harris & Dick Humphreys; choreography, Humphreys & Joyce Roberts; $4 minimum.

Mary Lou, a newcomer to show biz, almost stole the show from old pro Phil Harris at the preem—Mary Lou being a live pink baby elephant that the star introduces while singing a song about pink elephants. Harris handles the animals like a veteran trainer, making her do typical elephant tricks for laugh insurance.

The Harris show, which he produced and directed with choreographer Dick Humphreys, is a pleasant variety romp. Humphreys cleverly concocts his dance patters, and is also outstanding as a performer, along with his assistant, beautiful and shapely Joyce Roberts, who clicks both as terper and mentor.

The Kane Triplets, in their early teens, are refreshing and pretty. They get warm audience response with their "Ragtime Cowboy Joe," "Dear Mr. Kennedy," and "Hucklebuck."

Rene, the puppeteer, gets yocks with his little people, especially the haughty professor who plays piano. Jack Pepper lends comedy with his role of a technician checking the mikes before the show, and nostalgia with his singing of "If I Had My Life To Live Over."

The Jubilee Four, a fine sepia vocal group, brings the bash to a rousing finish with "Casey Jones," "Ghost Riders," and with Harris, "It Ain't Necessarily So," "Joshua," and "Old Time Religion." Buddy Cole firmly guides the session at the 88 and organ, conducting the Carlton Hayes orch (14). The 14 girl and four boy dancers nimbly stir the party.

Harris & Co. are here until May 22, when the McGuire Sisters open. *Duke.*

Deauville, Miami Beach

Miami Beach, April 22.

Sammy Davis Jr., Pat Henry, Les Rhode Orch; $3.50-$7.50 minimums.

The heaviest patronage drawn to this biggery's Casanova Room in a couple of seasons is an answer to Sammy Davis Jr.'s booking for a 10-day holiday run. It was a last minute deal. Owner Morris Lansburgh was beaming the first two shows, with sellout status obtaining and bright prospects of continued rainbow round the club's tills.

Davis gives out full measure for the attendant mobs, who react to his every bit with palm-to-palm pleasure. The slender dynamo never lets up in pace, belting away it a more-than-usual set of songs, containing the uptempo, ballads and torchants. In fact, he spends a good deal of his over an hour onstage on this vocal bent, with the auditors rapt.

There's a slick sesh of heel and toe—and there could be more of same—for the portion served up is eagerly accepted. Highlight, per always, is his satiric set of carbonings; a lengthy rundown that takes in every entertainment peer, plus a few "outsiders" and winds him into stormy demands for more.

Davis serves up pleasant and amusing gab, some of subtly devastating when referring to members of the "Clan." Whatever he does, there's the very-pro aura engendered that keeps him on top all the way. He had to beg off, literally, after working himself into near exhaustion.

Pat Henry, in the tough warmup spot, soon displays reason for the Davis-Sinatra interest in his budding career. The young comic works in smooth, vet manner; reminding at times of an Alan King in forthright approach.

Henry, however, soon establishes his own individual style; a brisk, sometimes underplayed one that is highly effective for his load of topical material, sharp set of oneliners and observations. He's a refreshing new talent on this circuit. Had them yocking it up all the way, to a sock bowoff.

Les Rhode and his crew, with Davis' threesome of musical aides leading the way, captures the flavor of the proceedings.

Due end of week, Allen & Rossi. *Lary.*

Shows Abroad

Two Stars for Comfort

London, April 12.

Michael Codron & David Hall presentation of comedy-drama in two acts (seven scenes) by John Mortimer. Staged by Michael Elliott; decor, Malcolm Pride; lighting, Richard Pilbrow. Stars Trevor Howard; features Isabel Dean, Esmond Knight, Patricia Healey. Opened April 4, '62, at the Garrick Theatre, London; $3.50 top.

Drake ..... Esmond Knight
Susan ..... Gabriella Licudi
Clare ..... Diane Clare
Tom ..... Anthony Valentine
Peter ..... David Walsh
Sam Turner ..... Trevor Howard
Ann Martin ..... Patricia Healey
Mrs. Turner ..... Isabel Dean
Mrs. Arlies ..... Hazel Hughes
Mr. Moxer ..... Peter Sallis
Mr. Bream ..... Dudley Jones
Mr. Joyce ..... Noel Howlett
Col. Cardew ..... William Fox

Trevor Howard is back on the West End stage after more than eight years, and that's easily the most interesting feature of the Michael Codron & David Hall presentation. It will undoubtedly be the determining factor in the boxoffice success, and there's little doubt that the star's magnetic appeal will bring financial rewards for the John Mortimer play.

Like so many of the modern school of playwrights, Mortimer puts the emphasis on character and situation rather than on story and plot twists, with the result that "Two Stars for Comfort" is fundamentally the study of one man. In such expert hands, it is a brilliantly drawn characterization, and with Howard to interpret the role, it comes to life vividly.

The setting of the two act comedy-drama is the bar of a small hotel in a riverside town, and Howard is the affable and genial host. He had once been a lawyer, but that restricted life had never appealed to him, and in his easy-going way he induces a casual atmosphere which appeals to his regular customers, though his nagging wife registers disapproval.

It's the eve of the regatta season, and four college students return for the holidays, bringing with them a plain Jane. The host sets his sights in her direction, and his approach works miraculously, but his dreams of prolonged happiness are shattered when the four students (in honor of his birthday) stage a cruel parody of his romance with the girl.

Howard does not set out to make a lovable character, but a man anxious to be loved, and does it with superb assurance. It is a performance that dwarfs the others, but most of the artists are given their chance to shine.

Isabel Dean, as yet another unsympathetic wife, has one powerful scene when she returns home to forgive her husband, only to be sent packing because that would interfere with the pitch he's making at the other girl. Esmond Knight makes a believably pathetic figure of a sculler buoyed up by comforting assurances he receives from Howard, and Patricia Healey plays the young girl with refreshing and artless sincerity.

Gabriella Licudi and Diana Clare, as the feminine half of the student quartet, are delicious dishes, and they are adequately partnered by Anthony Valentine and David Walsh in less colorful roles. Among the regulars at the bar, there are standout bits by Peter Sallis, Hazel Hughes and William Fox.

Michael Elliot's direction rightly puts the emphasis on making the production a star vehicle, though there are leisurely scenes that could be tightened. Malcolm Pride's handsome design of a bar, with its sloping floors and wooden beams, makes a colorful background. *Myro.*

The Caucasian Chalk Circle

London, April 12.

Royal Shakespeare Co. presentation of a drama in two acts (six scenes) by Bertolt Brecht. Staged by William Gaskill; decor, Ralph Koltai; costumes, Annena Stubbs; original score, Paul Dessau; music, Dudley Moore; lighting, John Wyckham; choreography, Litz Pisk; lyrics translated by W. H. Auden. Features Patsy Byrne, Michael Flanders, Hugh Griffith. Opened March 30, '62, at the Aldwych Theatre, London; $3.50 top.

Cast: James Bree, Gordon Gostelow, Gwen Nelson, Peter Madden, Peter Gill, Brian Wright, William Wallis, Edith MacArthur, Susan Engel, Russell Hunter, Mavis Edwards, Cherry Morris, Roy Dotrice, James Mellor, Declan Mulholland, Derek Newark, Jeanne Hepple, Patsy Byrne, Michael Flanders, Patience Collier, David Buck, Eric Flynn, Sebastian Breaks, Shaun Curry, Narissa Knights, Rosemary Mussell, Rainer Schuelein, Michael Gould, George Lee, Barry Stockwell, Michael Stephens, Karen Dotrice, Amanda Humby, Carol Prince, Hugh Griffith.

The Royal Shakespeare Theatre has performed a valuable service to legit enthusiasts with this first English production of Bertolt Brecht's powerful and episodic "The Caucasian Chalk Circle," and there are unusual features about the presentation. For example, Michael Flanders (& Swann), best known as a revue artist, does the narration from a wheel-chair. Also, W. H. Auden has translated several of the lyrics, there is an original score by Paul Dessau and the music for the London production was composed and arranged by Dudley Moore.

Brecht in his time had a dynamic influence on the European theatre, but "The Caucasian Chalk Circle," though dramatically intense, probably has less significance than most of his other works. It is in essence a development of the judgment of Solomon principle, and that, inevitably, brings in its trail some naivetes in writing and construction. But they're minor matters when regarded against the broad moving canvas against which his plot unfolds.

William Gaskill makes remarkably good use of the Aldwych theatre's revolving stage to describe the trek by the servant girl who saves and rears the governor's young son, after a palace revolution. The changes in locale are presented with remarkable simplicity, yet with considerable effect. For example, a piece of blue cloth is used to depict a river, and it acts as an effective dividing line.

Although the production calls for a large cast, there are surprisingly few individual opportunities. Patsy Byrne, of course, has an outsize role as the servant girl. She's on stage during most of the six scenes, and gives a warm, genuine and tender performance.

The outstanding work, however, comes from Hugh Griffith as the poacher turned judge. It is a glittering performance by any standards, even though he has an irritating tendency to rush through his lines.

Flanders appears strangely restrained in his new role of story teller. Sitting on the side of the stage, he either sets the scene with a commentary or a lyric, but there's little of the colorful personality which he revealed when appearing in his two man revue, "At the Drop of a Hat." Maybe he will become more relaxed in his new surroundings as the play proceeds. *Myro.*

Touring Shows

(*Figures cover April 22-May 6*)

Advise and Consent—Auditorium, Denver (23-28); American, St. L. (30-5).
Best Man—Mostly one-niters (23-28, closes).
Bravo Giovanni (tryout)—Fisher, Det. (23-28); Forrest, Philly (30-5).
Carnival (2d Co.)—Curran, S.F. (23-5).
Funny Thing Happened on the Way to the Forum (tryout)—National, Wash. (23-28, moves to N.Y.).
Irma La Douce—Pabst, Milwaukee (23-28); Fisher, Det. (30-5).
La Plume de Ma Tante—McVickers, Chi (23-5).
Music Man—Mostly one-niters (23-28, closes).
My Fair Lady (2d Co.)—Shrine Mosque, Richmond (23-28); National, Wash. (30-5).
Old Vic—Orpheum, L.A. (23-5).
Prescription: Murder (tryout)—Mostly one-niters (23-5).
Sound of Music (2d Co.)—Shubert, Chi (23-5).
Tenth Man—Blackstone, Chi (23-5).
Thurber Carnival—Mostly one-niters (23-28, closes).
Unsinkable Molly Brown—Biltmore, L.A. (23-5).

Off-Broadway Shows

(*Figures denote opening dates*)

Alcestis, Mermaid (4-23-62).
APA Repertory, Folksbiene (3-17-62).
Blacks, St. Marks (5-4-61).
Brecht on Brecht, de Lys (1-3-62).
Bring Warm Body, Martinique (4-16-62).
Checkhov Plays, Gramercy (2-15-62).
Dear Liar, Marquee (3-17-62).
Fantasticks, Sullivan St. (5-3-60).
Fly Blackbird, Mayfair (3-5-62).
Golden Apple, York (2-12-62).
Hostage, One Sheridan Sq. (12-13-61).
King Damn World, Jan Hus (4-14-62).
Mary Sunshine, Cherry Lane (11-18-59).
Oh Dad—Sing to Me, Phoenix (2-26-62).
Pair of Pairs, Vandamm (4-24-62).
Premise, Premise (11-22-60).
Red Roses, Greenwich Mews (11-27-61).
Rosmersholm, 4th St. (4-11-62).
Side of Paradise, Sher. Sq. (2-21-62).
Wilder Plays, Circle in Sq. (1-11-62).
Witches' Sabbath, Mad. Ave. (4-19-62).

SCHEDULED OPENINGS

Difficult Woman, Barbizon (4-25-62).
Solo, East End (4-26-62).
Penal Colony-Carlo, 41st St. (4-30-62).
Hog Signor, Cricket (5-7-62).
If 5 Years Pass, Stage 73 (3-10-62).
Anything Goes, Orpheum (5-14-62).
Heresy, Rodale (6-4-62).

Scheduled B'way Preems

Infidel Caesar, Music Box (5-1-62).
Funny Thing Happened, Alvin (5-8-62).
Swedish Repertory, Cort (5-14-62).
Can-Can, City Center (5-16-62).
Bravo Giovanni, Broadhurst (5-19-62).
Brigadoon, City Center (5-30-62).
Fiorello, City Center (6-13-62).

SPANISH STAGER COMING

Jose Tamayo Gets Theatre Institute Assignment in New York

Madrid, April 24.

Jose Tamayo, director of the state-subsidized Teatro Espanol and his own Teatro de Bellas Artes here, will stage a play in New York this spring for the Institute for Advanced Studies in the Theatre Arts. The Institute imports foreign directors for the staging of workshop productions.

Tamayo intends staging a Lope de Vega comedy.

Show Out of Town

Spring Thaw '62

Ottawa, April 6.

Mavor Moore presentation of revue in two acts (30 scenes), with lyrics and music by 31 writers. Staged by Leon Major; musical numbers staged by Alan Lund; music director and arranger, John Fenwick. Features Barbara Hamilton, Peter Mews, Corinne Conley, Don Francks, Betty Robertson, Bill Cole, Arno Gotthardt, Maureen Hill, Wally Martin. Opened April 5, '62, at the Technical School Auditorium, Ottawa.

"Spring Thaw '62," the 15th annual version of the Canadian revue that has become almost an obsession here, played the inadequate auditorium of the Ottawa Technical High School for three nights before settling into the Crest in Toronto for at least two months. The inadequacy of the auditorium, however, may not have been a mere coincidence.

"Thaw" was sponsored by the Theatre Foundation of Ottawa, whose sole aim is to get a proper local legit house, and the evident hardships of presenting this revue on one of the few stages available for such a show point up the need for adequate facilities.

The "Thaw" a booking in Ottawa completed four weeks on the road in Ontario, and director Leon Major has revisions in mind before the Crest booking, including changes in the lighting, settings, writing and staging. The cast will not be changed, however, and the show itself will not get major alterations.

As in past years, "Spring Thaw '62" is aimed directly at Toronto audiences and a few of the items are cold to customers elsewhere. But enough general material remained to produce guffaws and applause.

The strongest items were horded into the second act. Standout was a socko spoof of Russia's terp company, called "Highlights of the Bullsholev Ballet," also one of the most elaborate numbers. Scenes ranged from blackouts to 15-minute items.

The cast is nicely balanced to cover the needs of a show like this. There are specialists, like Maureen Hill for socko terping and Barbara Hamilton for low comedy, but everybody seems able to handle assigned chores, and those are widely varied.

There is little doubt that "Spring Thaw '62" will have the success past editions have had. *Gorm.*

London Shows

(*Figures denote opening dates*)

Affair, Strand (9-21-61).
Becket, Globe (12-13-61).
Beyond Fringe, Fortune (5-10-61).
Big Killing, Princes (2-1-62).
Blow Horn, Prince Wales (2-27-62).
Boeing-Boeing, Apollo (2-20-62).
Bonne Soup, Wyndhams (10-23-61).
Critic's Choice, Vaudeville (12-6-61).
Four to the Bar, Criterion (2-21-62).
O & A Rep, Her Majesty's (2-8-62).
Guilty Party, St. Martin's (3-17-61).
Knack, Royal Court (3-27-62).
Last Ally, Lyric H'smith (4-4-62).
Look Homeward, Phoenix (4-3-62).
Mousetrap, Ambassador (11-25-52).
Mrs. Puffin, Duchess (7-18-61).
My Fair Lady, Drury Lane (4-30-58).
Nil Carborundum, Arts (4-12-62).
Old King Cole, Palladium (12-20-61).
Oliver!, New (6-30-60).
One For the Pot, Whitehall (3-2-61).
One Over Eight, Duke York's (4-5-61).
Out of Your Mind, Lyric H. (11-29-61).
Photo Finish, Saville (4-25-62).
Play With a Tiger, Comedy (3-22-62).
Repertory, Aldywich (12-15-60).
Rockets, Mermaid (4-11-62).
Signpost, Cambridge (2-9-62).
Scatterin', Royal East (4-2-62).
School for Scandal, Haymarket (4-5-62).
Sound of Music, Palace (3-18-61).
Stop the World, Globe (7-20-61).
Thurber Carnival, Savoy (4-11-62).
Time to Laugh, Piccadilly (4-24-62).
Two Stars, Garrick (4-4-62).
Write Me a Murder, Lyric (3-28-62).
Young in Heart, Vic. Pal. (12-21-60).

CLOSED

Keep, Piccadilly (2-20-62); closed last Saturday (21) after 70 performances.
Scapa, Adelphi (3-8-62); closed April 14 after 35 performances.

SCHEDULED OPENINGS

Chips With, Royal Court (4-27-62).
Alf for Truth, Lyric H'smith (5-1-62).
Blitz, Adelphi (5-8-62).
Lower Depths, Arts (5-9-62).
Two Stories, Globe (5-10-62).
Lock Daughters, Mermaid (5-17-62).
Minstrels, Vic. Palace (5-23-62).
Come Back, Lyric H'smith (5-30-62).

Parma University's Festival

By TRUDY GOTH

Parma, April 24.

This Italian city noted for its Parmesan cheese and tough opera audiences proved remarkably cordial as host to the 10th International Festival of University Theatre. Three Italian and six foreign troupes appeared by invitation of the U. of Parma. Most arresting participant was the Academy of Choreography at Leningrad, Russia.

Inaugural event was Shakespeare's, "Love Labor Lost," by the drama department of England's Bristol U. Setting was changed to 18th century France and the students, determinedly realistic, scorned wigs and grew longhair. The hirsute adornments exceeded the acting in interest but the locals applauded vigorously.

University of Barcelona presented—for the first time anywhere—a Catalan Ballet by Esbart Verdaguer having as its lead a guitarre. Moniserat Rovida and Rosa Vidiella trimuphed over the rest of the company and everyone was much feted in "Cantos y Danzas de Valencia." Parma itself presented "The Bath" by Vladimir Majakovskij, directed admirably by Bogda Jerkovic and with equally notable scenery by Zello Zagotta.

Not less successful than the theatre are the "after" theatre reunions in which wine and literary discussions play the biggest parts and the participation is complete and unanimous—except for the young Russians who abstain rigorously from the one and the other. As one of the girls put it: "to fly without wings—you have to eat little, drink nothing and go to bed early."

Long and Devoted Service

Joe Mielziner, currently in Paris and unable to be present for the occasion, wrote a tribute to be read at the presentation Monday (23) at Sardi's Restaurant, N.Y., of the Kelcey Allen Award to Edward F. Kook, president of the Century Lighting Co. The letter from the noted designer was read by producer Herman Shumlin, as part of the citation for Kook's "long and devoted service to the theatre."

Mielziner's testimonial, in the form of a personal message to Kook, read in part:

"As friend and mentor, as fellow artist and fellow worker, we've been together for almost four decades. Today you are respected and revered in the professional world. We can sing of your many accomplishments; I choose to speak of what you have stood for, not only today, but when we were both beginners.

"What you meant to me as a young artist in the theatre, you did for countless others, some fortunate enough to still enjoy your friendship, some who passed on, like Robert Edmund Jones and Norman Bel Geddes. In recalling what you did for me, I think I can spell out what you meant to them during their entire careers.

"You're not a professional designer, but you have designed. You are not a painter, but you have painted. You are not a dramatist, but you have dramatized. You are a dreamer and you are creative. Your rare talent to bring the best out in a fellow artist is akin to the quality which made the Renaissance an age of glory.

"You practiced this long before you had the security of your own job. Your sense of guidance to fellow artists was tremendous. My first contact with you gave me two definite impressions. The first was the impression that here is a young man who rivals my enthusiasm for my own problem. The second was, here is a young man who seems to get great satisfaction in enabling me to do a better job—not for himself, but for myself.

"Way beyond the fact that as a young man you were struggling in a newly formed company that was designing and selling lighting equipment, you were fired by the need of the artist to have better aid. Your passion and belief in the theory that the technician and the craftsman must be the servant of the artist was a clear and distinct passion with you even as a very young man.

"You made me overcome the fright of the enormous technical difficulties in understanding what light would do to a stage set. You encouraged me to inquire and practice, use and tame these instruments which seemed so highly technical and beyond my ken. But this encouragement went far beyond encouragement of a designer to light his own set, your sensitivity to design itself, to line, to color, to subtleties of all the theatrical means at your disposal.

"Nights you stayed up with me, way beyond dawn, to help me struggle through a technical rehearsal. This wasn't simply a super-salesman for a lighting company spreading the good word of his wares, it went far, far beyond this.

"What Lee Simonson, what Geddes, what Jones learned of lighting was by stumbling and struggling with the problem at hand, but almost inevitably with Eddie Kook at the side.

"It is regrettable that so much of your work has had to be anonymous, for your name belongs on the credit line of many a production I have designed, as it surely must on some of Jones', Bel Geddes' and the host of others with whom you have collaborated.

"The American theatre for the last 37 years owes a great debt of gratitude to what you have been as a friend and mentor."

As Kook's friends and associates are aware, a self-effacing but vital factor in his "long and devoted service to the theatre" has been his wife, Hilda S. Kook. To a degree that few show business wives are concerned enough or qualified to do, she has provided valuable advice, support and understanding for his work, especially in the help he has given to others.

Hilda Kook herself has given "long and devoted service to the theatre." —*Ed.*

Concert Review

Emil Gilels

(Carnegie Hall, N.Y.)

Russian pianist Emil Gilels filled Carnegie Hall to capacity plus 150 behind him onstage at 5.90 top, as scaled by Hurok on his repeat concert. He offered sonati by Clementi, Beethoven (the "Apassionata") and Tchaikovsky with virtuvelocity and technical brilliance that neared perfection.

He concluded with "Petrouchka" as a *molto dolce* dessert. To the unflagging energy of his attack, Gilels adds a business-like platform manner and vast control of his instrument. His precision and digital dexterity evoked surges of response. As he continues to mature, audiences can, at a guess, look forward to greater warmth of interpretation infusing his performances. *Leve.*

Australian Shows

(*Week Ended April 21*)

(*Figures denote opening dates*)

BRISBANE

Sentimental Bloke, Her Majesty's (4-21-62).
Saint Joan, Rialto (4-17-62).

HOBART

Come Blow Your Horn Royal (4-9-62).

MELBOURNE

My Fair Lady, Her Majesty's (4-21-62).
Lustig Dancers, Comedy (3-20-62).
Not With Yours, Em'r'ld Hill (3-15-62).
One Day of Yr., Russell St. (3-6-62).
Public Prosecutor, Little (4-12-62).

SYDNEY

At It Again, Phillip (3-28-62).
Desert Song, Her Majesty's (4-21-62).
Five Finger Ensemble (4-13-62).
Oliver, Royal (2-17-62).
Nina, Palace (3-17-62).
Royal Ballet, Tivoli (4-21-62).

Strawhats Perk in Hartford Area; Corning (N.Y.) Barn Sets 4 Tuners

Hartford, April 24.

Summer legit operators in this area have started airing their barns and refurbishing their canvas preparatory to a busy season. One tenter has lengthened its schedule, a strawhatter has moved from semi-pro to pro status by going Equity, while another operation is under new management.

In nearby West Springfield, Mass., the Storrowton Music Fair begins its fourth season with an expanded schedule. This semester, the tenter opens one week earlier and folds two weeks later than previously.

The opener for Storrowton will be Eleanor Powell in a Las Vegas revue. It'll be old home week for Miss Powell, a native of Springfield, Mass. The 16-week season will feature 15 shows, with "Tunnel of Love" booked for two weeks. This is a change of policy for the tenter. Other seasons had two-week bookings for all shows during July and August.

Following Miss Powell will be Peter Lind Hayes and Mary Healy in "Who Was that Lady I Saw You With." An otherwise near complete schedule includes Robert Cummings in "Tunnel of Love," "Bye Bye Birdie," "Music Man," Dorothy Colins in "Brigadoon," Tom Bosley in "Fiorello."

Also, Phyllis McGuire in "Bells Are Ringing," Howard Keel in "Kismet," Peggy Cass in "Do Re Mi," Martha Raye in "Wildcat," "Gypsy" and Earl Wrightson and Lois Hunt in "Kiss Me, Kate."

At the Univ. of Connecticut's Nutmeg Summer Playhouse at nearby Storrs, the season has been

(Continued on page 59)

Actors Claim Contract Breach by S.F. Workshop; Equity Weighs Decision

San Francisco, April 24.

Actors Equity has taken under consideration the dispute between the local Actor's Workshop and Donald Buka and Malachi Throne, whom workshop director Jules Irving charged with breach of contract and fired with four weeks' notice. Both actors joined the Workshop last fall, as two of 10 hired with a Ford Foundation grant.

The difficulty started when Irving began casting a new Workshop production of "Henry IV, Part I," scheduled to open April 21. Buka and Throne claim they were promised, in writing, roles of "Prince Hal" and "Falstaff," respectively, and actually began rehearsals. They also claim they gave up lucrative tv work in Los Angeles to spend the season in Frisco.

Irving says discussions with the pair about possible roles were only tentative and occurred before they signed, that they were not artistically right for the parts, that they did not begin rehearsals and that they were offered other roles in the production.

The claim that they turned down other roles, Irving says, constituted breach of contract and, since "Three Sisters" and "Becket," in which they were appearing, were closing, Irving argues that there was no reason to continue paying them each $200 a week until the June 15 contract expirations.

The case was discussed at a recent special Equity council meeting in Los Angeles, and has since been sent on to New York for final determination.

Moss Repeats In D.C.

For the seventh consecutive year, Arnold Moss will head a company of Broadway performers in a Shakespearean production at the Library of Congress, Washington. Moss will appear in the title role of "Macbeth" for the April 30 presentation of that play, under the auspices of the Gertrude Clark Whittall Fund for Poetry and Literature. Others in the cast will include Betty Field, Leora Dana, Philip Kenneally, Frederic Warriner, Karl Weber, Ralph S. Bell, William Griffis, Jim Branch, Anne Costello and Bradford Sullivan.

Philip Burton is director and Byron Ringland stage manager.

To Produce 'Great Rage' Next Week at Rochester

"The Great Rage of Philip Hotz," by Max Frisch, will be given its world premiere next Tuesday night (1) by the Univ. of Rochester at its Kilbourn Hall, Rochester, N. Y. It will be produced and staged by Robert Corrigan, Andrew Mellon Professor of Drama at Carnegie Institute of Technology and editor of the Tulane Drama Review. The one-act drama has been translated from the German by James L. Rosenberg.

The Rochester performance will be part of a series of "Symposia on Creativity" to be held next Tuesday-Saturday (1-5) in conjunction with festivities honoring the 40th anniversary of the university's Eastman School of Music. The play will be performed by the Carnegie Chamber Theatre. Dan Synder, former Berliner Ensemble designer, will provide the setting for the presentation.

'Taste' Made 50% On $66,000 Stake

"Taste of Honey," which ended its road tour April 7 in Chicago, is figured to have earned 45%-50% profit on its $66,000 investment. That represents income prior to the deduction of 20% of the profits to the management of the original British presentation of the Shelagh Delaney play.

The play, which David Merrick presented here by arrangement with Donald Albery and Oscar Lewenstein Ltd., had a deficit of $47,578 when it began touring last September after 49 weeks on Broadway, so the financial success is attributable to road business.

As of last March 10, a profit of $16,178 had been earned by the production, in which Hermione Baddeley and Frances Cuka costarred on tour. Subsequent income is figured to have hiked the profit to around $30,000-$33,000 after the consideration of closing costs. However, of that amount, about $6,000 (20%) goes to the original British producers of the play leaving a balance of approximately $24,000.

Profit thus far distributed on a 50-50 basis between the Broadway producer and the backers totals $6,000. Included in the production's revenue is its $11,200 share of income from the sale of the film rights by the British producers of the play.

Antwerp's Drama Fest; Vienna Troupe a Click; Climax is 'Connection'

Antwerp, April 24.

Antwerp's International Drama Festival began to good attendance with Vienna's Burgtheater Company, headed by Attila Horbiger and Joanna Matz, performing Saroyan's "Die Pariser." Jean Vilar and the Paris Theatre National Populaire are to follow with Goldoni's "The Louts." Eduardo De Filippo's Neapolitan troupe will perform "Napoli Milionaria."

The Belgian National Theatre is to bring here Richard Nash's "The Rainmaker" (in Flemish). Festival will this end with a series of performances of Jack Gelber's "The Connection" by New York's Living Theatre.

Legit Theatre Building Due in Fredericton, N.B.

Fredericton, N.B., April 24.

Fredericton, which has had no professional theatre for many years, is to have a new legit house, a gift of British newspaper publisher Lord Beaverbrook and Lady Dunn. The former was born here as Max Aitken.

The new theatre is to seat 1,000, including 200 in the balcony. The stage will be 78 feet wide by 32 feet deep. Fredericton, with a population of 20,000, is on the St. John River. It is the capital of New Brunswick province.

Singer, Bianchi, Moore Converting a Nitery

Cleveland, April 24.

Shirley Singer, Don Bianchi and Edward A. Moore have organized a new strawhat Dobama Theater in site of a defunct Cleveland nitery in Hotel Quad Hall. First attraction May 17 is American premiere of Arnold Wesker's trilogy of British plays.

Each of three shows will run two weeks. "Chicken with Barley" is opener, followed by "Roots" June 14-23 and "I'm Talking About Jerusalem" July 12-21. Miss Singer is producer; Don Bianchi the director; Moore the scenic designer and technical director of Dobama Players. Last year they staged "Rape of the Belt" in Chagrin Falls Valley Theater at a profit that was invested in theatre of their own.

Milw. Showman Charges Illegal Union Payments

Milwaukee, April 24.

Clair Richardson, operator of the Original Skylight Theatre and Skylight-on-the-Square Theatre, reported to the U.S. Labor Dept. that he has been paying wages of stagehand members of Local No. 18 to the union's business agent, John Shanberge.

He said he paid the labor representative $4,232 for stagehand services for six performances of the Bel Canto Celebrity series during 1961. According to the Taft-Hartley Act, it is unlawful for an employer to pay wages of employees to the business agent of a union, instead of directly to the wage earners.

Richardson, in a separate action, subpoenaed Shanberge for an appearance at a discovery hearing last Saturday (21) attempting the get back an overpayment he says he made to Shanberge. He says he paid Shanberge $836 to cover stagehand wages for mounting and dismounting scenery for the Mazowske dance troupe last October. He claims the arrangement was that if the work could be done in a single shift, $216 of the $836 paid, would be returned.

Dawson City Restoration Questioned in Parliament

Ottawa, April 24.

A Presbyterian member of Parliament has questioned the federal government's spending $200,000 to restore Arizona Charlie's Palace Grand Theatre in Dawson City, Yukon, for this summer's Gold Rush Festival there. (Actually the amount covers restoring the whole festival area).

The expense was defended in parliament by Northern Affairs minister Walter Dinsdale, a Salvation Army captain and trumpeter. The Palace Grand will house the Klondike-set musical adaptation of Ben Jonson's "Volpone," starring Bert Lahr, produced by Robert Whitehead as a Broadway tryout.

William McMillan of Welland, Ont., asked why all that coin was being tossed into reconstructing a wealthy American's palais de danse, drink, dice and "painted ladies," and why Arizona Charlie's has been declared "an historical site, monument or shrine."

"Shrine?" exclaimed an opposition M.P., J. W. Pickersgill, who then ironically suggested avoiding racial discrimination by spending an equal amount on restoring Nigger Jim's Pavilion," to show that we really believe in the principles of the Bill of Rights."

Dinsdale retorted that if he didn't know Pickersgill better he'd think he'd been imbibing at Arizona Charlie's. He defended the government contribution to the festival, which opens July 1, as co-sponsored by Canadian Theatre Exchange Ltd. and Dawson City residents and planned by Tom Patterson, who created the Stratford, Ont., Shakespeare Festival. The government hopes to lure 40,000 tourists to the Gold Rush Festival.

Robert Combs is stage manager for the upcoming off-Broadway production of "If Five Years Pass."

Committee Slate Wins Equity Vote; Lillian Gish Sole Petition Victor

Recent partisan political agitation apparently had little effect on this year's Actors Equity election for 18 expiring council posts. With the exception of a single candidate who was not involved in the factional squabble, the entire nominating committee slate was elected. The results of the mail balloting were tabulated yesterday (Tues.).

The election confest involved 32 candidates, including 18 on the nominating slate and 14 nominated by petition. The only one of the 14 to get the membership nod was Lillian Gish, for a five-year council term as a principal. The defeated nominating committee candidate was Mortimer Halpern. Principals from the nominating committee ticket elected with Miss Gish to five-year terms were Conrad Bain, Theodore Bikel, John Cornell, Hume Cronyn, Paul Ford, Helen Gallagher, Ruth Gillette, Gerald Hiken and Stanley Tackney.

Candidates not elected as principals for five-year terms, besides Halpern, were Ray Bolger, Bette Davis, William Gaxton, James MacArthur and Earl Wrightson. Elected for a three-year principal term was Bill Shirley, who defeated John Randolph. Principals elected for two-year terms were Tom Ewell and Martha Scott. They ran against Robert Weede and Martha Wright. Elected to one-year principal term was Mike Kellin, who defeated Ruth Matteson.

Joan DuBrow, Michael Quinn and Anthony Saverino beat Jere Admire, John Ford and Kenneth Urmston in the chorus competition for five-year terms. Elected as chorus rep for a four-year term was John Sharpe, who defeated Socrates Birsky.

'Lady' Greatest Hit Of Postwar Berlin Legit

Berlin, April 24.

The Berlin production of "My Fair Lady," which is heading for its 200th performance sometime this month, is rated a stout success which hardly finds its equal in postwar Berlin. This is all the more unusual because musicals nearly always have been disappointing here at the b.o.

Part of the success undoubtedly stems from the fact that there are many West Germans among the audience each niht. "Lady" has proved one of the main goals for tourists coming to the divided city. Travel agencies are reportedly operating well with the "My Fair Lady Airlift" bringing, for reasonable prices, West German theatregoers into Berlin. Whole idea was actually started last November when a PAA clipper was baptized as the "My Fair Lady."

'Clowns' Oughta Laugh By June

A late June payoff is anticipated for "A Thousand Clowns," which opened on Broadway two weeks ago to mostly favorable reviews. That's based on indicated healthy business for the Herb Gardner comedy, which producers Fred Coe and Arthur Cantor opened at the O'Neill Theatre, N.Y., at a cost of approximately $95,000.

The play, which was capitalized at $125,000, cost about $79,400 to produce. Around $15,600 more was dropped on its pre-Broadway tryout. At its potential capacity of $44,730, the Jason Robards Jr.-starrer can clear about $12,000-$13,000 weekly.

At about 70% of capacity, the operating profit runs around $8,000-$9,000.

'Matchmaker' To Music; Harvey May Be Male Lead Of 'Very Special Person'

Hollywood, April 24.

Broadway composer Bob Merrill revealed he and Mike Stewart, who wrote book for "Bye Bye Birdie," are prepping musical version of "The Matchmaker." Separately, he is now working with Jule Styne on "A Very Special Person," musical based on life of Fanny Brice. Ray Stark and David Merrick will coproduce, with Isobel Lennart doing libretto and Jerome Robbins directing and choreographing. Ann Bancroft stars with November N.Y. opening planned. Composer said Laurence Harvey is interested in costar spot.

Merrill and Styne are talking musical version of Dickens' "A Christmas Carol" which UPA would do as a cartoon.

'Fourposter' in Spanish Offered in Puerto Rico

San Juan, P.R., April 24.

A Puerto Rican company will present "El Lecho Nupcial," a Spanish language version of "The Fourposter," at the Palacio de Bellas Artes in Santo Domingo, the Dominican Republic, May 4-6. Nilo Cintron is staging the play, which will costar Zoraida de Vargas and Victor Cuchi.

The same lineup did the play at the Univ. of Puerto Rico Center last month, repeated it last weekend in the Teatro Caguax, in Caguas, will do it again April 28 in Yauco, Puerto Rico.

FINNEY'S PLAY

Tucson, April 24.

"Project No. 6," a new three-act play by Charles Finney, author of "The Circus of Dr. Lao," will be presented May 10 and 12 at the Jewish Community Center by Opus 4, Tucson theatre group.

Director is Dr. Robert Hammond, professor of French at the University of Arizona.

Miyoshi Umeki to Star In 'Flower Drum' Revival At Midwest Strawhats

Warren, O., April 24.

For the first time in its history, Starlight Musicals, Indianapolis, is planning to make up a package production of "Flower Drum Song," its final offering for the 1962 season, and present it at the two Kenley Players' summer theatres after the season closes in Indianapolis.

"Flower Drum Song" will play in Indianapolis at the Hilton Univ. Brown Theatron at Butler Univ. the week of Aug. 13, then open in the Packard Music Hall, Warren, O., the week of Aug. 21, to be followed by another week in Columbus, O.

Miyoshi Umeki will star in her original Broadway and film role. The two managements will share expenses on the show. Mel Ross is manager of the Starlight Musicals.

John Kenley, producer for the Kenley Players, has set six of the 12 shows for the summer season. The slate will open June 5 with Van Johnson in "Music Man." Art Linkletter will make his stage debut in "Father of the Bride," starting June 12. The femme lead will be played by Marjorie Lord, of the Danny Thomas show.

Betty Hutton has been signed for "Gypsy," the week of July 24. Jane Powell will star in "Most Happy Fella," the week of July 31. Andy Williams returns in "Bye Bye Birdie" the week of July 17, having starred in "Pal Joey" last year here. "Plain and Fancy" may play the week of June 19, with Gardner McKay in the lead.

"Fiorello," "Sweet Bird of Youth," "Brigadoon" and "Fanny" are other possibilities for Kenley's season.

Yves Montand to Open Japan Tour Next Week

"An Evening with Yves Montand," the one-man show which the French singer-actor has presented thus far this season in the U.S., Canada and England, will begin a three-week Japanese tour in Tokyo next Tuesday (1).

Broadway production stage manager John Effrat, who's been working with Montand during the last three years, planed from New York to Tokyo last Sunday (22) to prepare for the tour.

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. **This information is published without charge.**

Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Brigadoon" (M). Producer, City Center (130 W. 56th St., N.Y., CI 6-8989. Auditions tomorrow (Thurs.), 2:30 p.m. for male and femme singers at the above address.

"La Belle Helen" (M). Producer, Gerard Oestreicher (444 Madison Ave., N.Y.; TE 8-3116). Open call tomorrow (Thurs.) for femme dancers with point and very strong toe work, can-can, 1 p.m., at Martin Beck Theatre (302 W. 45th St., N.Y.).

"No Strings" (M). Producers, Richard Rodgers & Sam Taylor (488 Madison Ave., N.Y.; MU 8-3640). Replacement auditions May 1; men dancers, 12 p.m.; femme dancers 2 p.m. at the 54th Street Theatre (152 W. 54th St., N.Y.).

"Underworld" (MC). Producers, Joseph I. & Johnna Levine (21 E. 40th St., N.Y.; LE 2-3773). Available parts: lead man, 28-35, wild and dashing air, strong baritone voice; femme, 20's, very attractive, belter with strong chest voice vocal range G to C); character femme, 40's, elegant but rough around the edges, chest singer (vocal range F to B flat); man, 40's, skinny, gabby, funny Irishman, baritone; femme dancer, wild Spanish beauty, young, appealing; man, early 30's, evil-looking to play Al Capone, big legit baritone voice; man, 50's, wise, dignified, baritone, perfect enunciation; mello-glad-handed Irishman; man, simple, big, young, muscular; several men, 20's-30's, Irish-looking, roughneck, loveable, must move and sing well, baritone and bass voices; man, 40, beefy, not bright; character femme; several men, 20's-30's, Italian-looking, menacing, baritone and bass voices; several femmes, young, bouncy, gay, must sing and move well, all chest voices. Photos and resumes also being accepted c/o above address.

OFF-BROADWAY

"Day of Grace" (D). Producer, Michael Simone (55 W. 56th St., N.Y.; CI 5-1086). Available parts: man, 20-21, slender, virile, 5 ft. nine inches to six feet tall; man, 45-55, leading character man, forceful yet gentle and understanding; man, 24-25, tall, lean, worldly, a leader; man, 20-22, dark, short, tough, well-built; man, 20-22, tall, perceptive, mature, sturdy; man, 20's, bit clumsy and gangling, good natured, around six feet tall; man, 18-20, must sing and play guitar, warm, outgoing, short; man, 18-20, tall slight, naive, fastidious; man, 45-50, dominant, self-made businessman; femme, 40-45, well-groomed housewife and doting mother; femme, 17, pert, pretty. Mail photos and resumes c/o above address.

OUT OF TOWN

BUFFALO, N.Y.

Seven Ages Productions. Managing director, Henry A. Wicke Jr. (Richford Hotel, 210 Delaware Ave., Buffalo, N.Y.). Parts available for male and femme dramatic and comedy performers for a resident company to perform a repertoire of productions from various theatre styles. The operation will run on a year-round basis. Mail photos and resumes c/o the Off-Broadway Theatre, above address.

CHICAGO

"8 . . . On the Go" (R). Producer, M. J. Boyer (33 E. Bellevue Pl., Chicago, Ill.). Parts available for male and femme singers who can dance, 21-26. Mail photos and resumes c/o above address.

"Medium Rare" (R). Producer, Robert Weiner (234 W. 44th St., N. Y.; LO 3-4370). Part available for a male singer, 18-24, for a four-week spot ending June 10. Auditions today (Wed.) 1-3 p.m.; tomorrow (Thurs) and Friday (27) 12-2 p.m., at the Lyceum Theatre (152 W. 46th St., N. Y.).

"Put It in Writing" (R). Producer, Robert Weiner (234 W. 44th St., N. Y.; LO 3-4370). Auditions for male character comedians who sing and ingenues who act and sing today (Wed) 1-3 p.m.; tomorrow (Thurs.) and Friday (27) at 12-2 p.m., at the Lyceum Theatre (stage entrance: 152 W. 46th St., N. Y.). Those who will be in the show must sign for six months from the opening performance, June 28. Rehearsals begin May 28 and performers are guaranteed 13 weeks work.

STOCK

"Bye Bye Birdie" (MC) Producer, Lee Guber, Frank Ford & Shelly Gross (40 W. 55th St., N.Y.; LT 1-3250). Several parts available for a company which will tour straw-hats this summer. Mail photos and resumes c/o above address.

Four Packages of Musical Stock. Producer, Hugh Fordon (403 E. 58th St., N.Y.) Open call for male dancers today (Wed.), 11 a.m., at Variety Arts Studios (225 W. 46th St., N.Y.).

CALUMET, MICH.

Keweenaw Playhouse. Producer, Paul Barry (407 W. 54th St., N.Y.). Auditions for the coming 10-week, all musical comedy season will begin sometime in April for an Equity resident company. Parts available for character males and femmes; lead soprano, ingenue; lead baritone and tenor; young character comedienne; chorus singers and dancers. Mail photos and resumes c/o above address.

CORNING, N.Y.

Corning Summer Theatre. Producers, Dorothy Chernuck & Omar K. Lerman (Box 51, Corning, N.Y.; XF 6-4634). Parts available for male and femme musical and dramatic performers for the Equity resident company. Musical principals and singers and dancers should send photos and resumes c/o Bret Adams (161 W. 54th St., N.Y.). Dramatic performer photos and resumes should go to Miss Chernuck, above address. Season runs June 26-Sept. 2.

HARRISON, ME.

Deertrees Theatre. Managing director, Ralph Brown (283 Beacon St., Boston, Mass.; KE 6-3231). Parts available for male and femme Equity actors for resident company. Star system is used here. Mail photos and resumes c/o above address. Season opens July 2 and runs for eight weeks.

HINSDALE, ILL.

Salt Creek Playhouse. Producer, Clyde W. Lint (Box 226, Hinsdale, Ill.; FA 3-3488). Parts available for male and femme Equity actors for the resident company. Star system is used here. Mail photos and resumes c/o above address. Season of six, two-week shows opens June 11.

HYANNIS, MASS.

Cape Cod Melody Tent. Managing director, David Holtzman (120 W. 44th St., N. Y.; LT 1-2260). Accepting photos and resumes of male and femme singer and dancer principals, through agents only, c/o above address.

LAKE LUZERNE, N.Y.

Lake Luzerne Playhouse, Producer, George Patrick (347 W. 55th St., N.Y.). Parts available for the Equity resident company for a season of comedies. Interviews held immediately. No stars, no packages. Mail photos and resumes c/o above address.

STORRS, CONN.

Nutmeg Playhouse. Managing director, Dr. Cecil E. Hinkel (c/o department of theatre, U. of Connecticut, Storrs, Conn.). Parts available for Equity males and femmes for the resident company and apprentices. For audition appointments mail photos and resumes c/o above address. New York casting will be held May 3-6. Eight-week season opens June 26.

SULLIVAN, ILL.

Summer of Musicals. Producer, Guy S. Little, Box 155, Sullivan, Ill.). Accepting photos and resumes of experienced Equity musical comedy performers for resident company, jobbers and paid apprentices, c/o have address. Schedule will include four musicals and three straight plays. Interviews and auditions will be held in April.

TRAVERSE CITY, MICH.

Cherry County Playhouse. Producer, Ruth Bailey (Spring Hill Lane, Cincinnati 26, Ohio). Parts available for male and femme character actors for the resident company and apprentices. Theatre uses the star system. Mail photos and resumes c/o Ruth Bailey (42 W. 58th St., N.Y.). Season runs July 3-Sept. 2.

WASHINGTON, D.C.

Shakespeare Summer Festival. Producer, Ellie Chamberlain (813 S. Lee St., Alexandria, Va.; TE 6-9137). Parts available for "As You Like It" and "Taming of the Shrew." Mail photos and resumes c/o above address. Season runs July 9-Aug. 5.

WASHINGTON GROVE, MD.

Washington Grove Playhouse. Producer, William O. Brining (4545 Connecticut Ave., Washington 8, D.C.). Accepting photos and resumes of male and femme dramatic performers for the Equity resident company and some paid apprentices. The 12-week season opens June 20.

WINDHAM, N.H.

Windham Playhouse. Producers, Brian Shaw, Burt Brinckerhoff & Ronald Muchnick (c/o Seven Art Center, 120 Madison Avenue, N.Y.; MU 4-3094). Parts available in the Equity company for two versatile leading men and one leading woman, all with strong emotional range and sense of comedy. Call above number, between 1 and 3:30 p.m., or write for interviews.

Television

"Camera Three" (educational-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

Jim Bennett Productions. Producer, Jim Bennett (2832 Orange Ave., La Crescenta, Calif.). Permanent spot available for a male or femme commentator for newsreel-type commentary in a weekly series which offers exposure and program identification. Hollywood location. Mail photos and resumes c/o above address.

"Naked City" (dramatic series) Producer, Herbert B. Leonard (Screen Gems, 711 Fifth Ave., N. Y.; PL 1-4432). Accepting photos and resumes of general male and female dramatic talent by mail only, c/o above address.

NBC-TV. (30 Rockefeller Plaza, N. Y.; CI 7-8300). Casting director Rick Kelley is accepting photos and resumes of male and femme dramatic performers for several shows. Mail information to him, c/o above address. No duplicates.

"Lamp Unto My Feet" (religious-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address.

WBBM-TV, Chicago, (630 N. McClurg Ct., Chicago; WH 4-6000). Parts available for male and femme performers, all ages and types, for 39-week series of drama workshops plus four to six prime time original dramas. Must be from Chi. Mail photos and resumes c/o Program Dept., above address.

Miscellaneous

Dell Publications. (750 Third Ave., N.Y.; YU 6-6300). Spots available for showgirl types, 20-25, attractive, to model for mag covers. For appointment, call Barbara Marks, ext. 319, above number.

Legit Bits

Walter Fried is general manager, **Stewart Long** company manager, **Samuel Liff** production stage manager and **Gene Perlowin** and **Mike Abel** stage managers for the Broadway-bound "Bravo Giovanni."

John Shubert has been elected chairman of the Actors Equity-League of N. Y. Theatres Pension Welfare Fund for the upcoming season with **Angus Duncan,** executive secretary of Equity, set as fund secretary for the same period.

Sets and costumes for the off-Broadway double-bill, "In the Penal Colony" and "Come Out, Carlo," are being designed by **Tad Gesek** and **Jane Reisman,** respectively.

Courses in advanced directing techniques and play producing will be conducted, respectively, by **Frank Corsaro** and **Theodore Mann,** at the Circle in the Square Theatre School, N. Y.

Sets and costumes for the Broadway production of "Loreno" will be designed by **David Hays** and **Motley,** respectively.

The **George Jean Nathan** Award of approximately $4,000 for "the best piece of drama criticism during the year" has been given to **Jerry Tallmer,** drama critic of the Greenwich Village weekly, The Village Voice, for his reviews of 1960-61 off-Broadway productions.

The Shaw Society of America will present **Warren S. Smith,** professor of Theatre Arts at Pennsylvania State Univ., speaking on "Preacher of a New Religion," tonight (Wed.) at the Grolier Club, N.Y.

Equity Library Theatre, having again accepted the invitation of the N. Y. Shakespeare Festival to present a series of free matinees for children in Central Park this summer, will give 10 performances of **Nicholas Stuart Gray's** "The Stone Tower" in the park from Aug. 23-Sept. 1.

The American Theatre Wing has corrected the billing of Bonard Productions for one of its nominations in the producer classification for the Antoinette Perry Awards. The firm, which is named for its presentation of "Sail Away," comprises **Helen Bonfils, Haila Stoddard** and **Donald Seawell.**

Leland Hayward has returned to New York after two weeks in London for preliminary casting of the British production of his Broadway presentation of "Shot in the Dark," to be produced on the West End by **Richard Rodgers** in association with Hayward.

Susan Roy is company manager and **Bob Ullman** is pressagent for the off-Broadway double-bill, "A Pair of Pairs," for which the sets and costumes are being designed, respectively, by **Robert Soule** and **Robert Fletcher.**

The initial production next season of Theatre Guild Productions Inc., will be the tentatively-titled "Seidman," **Elick Moll's** adaptation of his novel, "Seidman and Son," in which **Sam Levene** will appear.

"Heresy," by British dramatist **Parnell Bradbury,** is to be presented by **J. I. Rodale** as the opening bill June 4 at his new off-Broadway Rodale Theatre.

Si Kaufman Enterprises has been retained as "financial consultant" by **Len Bedsow** and **Hal Grossman** for their planned Broadway production next season of "Sophie," the musical based on the life of **Sophie Tucker.**

Broadway producer **Leonard S. Field** has returned with his wife to New York after a trip around the world.

Jose Greco has been awarded the Cross of the Knight of Civil Merit (Cruz de Caballero del Merito Civil) from the Spanish Government for "distinguished service in the Spanish Arts."

Berta Gersten appeared in the recent Youngstown (O.) Players Inc. production of "A Majority of One" in the role in which she understudied **Gertrude Berg** on Broadway.

Peter Harris currently starring in "Rhinoceros" at the Vanguard Playhouse, Detroit.

Paul Nord's "Private Morgue," tried out last summer at the Gallery Theatre, Saratoga Springs, N. Y., is scheduled for New York production by **Lester Lockwood.**

Larry Kasha stage manager of "How to Succeed in Business Without Really Trying," is directing the revival of "Anything Goes," which **Jane Friedlander, Michael Parver** and **Gene Andrewski** are producing for a May 14 opening at the Orpheum Theatre, N. Y.

An off-Broadway production of **Anthony F. Grabowski's** "The Warmth of Winter" is planned for next fall by **Gerald Thomas** with **Fred Stewart** as director.

The American Playwrights Forum will end its season of Monday night offerings at the Sheridan Square Playhouse, N. Y., with a May 7 and May 14 presentation of "That She Bucks," by **George Savage** and **George Savage Jr.**

The American Academy of Arts and Letters will award its 1962 Medal for Good Speech to actress **Julie Harris** at the joint annual ceremony May 24 in New York of the academy and the National Institute of Arts and Letters.

The Univ. of Wisconsin dept of speech and the Wisconsin Idea Theatre will conduct the fifth annual National Community Theatre Center next June 18-July 13 during the 1962 summer sessions on the university campus in Madison.

An Alumni Council Committee of the Yale U. School of Drama, under the chairmanship of Broadway producer-director **Fred Coe,** has established two new $3,500 fellowships for study by young professional actors and actresses at the drama school.

Special citations in recognition of "Distinguished Achievement in Theatre" will be presented at the annual Tony Awards Dinner next Sunday night (29) at the Waldorf-Astoria Hotel, N.Y., to former N.Y. Times drama critic **Brooks Atkinson,** who now does a "critic-at-large" column for the paper, director-designer **Franco Zeffirelli** and composer-lyricist **Richard Rodgers.**

Marion Marlowe opened last night (Tues.) in "Kiss Me, Kate" at the Meadowbrook dinner-theatre, Cedar Grove, N.J.

Barbara Dana was erroneously identified as **Barbara Carroll** in the VARIETY review from Miami of "Tender Loving Care."

Nicolas Coster, previously an aide de camp in the Broadway production of "Ross," has succeeded **James Valentine** as Flight Lt. Higgins and **Don Reiker** has taken over the part vacated by Coster. Valentine withdrew from the production to appear this summer at the American Shakespeare Festival, Stratford, Conn.

"The Autumn Garden," opening tonight (Wed.) with **Dorothy Sands** in the principal role, will be the sixth and final production of the season for producers **Frank Sugrue** and **Michael Murray** at the Charles Playhouse, Boston, Mass.

Off-Broadway producer-director **Patricia Newhall** sailed from New York for Europe last Thursday (19) for a stay of about three months, during which time she'll visit various repertory groups and o.o. properties for possible U.S. production under her auspicies. She may also accept an invitation to direct at the Indian National Theatre in Bombay.

"The Life of Man" will be performed by the **John E. Erickson** Repertory company tomorrow (Thurs.) through the following Saturday (28) at the Spencer Memorial Church, Brooklyn Heights. It'll then be offered next Wednesday (2) at the Broadway Congregational Church, N.Y., and May 8 at the Judson Memorial Church, N.Y.

Rebecca Darke and **Gene Williams** will each receive $500 as this year's winners of the Clarence Derwent awards for the best performance by a non-featured actor and actress in a Broadway or off-Broadway production. Miss Darke and Williams were selected for their respective portrayals in the off-Broadway presentation of "Who'll Save the Plowboy" and the Broadway production of "The Complaisant Lover."

The staff of "Infidel Caesar," opening next Tuesday night (1) at the Music Box Theatre, N.Y., includes **Paul Davis,** production supervisor; **Milton Baron,** company manager; **Don Doherty,** stage manager; **Charles Rappaport,** assistant stage manager; **Burr Smidt,** designer of the scenery, costumes and lighting, and **Dorothy Ross,** pressagent.

Travis Hudson has succeeded **Jane Connell** in the off-Broadway revival of "The Golden Apple."

Road: 'Lady' Strong $69,763, Philly; 'Bravo' $47,104, Det.; 'Irma' 29G, St. P.; 'Forum' $33,252, D.C.; 'Molly' 51G, L.A.

The road was so-so last week, with a few sturdy exceptions, notably among the regular touring musicals. The two Broadway-bound tuners, "Bravo Giovanni" and "A Funny Thing Happened on the Way to the Forum," didn't do too well in their respective Detroit and Washington stands.

The addition of new material to "Forum," including two songs, has prompted a postponement of the show's Broadway opening from May 3 to May 8.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net: i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deduction of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

BOSTON

Carnival, Colonial (MC-RS) (5th wk) ($6.50-$7.50; 1,685; $66,671). Previous week, $52,148 with Show of the Month Club and Play Guild patronage.

Last week, $43,094.

CHICAGO

La Plume de Ma Tante, McVickers (R-RS) (1st wk) ($5.50-$6; 2,175; $72,500). Previous week, $34,344 with Theatre Guild-American Theatre Society subscription, Playhouse, Wilmington.

Opened here April 17 to one rave (Cassidy, Tribune) and three yes-no reviews (Dettmer, American; Harris, Daily News; Syse, Sun-Times).

Last week, $33,881 for seven performances with TG-ATS subscription.

Sound of Music, Shubert (MC-RS) (23d wk) ($5.95-$6.60; 2,100; $72,000) (Florence Henderson). Previous week, $59,877.

Last week, $66,965.

Tenth Man, Blackstone (D-RS) (2d wk) ($4.95-$5.50; 1,447; $42,000). Previous week, $20,199 with TG-ATS subscription.

Last week, $18,233 with TG-ATS subscription.

DETROIT

Bravo Giovanni, Fisher (MC-T) (2d wk) ($5.95-$6.50; 2,081; $75,000) (Cesare Siepi). Previous week, $62,520 with Fisher Playgoer subscription for eight performances and one preview.

Last week, $47,104 with Fisher Playgoer subscription.

LOS ANGELES

Advise and Consent, Hartford (D-RS) (3d wk) ($4.95-$6; 1,032; $39,960) (Chester Morris, Farley Granger). Previous week, $25,602.

Last week, $23,334.

Old Vic, Orpheum (Rep-RS) (1st wk) ($4.50-$5.50; 2,212; $77,000). Previous week, two performances, one each of "Romeo and Juliet" and "Saint Joan" (Monday-Tuesday) (9-10) at the University, East Lansing, Mich., and four performances, two each of "Romeo" and "Joan" Thursday-Saturday (12-14) at the Music Hall, Kansas City, were on a guarantee.

Last week, $42,375 for seven performances of "Joan."

Unsinkable Molly Brown, Biltmore, (MC-RS) (1st wk) ($6.50-$7; 1,636; $64,000 (Tammy Grimes). Previous week, $82,636, Auditorium, Denver.

Last week, $51,030 for seven performances with TG-ATS subscription.

PHILADELPHIA

My Fair Lady, Shubert (MC-RS) (3d wk) ($6-$7.50; 1,878; $70,000) (Ronald Drake, Caroline Dixon). Previous week, $69,099.

Last week, $69,763.

ST. PAUL

Irma La Douce, Auditorium (MC-RS) ($5.50; 2,697; $80,000). Previous week, $31,164 with TG-ATS subscription, American, St. Louis.

Last week, $28,935 with TG-ATS subscription.

WASHINGTON

Funny Thing Happened on the Way to the Forum, National (MC-T) (2d wk) ($5.95-$6.95; 1,673; $55,133) (Zero Mostel). Previous week, $28,336 for seven performances.

Last week, $33,252.

SPLIT WEEKS

Music Man (MC-RS). Previous week, $37,070, seven-performance split.

Last week, $24,229 for eight performances: Robinson Grand, Clarksburg, W. Va., Monday (16), one, $3,187; Hartman, Columbus, Tuesday-Saturday (17-21), seven, $21,042.

Thurber Carnival (R-RS) (Imogene Coca, Arthur Treacher, King Donovan). Previous week, $22,274, six-performance split.

Last week, $32,314 for seven performances: Fine Arts, Nacogdoches, Monday (16), one, $4,615; City Auditorium, Beaumont, Tuesday (17), one, $5,000; Municipal, Lafayette, La., Wednesday (18), one, $5,000; College Auditorium, Texarkana, Thursday (19), one, $5,000; Municipal, Dallas, Friday-Saturday (20-21), three, $12,699.

ATPAM REJECTS MOVE AGAINST YIDDISH UNIT

The membership of the Assn. of Theatrical Pressagents & Managers has voted down the proposed constitutional changes in Yiddish theatre representation on the union's board of governors. Failing to get the necessary two-thirds vote of approval were two separate amendments, one calling for the elimination of Yiddish group members on the board and the other calling for a reduction of that unit's representation on the governing body from two members to one.

The more drastic of the two amendments was submitted by 57 members of the association while the board itself was responsible for the counter-amendment for a reduction in representation. The defeat of two amendments means that the makeup of the 10-man board will continue to comprise four from the managers' group, two from the New York Press-agents' group, two from the advance agents' group and two from the Yiddish group.

Nominations for election of officers and board members for the upcoming June 11 election were made at the overall ATPAM membership meeting in New York last Thursday 19). All the officer incumbents are up for re-election and, with the exception of vice-president James Hughes, are unopposed. Nominated, besides Hughes, for the veepee slot are Ruth Cage and Walter Fried. Hughes is an advance agent, Miss Cage is a New York press agent, and Fried is a manager.

Up for re-election, in addition to Hughes, are president Thomas Kilpatrick, secretary-treasurer Milton Weintraub for the 21st successive year, business agent Edward J. Scanlon and Sergeant-at-Arms George Zorn. Nominated for the board are managers Ben Boyar, George Banyai, Richard Horner and Al Rosen, N.Y. press-agents Ben Kornzweig and Harvey Sabinson and advance agents Hughes and Maurice Turet. The Yiddish group has not made its nominations yet.

If Hughes is elected veepee, Glenn Alvine, as first advance agent alternate, would take his place on the board.

Merman Set At Bowl

Hollywood, April 24.

Ethel Merman makes her first Hollywood Bowl appearance Aug. 24 on one of seven special nights.

Which composer will be saluted by Miss Merman is yet not revealed.

Off-Broadway producer **Howard Barker** left New York last week for Hollywood to serve as art director on "The Gold Link," a Bell Telephone Co. industrial film.

FOLK OPERA DEFICIT

$50,000 On Spring Season — Two More Years Of Ford Foundation

New York City Opera's spring season of American folk operas, of which "The Golem" was one of the completely new works, ended with a deficit of around $50,000. Such losses are more or less expected. Boxoffice take is rather better with the Gilbert & Sullivan repertory which is now current.

City Opera has another couple of years of aid from the Ford Foundation. This is believed to amount to $35,000 per production for folk opera. N. Y. City is using up its Ford grants much faster than companies elsewhere in U.S. being more innovation-minded than others.

General Director Julius Rudel will air-shuttle to Europe this summer and back for U. S. guest conductings. He has engagements on separate journeys in Israel and at the Gian-Carlo Menotti Festival of Two Worlds in Spoleto, Italy.

Labor Board K.O.s Program Sellers' 'Pseudo'-Union

What the N.Y. State Labor Relations Board terms a "pseudo"-labor organization has been barred from an SLRB election to determine union representation of souvenir booksellers in New York theatres, concerthalls, and various outdoor stadia.

The union judged synthetic was the Assn. of Bookmen & Chargemen, successor to the Bookmen & Chargemen's Union, Local 1115-D (AFL-CIO). The latter had been ousted last June by the parent Retail Clerks International for alleged violation of its constitution. The "pseudo" group was created by Leon Silver as a self-chartered indie union after 1115-D, which he had controlled, was expelled.

The labor board, in ordering a new election to certify a bargaining agent for the bookmen, said the ballot would merely contain the name of Homeoffice Employes Union Local H-63 (IATSE), of which Milton Fishman is prexy and Russell Moss exec v.p. The latter local had challenged Silver's organization before the state body.

According to the labor board, its hearing disclosed evidence that Silver's new setup was not a bona fide union, but instead was employer dominated and had not engaged in collective agreements to represent employees. The board also said that Silver, in addition to dominating the successor outfit, also is an employer of bookmen at the N.Y. Coliseum, where he has controlled the sale of souvenir books since that arena was built several years ago.

The board's decision also found that Silver, as boss of defunct 1115-D, made a practice of hiring fellow union members to work for him, and that he unilaterally fixed their wages and working conditions.

Jay Kramer, chairman of the SLRB, said the decision "reaffirmed its doctrine that it will deny use" of its facilities to organizations which are not bona fide "and which do not exist for the purpose of genuine collective bargaining."

Besides the contending unions, the hearing also was attended by Dunetz & Lovett, N.Y. publisher of souvenir books. The labor board, in its decision, overruled a Dunetz & Lovett contention that jurisdiction in the case belonged with the National Labor Relations Board.

CONVENTIONS SLATED FOR N.Y. DURING MAY

Scheduled major conventions and industrial-commercial exhibitions like to draw substantial numbers of visitors to New York during May, with the respective dates and estimated attendance of each, are as follows, according to the N.Y. Convention & Visitors Bureau:

Grand Lodge Free & Accepted Masons of N.Y. State, May 1-3 (2,000); Boys Apparel & Accessories Manufacturers Show, May 6-10 (2,500); National Assn. of Men's Sportswear Buyers, May 6-10 (5,000); U.S. World Trade Fair, May 11-22 (150,000).

Also, Medical Society of N.Y. State, May 14-18 (1,500); N.Y. Stationery Show, May 20-25 (3,000); Mortgage Bankers Assn. of America — Eastern Regional Clinic, May 21-22 (1,200); American Iron & Steel Institute, May 23-24 (1,300); National Sanitary Supply Assn., May 26-29 (3,000); National Conference on Social Welfare, May 27-June 1 (5,000).

B'way Spotty, But Huge Climbs For 'Camelot' $77,045, 'Carnival' $58,692, 'Sound' $60,660 and 'Take' $33,112

Business fluctuated on Broadway last week from substantial drops to hefty increases. Faring particularly well were the musicals. Weekend holiday trade helped to offset the Wednesday-Thursday (18-19) Passover slowdown. The situation for this week looks good.

Hitting capacity last week were "How to Succeed in Business Without Really Trying," "Man for All Seasons" and "No Strings." "My Fair Lady," which moved last week from the Broadhurst Theatre to the Broadway Theatre, goes on a Sabbath matinee schedule beginning next Sunday (29). That'll bring to five the number of shows giving Sunday afternoon performances. The others are "A Gift of Time," "Come Blow Your Horn," "Ross" and "Sunday in New York."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net: i.e., exclusive of taxes.

Grosses have been reduced by commissions where theatre parties are mentioned.

Asterisk denotes show had cut-rate tickets in circulation.

All American, Winter Garden (MC) (5th wk; 40 p) ($9.40; 1,404; $75,000) (Ray Bolger). Previous week, $56,760.

Last week, $55,317.

***Aspern Papers,** Playhouse (D) (11th wk; 85 p) ($6.90- $7.50; 944; $37,000) (Maurice Evans, Wendy Hiller, Francoise Rosay). Previous week, $13,152. Closes Next Saturday (28).

Last week, $13,000.

Camelot, Majestic (MC) (72d wk; 577 p) ($9.40; 1,626; $84,000) (William Squire, Patrica Bredin, Robert Goulet). Previous week, $69,288 with Julie Andrews co-starring in the role now played by Miss Bredin.

Last week, $77,045.

Carnival, Imperial (MC) (54th wk; 428 p) ($8.60; 1,428; $68,299). Previous week, $46,424 with Wendy Waring subbing for the vacationing Anna Maria Alberghetti

Last week, $58,692 with Miss Alberghetti back in the cast for four-performances Monday-Wednesday (16-18) prior to switching assignments with Susan Watson of the touring edition of the musical.

Come Blow Your Horn, Atkinson (C) (61st wk; 485 p) ($6.90-$7.50; 1,090; $43,522). Previous week, $20,163.

Last week, $21,543.

***Gideon,** Plymouth (D) (24th wk; 188 p) ($7.50; 999; $45,000) (Fredric March, Douglas Campbell). Previous week, $27,427. March withdraws from the cast next Saturday (28) with his role to be taken over by Campbell, who'll be replaced in his present assignment by Gerald Hiken.

Last week, $25,469.

Gift of Time, Barrymore (D) (9th wk; 88 p) ($6.90-$7.50 1,067; $42,000). (Henry Fonda, Olivia de Havilland). Previous week, $16,803.

Last week, $16,612.

How to Succeed in Business Without Really Trying, 46th St. (MC) (28th wk; 217 p) ($9.60; 1,342; $66,615). Previous week, $67,326 with parties.

Last week, $67,481.

I Can Get It For You Wholesale, Shubert (MC) (5th wk; 36 p) ($8.60; 1,461; $60,000). Previous week, $53,131.

Last week, $47,097.

Man for All Seasons, ANTA (D) (22d wk; 173 p) ($6.90-$7.50; 1,314; $49,600) (Paul Scofield, Thomas Gomez, George Rose). Previous week, $49,122.

Last week, $49,529.

Mary, Mary, Hayes (C) (59th wk; 468 p) ($6.90-$7.50; 1,139; $43,380) (Barbara Bel Geddes, Barry Nelson, Edward Mulhare). Previous week, $41,408.

Last week, $41,192.

Milk and Honey, Beck (MC) (28th wk; 223 p) ($8.60-$9.60; 1,280; $62,805) (Robert Weede, Mimi Benzell, Molly Picon, Tommy Rall). Previous week, $51,943.

Last week, $53,394.

***My Fair Lady,** Brodaway (MC) (318th wk; 2,529 p) ($8.05; 1,900; $72,311) (Michael Evans, Margot Moser). Previous week, $37,299 at the Broadhurst Theatre.

Last week, $36,998 for five performances Wednesday - Saturday (18-21).

Night of the Iguana, Royale (D) (17th wk; 132 p) ($6.90-$7.50; 999; $42,000) (Margaret Leighton, Shelley Winters, Allan Webb). Previous week, $33,278.

Last week, $37,342.

No Strings, 54th St. (MC) (6th wk; 44 p) ($9.20; 1,434; $66,700). Previous week, $67,276.

Last week, $67,370.

***Passage to India,** Ambassador (D) (12th wk; 93 p) ($6.90-$7.50; 1,155; $43,000) (Eric Portman, Gladys Cooper, Zia Mohyeddin). Previous week, $20,043.

Last week, $16,248.

***Purlie Victorious,** Longacre (C) (30th wk;236 p) ($6.90-$7.50; 1,101; $40,019). Previous week, $10,406.

Last week, $9,311.

***Ross,** Hudson (D) (17th wk; 135 p) ($7.50; 1,065; $40,000) (John Mills). Previous week, $16,806.

Last week, $17,174.

Shot in the Dark, Booth (C) (27th wk; 213 p) ($6.90-$7.50; 807; $32,400) (Julie Harris). Previous week, $23,999.

Last week, $25,523.

Sound of Music, Lunt-Fontanne (MD) (121st wk; 964 p) ($9.60; 1,407; $75,000) (Martha Wright). Previous week, $46,613.

Last week, $60,660.

***Subways Are for Sleeping,** St. James (MC) (17th wk; 133 p) ($8.60-$9.40; 1,615; $69,500) (Sydney Chaplin, Carol Lawrence). Previous week, $40,728.

Last week, $45,779. Understudy Dawn Nickerson went on for Miss Lawrence last Saturday night (21) and understudy Dean Taliferno subbed for featured player, Phyllis Newman, that same evening and the preceding matinee.

***Sunday in New York,** Golden (C) (21st wk; 165 p) ($6.90-$7.50; 773; $30,000). Previous week, $12,540.

Last week, $12,030.

Take Her She's Mine, Biltmore (C) (18th wk; 140 p) ($6.90-$7.50; 936; $40,108) (Art Carney, Phyllis Thaxter). Previous week, $26,887.

Last week, $33,112.

Thousand Clowns, O'Neill (C) (3d wk; 20 p) ($6.90-$7.50; 1,976; $44,730) (Jason Robards, Jr.). Previous week, $33,160.

Last week, $35,412.

BRUSSELS BALLET TOUR

Set for Appearances in Seven European Festivals

Brussels, April 24.

Brussels 20th Century Ballet is set to perform at no less than seven festivals: first at the Paris Theatre des Nations, then at Bordeaux (May 16, 17, 18), at Zurich in June, at the Holland Festival in July, at Bayreuth (in "Tannhauser"), and Salzburg, finally at the Edinburgh Festival where it presents a medieval legend, "The Four Aymon Sons.

Company may also perform at the La Scala in Milan in September.

The Broadway Show League, of which **John Effrat** is commissioner, began its eighth annual softball season in New York's Central Park last week.

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Hartford Area and Other Barns

Continued from page 55

extended to eight weeks and an Equity troupe contracted. The venture had been operating on semi-pro status in prior seasons. The playhouse is a 500-seater.

The season bows June 24 with "Thurber Carnival," and other bills will include "The Mousetrap," "Life with Father," "Under the Yum-Yum Tree," "Three Men on a Horse," "Pleasure of His Company" and "The Fantasticks" as season closer. Dr. Cecil Hinkel, head of the college theatre department, is also head of the summer operation.

The Show Shop at Canton has been taken over this season by a pair of film producers, Paul DeTuccio and Daniel J. Maselli, operators of film producing unit, Eastern Productions, who are remodeling it.

They plan extending the summer operation into a year-around effort. They are currently switching back the arena stage to a traditional proscenium. The remodeling will restore house to a 300-seater, which was cut down when the arena stage was introed.

Robert U. Andrews, who owned and managed the Canton Show Shop last season, moves over this year to the Oval In The Grove Summer Theatre, in Farmington, as managing director. The opening production for Oval is "Paint Your Wagon."

Set for Canton are "Guys and Dolls," "Two For the Seesaw," "Born Yesterday," "See How They Run," "Streetcar Named Desire," "Under the Yum-Yum Tree," and "Damn Yankees." The opening date is June 12.

Musicals at Corning

Corning, N.Y., April 24.

The Corning Summer Theatre is continuing to expand its musical programming with four tuners scheduled for its upcoming 12th season. There'll also be six plays presented during the 10-week semester, opening June 26. The spot, which employs a resident company, is operated by Dorothy Chernuck, acting chairman of the drama department at Skidmore College, Saratoga Springs, N.Y., and Omar K. Lerman, associate managing director of the Phoenix Theatre, N. Y.

The plays will be staged by Miss Chernuck and the musicals by Bob Herget. Among those returning to the theatre will be Peter Wingate for his fourth season as scenic and lighting designer, plus stage manager Frank Torok, technical director John Hood, business manager Laurence Bahler, company manager James Treble and press-agent Richard Asch.

The tuners to be presented at the spot are "Florello," "Bye Bye Birdie," "The Music Man" and "The Student Prince."

Williamstown (Mass.) Survey

Williamstown, Mass., April 24.

The Williamstown Summer Theatre, presenting its eighth consecutive season of stock July 5-Sept. 1 at the Adams Memorial Theatre of Williams College, is quizzing the local public on production selections for the upcoming semester. Questionnaires covering some 40 plays in seven categories have been sent to everyone on the theatre's mailing list.

The questionnaires are also available in stores, inns and motels in the area.

Syracuse, Ind., Schedule

Syracuse, Ind., April 24.

John Baldwin and Jon Baisch, producers of the Enchanted Hills Playhouse on Lake Wawasee, Ind., near here, will present a nine-show season, including four musicals and five plays, to run from June 26 through Sept. 1.

The schedule will offer "The Fourposter," June 26-July 1; "Music Man," July 3-10; "Send Me No Flowers," July 11-15; "The Andersonville Trial," July 14-22; "Silk Stockings," July 24-31; "The Tender Trap," Aug. 1-5; "Girl Crazy," Aug. 7-14; "Thunder Rock," Aug. 15-19, and "Can-Can," Aug. 21-Sept. 1.

Deeter Staging at Hedgerow

Philadelphia, April 24.

Jasper Deeter, director and founder of the Hedgerow Theatre, Moylan, Pa., is staging his first Hedgerow production since 1956. He's directing John Mortimer's "What Shall We Tell Caroline?" for presentation April 21, 27-28 and May 4-5 by the Hedgerow Studio Players.

Deeter has for several years conducting drama classes at Hedgerow.

Set Staff at Indianapolis

Indianaoplis, April 24.

The staff for the Starlight Musicals for the 1962 season will be headed by Mel Ross, manager.

Others set are Robert Bruce Holley, producer; Jeff Longe, stage director; Ed Resiner, music director; Gordon O. Brown, chorus director; Tom Abbott, choreographer, and Forrest Carter, stage manager.

Johnson to Open Colonie

Albany, April 24.

The opening date of the Colonie Summer Theatre, in nearby Latham, N.Y., has been advanced two weeks to June 17, so that the tenter may present Van Johnsoh in a fortnight's run in "The Music Man." The star recently played the musical in London.

Eddie Rich will again operate the canvastop.

Raitt at Charlotte, N.C.

Charlotte, N.C., April 24.

John Raitt will have the lead in "Carousel," June 19-24, at Ben Kapen's Charlotte Music Theatre.

The opening production of the summer season will be "The Music Man," with Van Johnson, June 12-17.

Arlene in 'Old Acquaintance'

Arlene Francis will tour the chain of three Laurence Henry Co. stock theatres this year in "Old Acquaintance." The vehicle will be the May 26 opener of the new Mineola (L.I.) Playhouse, which the Laurence Henry Co. (Henry Weinstein and Laurence Feldman) and Dr. Frank A. Calderone intend operating 40 weeks a year.

The television-legit-film star is also scheduled to appear in the play the week of July 23-28 at the Westport (Conn.) Country Playhouse and then for the two weeks of July 30-Aug. 11 at the Paper Mill Playhouse, Millburn, N.J., operated by the Laurence Henry Co., in association with Frank Carrington.

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Playwrights Prizes Up; French Contest Deadline; Chi, Penny Also Pend

The deadline is nearing on one of three current playwriting contests. The submission of scripts for this year's Annual National Collegiate Playwriting Contest, sponsored by the New York playlicensing firm of Samuel French Inc., have to be in the French editorial office in Manhattan by noon of May 4. Arthur Cantor, Broadway producer and pressagent, and Norris Houghton, off-Broadway producer and author, are judging the contest with H. Clay Harshbarger, chairman of the Speech & Dramatic Arts Dept. of the State U. of Iowa, and Professor Warren S. Smith, of Pennsylvania State U.

Any student registered in a college or university in the U.S. during any part of the 1961-62 school year is eligible for the contest, the winners of which will be revealed early in June. The top cash award is $350 for the winning full-length play. The entry copping second place in that category gets $100. There's also the possibility of French publishing both plays. The firm does publish the top short play selection, which it also leases for production at standard royalty fees for the author. For that winning entry there's also a cash award of $200. The short plays placing second and third get $100 and $50, respectively, plus the possibility of publication by French.

Closing next Sept. 1 will be this year's Charles H. Sergel playwriting contest, administered by the U. of Chicago. The nationwide contest ,which has been run continuously since 1928, offers awards of $2,000 to the winning entry and $700 and $300 to the respective second and third selections. The university has the right to a royalty-free production of the prize-winning play. The competition, limited to unpreduced original full-length plays, is open to all but previous winners. Results of the contests will be announced next Dec. 1.

Another contest is being conducted by Penny Productions, a New York producing outfit formed recently by Oris Forrest and Charles Meir. The winning entry is to be presented off-Broadway by the Penny firm. The final judges of the competition, which is open to all undergraduates of colleges in the U.S., will be Dick Moore, editor of Equity, the official publication of Actors Equity, actor-director Arnold Moss and actress Marian Seldes. Contest entries must be postmarked no later than midnight of Aug. 31.

Stock Items

American Shakespeare Festival has opened its theatre party service for its upcoming summer season at Stratford, Conn., with purchases of tickets for groups of 20 or more getting a special discount.

Jan Tanzy, who appeared on Broadway as Baby June in "Gypsy," will repeat that part July 30-Aug. 11 at the Dallas (Tex.) State Fair Auditorium with **Peggy Cass** starring in the role originated by **Ethel Merman**.

The Huntington Playhouse, which **Holt W. Brown** operates in Bay Village, near Cleveland, will begin its fourth season June 13.

Robert Darling will design most of the sets for this summer's Williamstown (Mass.) Summer Theatre productions. **Lloyd Evans**, who will function mainly as costume designer, will also design some of the sets and **Peter Hunt** will be lighting designer and assistant to the spot's executive director, **Nikos Psacharopoulos**.

The Foothill Playhouse, Middlesex, N. J., will begin its 15th consecutive summer season June 6.

The Boothbay (Me.) Playhouse, a non-Equity operation, begins a nine-week stock season June 30.

The Buck County Playhouse, New Hope, Pa., begins its 24th season next Saturday (28) with "Under the Yum-Yum Tree," starring **Russell Nype, Gene Rayburn** and **Shirley Knight**.

The Summer Repertory Theatre of the State Univ. of Iowa, Iowa City, will present "Much Ado About Nothing," "The Miser," "The Madwoman of Chaillot" and "Death of a Salesman" from July 6-25 at the University Theatre.

Theatre Lobby opens June 19 for a 10-week season of stock in Washington. *Ster.*

Off-Broadway Reviews

Half-Past Wednesday

Hal Raywin-Jerome Rudolph-Parthenon presentation of a musical in two acts, with book by Anna Marie Barlow, music by Robert Colby, lyrics by Robert Colby and Nita Jones. Staged by Hal Raywin; dance and musical staging, Gene Bayliss; sets, Lloyd Burlingame; costumes, Robert Fletcher; lighting, Jules Fisher; musical direction, orchestrations and vocal arrangements, Julian Stein. Opened April 6, '62, at the Orpheum Theatre, N.Y.; $2.90 top for the first three weeks, $4.90 thereafter.

Cast: Dom De Luise, Sean Garrison, Audre Johnston, Charles Welch, David Winters, Marie-Antoinette, Lorraine Bergstrom, Yvonne Carroll, Henrietta Valor, Mark Bakan, Robert Fitch, Jay Gerber, William Kennedy.

"Half-Past Wednesday," a musical version of the fairy tale "Rumplestiltskin," is a tasteful, well-mounted and often charming show that lacks the wit and sharpness required by adult audiences. It should appeal to children, however, and is now being presented on that basis.

Anna Marie Barlow's book follows with few variations the Brothers Grimm story of a girl who spins straw into gold with the help of a wizard, and then is forced to guess his name or give him her child. The songs, composed by Robert Colby, are somewhat reminiscent, but pleasant, and the Gene Bayliss choreography is delightful.

But although the cast is good and Hal Raywin's direction inventive, the material is not original enough to sustain a whole evening. The humor is strained, and some of the plot gimmicks, such as the talking clock that outwits Rumplestiltskin, are unsatisfactory.

The production is obviously expensive, and Lloyd Burlingame's sets are clever and attractive. The costumes, by Robert Fletcher, are also an asset, with the exceptions of Rumplestiltskin's garrish outfit. Jules Fisher's lighting is excellent.

Sean Garrison and Audre Johnston are well cast as the heroine and her Prince. Both are talented and attractive, and they deliver the love songs nicely. Dom De Luise is amusing as the King who wants only to be allowed to play his flute in peace, and he and Charles Welch, as the girl's boastful father, have a standout soft-shoe number in which they sing of the joys of grandfatherhood. De Luise, a fine comedian, should be careful not to over-use his whimpering laugh.

David Winters, as Rumplestiltskin, performs his musical numbers capably, but he is self-consciously fey, and the character becomes tedious as the evening progresses. *Kenn.*

Man Out Loud, Girl Quiet and The Spanish Armada

A. N. Jimsohn & Anthea Productions, Inc., presentation of two one-act comedies by William Herman. Staged by Paul E. Richards; scenery, David Johnston; women's costumes, Ruth Wagner; music, Alan Arkin; assistant producer, Lynn Lewis. Opened April 3, '62, at the Cricket Theatre, N.Y.; $4.50 top Fridays and Saturdays, $3.90 weekdays.

Cast: Gabriel Dell, Barbara Burris, Alan Arkin.

Both of these one-act plays suffer from the same basic malady. They're too long and too solemn. "The Spanish Armada" is an extended dialog concerning the seduction of his best friend's wife by a commuting Romeo. "Man Out Loud, Girl Quiet" is about a young City College of New York graduate who hides away from the world's problems in a loft on Canal Street, only to be discovered and lured away by a brash girl representing a petty reformers' group called the Committee for Minor Emergencies.

The evening has the air of a showcase production for a group of gifted students, rather than professional entertainment for a paying audience. There is a certain amount of cleverness, originality, and wit, but just as the plays get moving, the playwright, William Herman, seems to say, "Look, ma, I'm writing an avant-garde play."

In "Armada," Barbara Burris plays the suburban wife and Gabriel Dell the seducer. Miss Burris is thoroughly believable as a hypocritical, selfish type. Dell is less successful, since he tends to punctuate humorous lines with double takes and mugging.

The same two actors appear again in "Man Out Loud," but they are joined by Alan Arkin, a rhythmical performer who jumps around the stage, strums a ukelele, plays pipes, and threatens to jump out of loft windows, all in the same nonchalant style. Either he, director Paul Richards, or the playwright, has the bad taste to think that picking one's nose and ears is funny. *Ster.*

The Tavern

Assn. of Producing Artists revival of a comedy-melodrama in two acts by George M. Cohan, suggested by "The Choice of a Super-Man," by Cora Dick Gantt. Staged by Ellis Rabb; settings, Lloyd Burlingame. Opened April 3, '62, at the Folksbeine Playhouse, N.Y.; $4.50 top.

Cast: George Grizzard, Rosemary Harris, Gerry Jedd, David Hooks, Paul Sparer, Earl Montgomery, Joanna Roos, Page Johnson, Tucker Ashworth, Ellen Geer, William Larsen, Nicholas Martin, George Barry, Ed Maynes, R. B. Westrom.

George M. Cohan's "The Tavern" is a kookie mixture of farce and melodrama, designed to deceive, confuse, and in the process, delight its audiences. The revival by the brilliant APA repertory company starts off too quickly and ends too slowly, but it is for the most part side-splitting. It is unlikely to please all theatre-goers, but those who enjoy old-fashioned hokum played with tongue-in-cheek finesse should find "The Tavern" highly satisfying.

The setting of Cohan's play is an inn on a little-used highway. Seeking refuge there from a violent storm are such diverse characters as two escaped lunatics, the Governor of the state and his family, and a sheriff who is a bandit on the side. The leading character is a vagabond, played with gusto and charm by George Grizzard, who likes to create dramatic situations wherever he goes.

He succeeds in spades at the tavern, where everyone seems to be something he is not. The complicated plot defies synopsis, and is actually unimportant. What matters is the series of hilarious scenes of mistaken-identity, suspense, and wild farce, all directed vigorously by Ellis Rabb.

Matching Grizzard's expert performance are Rosemary Harris, superbly funny as the Governor's coquettish daughter, and Gerry Jedd, perfect as the madwoman who thinks that every man she sees is the man who ruined her. Paul Sparer is fine as one of Miss Jedd's victims, and Joanna Roos is marvelously meek in the role of the Governor's wife.

The opening scene, featuring David Hooks as the tavern keeper, Tucker Ashworth as his son, and Ellen Geer as the hired girl, is too frantic, although all three performers are good as the play progresses. Page Johnson and William Larsen are adequate in other roles. Lloyd Burlingame's set is fitting, and the costumes are just right.

"The Tavern," the third APA production of its current season, joins an interesting "Seagull" and a superb "School for Scandal" in repertory. The company is excellent. *Kenn.*

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Bill Steif's S.F. To D.C.

William Steif, assistant managing editor of Scripps-Howard's San Francisco News-Call Bulletin and VARIETY man in Frisco for the past 8½ years, heads to Washington May 1 to join staff of Scripps-Howard Newspaper Alliance there. He'll specialize in urban affairs—housing, redevelopment, transit and the social, economic and political problems therein.

News-Call Bulletin columnist Guy Wright will take over the VARIETY chores in Frisco.

Frisco Examiner's Shakeup

San Francisco Examiner editor Lee Ettelson, a Hearst employee since 1919, will retire early this summer, the morning Hearst daily reported last week.

Ettelson became managing editor of the old N. Y. American in 1926, subsequently held top-management positions on the Seattle Post Intelligencer, the old Chicago Herald American and the old San Francisco Call Bulletin. He became editor of the Frisco Examiner, Hearst's first newspaper property, two years ago.

Succeeding Ettelson will be Edmund J Dooley, Examiner assistant managing editor for the past three years and prior to that managing editor of the Denver Post. Named Examiner executive editor was John T. Wallace, who began newspaper work on the N. Y. Mirror in 1931, served 17 years with the Frisco Chronicle and since 1953 has served in executive posts with the Hearst dailies in New York, Frisco, Los Angeles and Pittsburgh. In the executive shakeup Jack Doughty was named night assistant managing editor and James McLean remained day assistant managing editor.

More Paperbacks

Another to recognize the vast impact of the paperback publishing business is Charles Scribner Jr., president of Charles Scribner's Sons, who has formulated a new First Editions imprimatur on a simultaneously hardcover and softcover publishing of original works.

Three new authors tee off the new publishing concept. Scribner First Editions will give accent to the "new" writers format in this type of simulpublication.

Stampa Estera's 50th Anni

Over 200 books, written by current and onetime members of Rome's Foreign Press Club (Stampa Estera) are part of an exhibit marking the Club's 50th Anniversary this week. Newly refurbished quarters one floor above old press setup, completely redesigned by w.k. Italo architect Busiri-Vici (who designed Italy's 1939 N. Y. World's Fair Pavillion), were inaugurated here a few days ago by Italian President Giovanni Gronchi.

New steup includes bar and salon on main floor, plus working area and library, phone facilities on floor above. Club, now numbering some 267 members from all non-Italian areas, never had a permanent site of its own (it used to meet in Rome's main post office) until Mussolini provided it with house and home under the reported assumption that it would be easier to keep an eye on foreign newsmen in Rome if they all worked under one roof.

Barrett McGurn, N. Y. Herald Tribune correspondent, was recently reelected prexy of the Rome press club for another year.

Jim Cerruti's Shift

James Cerruti, senior editor of Holiday, after 14½ years with the Curtis publication, has joined the senior editorial staff of National Geographic in Washington, D.C.

He will work closely with editor Dr. Melville Bell Grosvenor, associated ed Frederick G. Vosburgh and assistant editor Robert L. Conly in preparing articles, suggesting themes, etc.

Actor-Novelist's Prize

Actor Robert Shaw has won the Hawthornden Prize with his second novel, "The Sun Doctor." Worth $280 in cash, it is Britain's top literary award and carries with it considerable prestige. It's given annually for the best work of imaginative literature by an author under 41.

Frisco a la Espanol

Ted Friend, former amusement editor of the N. Y. Mirror and later a near-San Francisco country newspaper publisher, and his wife Dorothy Friend, also a former Broadway p.a. and latterly a ditto in Frisco, now reside in Barcelona. Their son, Jordan, is a student at the University of Madrid. Their daughter, recently married, resides in S. F.

On the Friends' 25th anniversary, she details, "we were informed merely to dress properly, go to the Ritz, and give our names. Zowie! Between the two of them (their children) they had ordered a fantastic six-course dinner, served on gold service, special hand-written menus, martinis, wines and all the trimmings, but the coup-de-grace was the five-piece Spanish orchestra playing 'San Francisco, Here I Come!'. The expressions of the other diners were indescribable as the band labored through the number. I detected a little flamenco and fandango into their version and all we could say was 'Ole Frisco.'"

Herb Brucker's 'Journalist'

Herbert Brucker calls his Macmillan career book, due in June, "Journalist." Author is editor of the Harford Courant and as such, this will be a realistic career book and give the lie to a w.k. newspaperman's trade joke.

It has been variously ascribed to Hannen Swaffer, Frank Scully, Walter Winchell and others whose definition of "a journalist is one for whom newspapermen have to chip in in order to give him a proper burial."

British Series

The first of a new series of penetrating paperback profiles of pop show biz personalities, selling at 35c, has been launched by May Fair Books. Debut title is "Brando," by Charles Hamblett, a lively British author and feature writer who worked for some years in Hollywood. It is described as "a searching, searing analysis of Hollywood's original crazy, mixed-up kid" and, while it is all that, it also takes a sharp, knowledgeable look at Hollywood itself, its values, its phoney glamor. And Hamblett is not enchanted by the view.

Elvis Presley and Sophia Loren, both by Hamblett, and Acker Bilk, by Gordon Williams, are the next subjects in what promises to be a click series.

CHATTER

Hollywood writer Kay Campbell came back with enough notes from their (hubby Floyd went along) round-the-world SS President Coolidge trip for a book, to be titled "Wayward Voyage," and a flock of mag articles.

(Robert) Winsor McCay, longtime Hearst cartoonist, who died April 21 in Monterey, Cal., was also a pioneer theatrical film cartoonist.

Yael Dayan, daughter-novelist of Israeli General Moshe Dayan, in the U. S. on her annual UJA lecture tour and to place her third novel, "Dust," with World Pub. Co. Title derives from a dust-laden desert from which rises an Israeli settlement.

Robert Baral's "Revue," subtitled "A Nostalgic Reprise of the Great Broadway Period," is due from Fleet in May. It is illustrated and priced at $15. Some segments of "Revue" appeared in VARIETY Anniversary Numbers.

English pianist Gerald Moore aptly titles his "musical autobiography" for Macmillan "Am I Too Loud?", a rehetorical question in light of his 40 years as accompanist for such virtuosi and soloists as Kathleen Ferrier, Joan Coates, Yehudi Menuhin et al.

Jack Denton Scott, who has sold over 2,000 articles to magazines and is roving editor for Sports Afield, has written a book on "How To Write and Sell for the Out-of-Doors" which MacMillan will publish in August.

William Cahn's updated "The Laugh Makers (A Pictorial History of American Comedians)," originally published by Putnam, to be reissued shortly as a Crowell-Collier paperback.

Actress-turned-wa: correspondent Elaine Shepard calls her globe-trotting reminiscenses "Forgive Us Our Press Passes" which Prentice-Hall will publish in June. Same pub is bringing out "Barefoot In Eden: The Macfadden Plan for Health, Charm and Lifelong Youth," written by Johnnie Lee Macfadden, widow of "Mr. Physical Culture" (the late) Bernarr Macfadden.

Philip B. Stephens, g.m. of the N.Y. Daily News, retiring June 1, per prexy F. M. Flynn's announcement. No successor named. Stephens has been with the News since 1930.

Publishing Stocks

(As of April 24 closing)

Allyn & Bacon (OC)	32	— 1
American Book (AS)	60¼	+ ¼
American Heritage (OC)	12½	+ ½
Book of Month (N.Y.)	26	— ¼
Conde Nast (N.Y.)	10¾	+ ¾
Crowell Collier (N.Y.)	37⅛	— ⅛
Curtis Pub. (N.Y.)	9	
Ginn & Co. (N.Y.)	26	— 1⅜
Grolier (OC)	36½	+ 1½
Grossett & Dunlap (OC)	16¼	— ¼
Harcourt Brace (OC)	34¼	— ¼
Hayden Pub.	8	
Hearst (OC)	24½	+ ½
Holt, R&W (N.Y.)	34¾	+ ¾
L.A. Times Mirror (OC)	40½	+ 2½
Macfadden Bartel (AS)	3⅛	— ½
McCall (N.Y.)	25⅛	— 1⅛
McGraw-Hill (N.Y.)	30	+ 1
Nat'l Periodical Pub	13	— ¼
New Yorker (OC)	91	+ 2
Pocket Books (OC)	18¼	+ 1
Prentice Hall (AS)	40	
Ran'm House (N.Y.)	26	+ 2¾
Scott Foresman (OC)	24¼	— ⅜
H. W. Sams (OC)	49½	— ½
Time Inc. (OC)	73	
Western Pub. (OC)	47⅛	

OC—Over the Counter.
NY—N.Y. Stock Exchange.
AS—American Stock Exchange.
(Supplied by Bache & Co.)

Gibraltar Casino

Continued from page 1

gambling casino. Ground will be broken this spring for the $1,250,000 palace. Opening is set in the fall of 1964.

Group known as the international sporting club of Gibraltar will underwrite the cost of construction and will, according to authoritive sources, win the concession and 99-year exclusive lease to operate a gaming house.

British, local and—some say—Yank capital is being invested. Most share holders are in London. Directors for the club are H. D. Shearing, a securities dealer in London, and J. E. Triay, a Gibraltar lawyer acting on behalf of brothers George and John Bassadone, heads of G. & J. B. Hotels Ltd. Bassadones are key financial figures here (autos, appliances, cinemas, hardware) and are also financing the building of a deluxe 70-room hostelry to be called "the Catalan Bay."

Another name mentioned regarding the casino is Clifford Jones of Las Vegas, already tied to four casinos in Nevada, Venezuela and the Dutch West Indies. No one really knows (they say) if Jones is still "in." He was when he came here in May, 1959, at which time definite plans were made. Budget at that time included an adjoining hotel (now a separate project). Shares were to be offered Gibraltarians for one pound ($2.80) each. Croupiers were to be imported. A staff of 30 was to be hired locally, and, Jones said, the colony would ban government employees and military servicemen from the casino.

Since the rock is primarily a British military base, banning Tommies would deprive operators of a lot of income.

Hotel next door is now to be built by the Ringdone Holding Co., which includes the same names as the casino. It will have 140 rooms, and cost about $600,000.

A third new hotel is also under construction — the 60-room Trafalgar, which will cost about $700,000. The owner is Louis Francis, a Gibraltar builder.

Until the casino opens, Gibraltarians don't have much to do. Until 1956, they liked to fly to Tangiers but Moroccan independence, put a halt to much of the former Tangiers joie de vivre.

There are four night clubs here, but the drinks are high, the shows strictly small potatoes, and the owners more interested in attracting sailors than residents. Top nitery is the Panama. Others are the Embassy, Arizona and La Venta. All of the clubs feature Moroccan and Spanish singers and dancers. Thanks to rigid laws, all the girls' clothing stays on and blue lines are edited.

There's no tv yet. The rock's first station is planned for this summer with programs for the most part relayed from Spain.

For the tourists (and the locals) there is an annual two week festival in July which combines drama, fishing, films and a potpourri of the arts. Legit presentations are, for the most part, held at Michael's Cave (seating 900).

SCULLY'S SCRAPBOOK

By Frank Scully

Palm Springs.

How do notables have drawn to their dozing attention some big event in their lives and get invitations to be the guest of honor at a banquet at the Waldorf-Astoria or the Beverly Hilton? Do they prod some hireling to get the ball rolling? I ask because on Saturday (28) I will be 70 years old.

I was born the night Chauncy Olcott wrote Lillian Russell for a job in a musical she was planning to open on Broadway. It also was the 103d anniversary of the Mutiny on the Bounty. Many other great events must have happened on that day but at the moment I am only interested in one.

For years I have been impressed with how other persons reaching this biblical payoff have been feted, made the warm and nostalgic vehicle of some big charity event, joshed by the Friars, the Lambs or the Elks and awarded Georgie Jessel as Roastmaster General. Though I check the trades and chatter columns faithfully, I have seen no hint that any such thing is going to happen to me.

Perhaps I have been so busy I may have missed some reference. In the last eight months, in addition to my habitual writing stints, I wrote a book of 140,000 words. It is called "This Gay Knight" and covers my short life out of bed since 1933. Chilton of Philadelphia publishes it this fall.

It starts with a jailing and ends with a knighting. It is hard to get a switch on a theme these days, but I thought this one was an improvement over Sir Walter Raleigh's way of getting public attention.

The book is too fat of course but metrecal and a blue pencil should slim it down to 100,000 words. I'm trying to palm off that labor on Doc McDowell, Chilton's editor, but I rather suspect we will be tossing the thing back and forth until one of us gets down to work with a bolo knife.

I once cut 50,000 words out of a Shaw biography which I had ghosted and you couldn't see the seams. But of course I was younger then, and besides that was not operating on myself, a form of surgery which the AMA thinks is worse than medical care for the aged.

All, All Are Gone, The Old Familiar Faces

The saddest part of the journey was passing the gravestones of friends along the way. Since "Cross My Heart" ended in 1933, Sime Silverman, Sid Silverman, Jack Lait, Arthur Ungar, Joshua Lowe, Maxime de Beix, Joe Laurie Jr. and Hannen Swaffer have been among the VARIETY valiants who have gone upstairs. And among those I had known who touched our pages now and then and who now are no more were Jimmy Walker, Betty Compton, Jim Tully, Father Flanagan, Joe Cunningham, Fred Allen, Gertrude Lawrence, Nat Ferber, Arthur Ripley, Cecil B. DeMille, Jack Osterman, Burton Holmes, Lorenz Hart, Arthur Caesar, Bill Hart, Will Rogers, H. J. Mankiewicz, Don Marquis, F. P. A., Donald Henderson Clarke, Jack Norworth, Dudley Nichols, John Barrymore, Gene Fowler, H.L. Mencken, Robert Benchley, F. Scott Fitzgerald, Ernest Hemingway, Heywood Broun, Bob Burns, Charlie Butterworth, Harry Carey, Leo Carrillo, Ted Cook, Damon Runyon, George Jean Nathan, all the Farnums, Errol Flynn, Rupert Hughes, Don Hartman—all people I knew. But why go on? They run into hundreds.

Old Cy Young Of The Literati

Reading their gravestones, I felt like the last veteran of the Grand Army of the Republic. It didn't seem possible that I, whose number was up when I was 25, could still be in there pitching at 70.

A lot of praise is bestowed on Archie Moore these days for the way he can sidestep having his brains hashed, and him over 50, but it takes a lot of fancy-stepping to keep from being crushed to pieces as a writer by that age, too.

Many in fact, frightened that they are running out of words, begin living recklessly and end dead long before they would have run out of words.

Hemingway was one. Fitzgerald another. Tully was a third.

Poison Makes A Genius?

For some years of my life I thought that all good writing was the result of toximias. Too much, a dead Keats. Too little, a living Harold Bell Wright. But I got over that when twice I gushed internal hemorrhages from unsuspected ulcers and not only didn't die from them, but didn't write better before or after them.

However, I began to think there was something to this theory of toxicity again about five years ago when I found I was writing well but actually dying of an aneurysm of the aorta, a bulging of the heart's main artery which might blow out at any minute.

Doctors from everywhere importuned me to do something about it. Some were sure surgery could help. Others advised a long layoff, maybe for the rest of my life. In fact they gave so much conflicting advice that I felt like the father and son who were warned not to ride their jackass over a shakey bridge and ended by carrying him across.

All agreed, however, if I could get to a certain Dr. Michael De Bakey (a Lebanese who looks much like Danny Thomas but operates better) he might save me. But how, you ask, could a bum like me get to a man like De Bakey?

How? I'll tell you how. I wrote him a letter at the Methodist Hospital in Houston, Texas. (I'm a Catholic but no bigot and in the physical world I play the field.) I wrote the letter and airmailed it from Palm Springs on Friday. My guardian angel must have marked it "Special Delivery" because the next day, Saturday morning, Dr. De Bakey, in person, called me long distance from Houston.

If I came down a week from the following Tuesday he would fix me up. "The main thing is repair that aorta. If you can pay the hospital bill that's your only immediate worry."

That's all there was to it. "But," you say, "you must have written him *some* letter!" I guess so because, as I told you, I was in good writing form those days. Something about just the right amount of poison in my system.

When I got to Houston I didn't know a soul there. The last time I was in the town was in 1925 and its population was 75,000. Now it was 1,200,000, not counting me and milady Alice. But unlike VARIETY those newspapers down there have morgues. They found I had been a patient in 39 hospitals in seven countries and was now honoring Houston with a 40th opening. I was in good form, as I already told you, and my interviews were front-paged with run-overs.

These Editors And Their Guesses

One editor said he left my roof in tears. "The poor guy," he told a doctor, "he has typewriter under his bed. He won't be able to cough even a comma for six months if he lives."

In a way he was right. I couldn't write a line for six months but that was because the De Bakey team discovered they had caught my bulging aorta before it blew out and then they cruised around my wide open gizzards snipping off appendicides, gallbladders and everything except dangling participles.

It seems when they discovered I was two hours from death and had successfully thwarted the final count-down, they were so delighted they looked around to see what else they could do in three hours.

What they did was to insert about nine inches of a dacron porous tubing in place of the bulging aorta. Then they sewed you up and waited for nature to accept the dacron as a friend of the family.

Dacron of course is a DuPont product. It's the only DuPont stock I own but it is sewed in and regardless of what happens in Wall Street I can't lose it.

Broadway

Ted Lewis in University Hospital to recup from ulcer attack.

Arieh Eshel, Consul General of Israel, giving reception to pianist Deniel Barenboin, May 1.

Algonquin Hotel owner Ben B. Bodne and his Mary off Friday (27) on the SS France.

After five weeks in Bellevue battling pneumonia Broadway agent Tom Fitzpatrick is back in circulation.

Caroline Burke and her husband, Ed Swann, due home the end of this week from their globetrot o.o.'ing show biz in the Far East and elsewhere.

Off on a two-months South American concert tour is California-born fiddler Ruggiero Ricci. Opened last night (Tues.) in El Salvador. Due back June 21.

Richard Korn, founder-conductor of the Orchestra of America, turns polemicist with lead article in spring "Issues," quarterly of American Council of Judaism.

Tomorrow (Thurs.) playwright Phil Dunning and his Frances celebrate their 44th anniversary and "will do so by taking a hop-skip & jump down Broadway," says the dramatist.

Theatreowner Harry Brandt will be honored with a ceremony at the Italian Consulate on Park Ave., May 3, when he receives an official decoration from the Italian government. There will be a luncheon at the Lotos Club thereafter.

Columbia Pictures' Leo Jaffe, with Morris Brown as dinner chairman, sparking a June 14 dinner at the Plaza to further the Spingold Theatre Arts Center to be established at Brandeis U. in honor of the late N. B. (Nate) Spingold, showman and Col exec.

Bob Newhart, a weekender in connection with renewal of his NBC-TV-Sealtest ticket, returning to the Coast via a Chi stopover to spend Easter with the family (in suburban Oak Park). A possible future project, tv commitments permitting, is a Broadway revue type show.

A GI show by reservist military policemen, titled "Second Time Around," was broken-in last week at the Fort Jay Theatre on Governors Island. It was mostly written by Pfc. Charles Weiss, Broadway pressagent, Pfc. John Signorelli and Pfc. Paul Amorelli, latter both professional musicians before reactivation in the service.

Minnie Guggenheimer, who founded the Lewisohn Stadium concerts 45 summers ago will preside as usual over a seven week season, June 26-Aug. 11. Her batoneers will be Vladimir Golschmann (St. Louis), Joseph Krips (Buffalo), Sir Eugene Goossens (ex-Cincinnati), Julius Rudel (N. Y. City Opera) and Franz Allers of legit.

Mrs. Justine Maguire, administrative assistant to prez Norton V. Ritchey of Allied Artists International, becoming a lammister from the picture biz after some 15 years with AA. Company execs feted her Monday (23) at Sardi's.

The 28th annual Delia Austrian medal for distinguished performance was presented last week at a Hotel Astor grand ballroom luncheon to Paul Scofield ("A Man for All Seasons") by the N. Y. Drama League. Previous winner Viveca Lindfors made the presentation; Albert Dekker emceed.

Jack Harvey, a lammister from comedy scripting on the Coast (the old Durante vaudeo and numerous anthology teleshows), now with the Jam Handy industrial show outfit in Detroit, in for a quickie visit en route to Camden h.q. of Campbell soups. He's mounting a sketch show to tour company sales pows this summer in Atlantic City, Chi and Frisco. His fret, "Oh, those Detroit winters!"

Nicholas Darvas (& Julia), dancer now resident in Paris, whose bestseller, "How I Made $2,000,000 in the Stock Market," was scored by State Attorney General Louis J. Lefkowitz as "false," have settled their suit and countersuit. Dancer withdrew his $5,000,000 libel suit against the official and latter dropped his proceeding on condition Darvas refrain from engaging in the securities business in N.Y. State. Dancer calls the latter proviso academic since he never intended to become a broker; that he's merely an investor.

Pitt Post-Gazette amusement editor Harold V. Cohen, convalescing at the Institute of Pennsylvania Hospital, 111 N. 49th St., Philly, clarifies that the arterial surgery of the left kidney was the extent of his operation. It was misreported last week that the operation was on his jaw. Vet newsman, who had been convalescing for some 6-8 months, may be discharged by the end of June, but still would like to hear from show biz friends.

B. Iden Payne, veteran legit director (Charles Frohman, Helen Hayes, William Gillette, Maude Adams, Ethel Barrymore, Elsie Ferguson, Otis Skinner, et al.), now guest professor of drama at Texas U., was feted with a "21" lunch Friday (20). The second annual Rodgers & Hammerstein award for the most important contribution to the Theatre in the Southwest was presented by composer Richard Rodgers. It's in the form of a bronze medallion and a $1,000 cash grant. Mrs. Rodgers and Mrs. Dorothy (widow of Oscar) Hammerstein were present as were a dozen British journalists. Payne was born in 1881 in Newcastle-on-Tyne, England.

Roszika (Rosie) Dolly Netcher, widow of Chicago merchant Irving Netcher, reportedly recovering from an overdose of barbiturates found by her maid in her 470 Park Ave. apartment. She's survivor of the famed Dolly Sisters of vaudeville and revue. Sister Yansci (Jenny) Dolly committed suicide in 1941. Show biz was always struck by the periodic publicity from the Riviera—seemingly everytime the Cannes, Monte Carlo or Juan les Pins casinos needed a little global publicity hypo a story went out that the Dolly Sisters—then the reigning personalities of the Cote d'Azur—"again" has broken the bank at chemin-de-fer, roulette or what have you. The cognoscenti, of course, knew there's no such animal as "breaking the bank."

LeRoy on Stars

Continued from page 1

tion, the result is apt to be a shambles.

LeRoy points out that while actors may want to produce they seldom are prepared to finance pictures. It's still somebody else's money when the star nowadays turns the director into his errand boy.

"If stars want to produce they should put up the money. Then they can make as many as they want. If there's a profit, it's all theirs. But first let them put up the dough."

Discussing budgets, LeRoy believes they should be limited on all pix. "What a picture costs is determined by good showmanship and management. Bankers shouldn't make movies. As a matter of fact no one but a creator should. I'm not a banker and you can't photograph money."

In the old days, LeRoy reminded, Mary Pickford, Douglas Fairbanks, Harold Lloyd and a few others produced with their own money but borrowed it from the banks. Charles Ray also did this on "Myles Standish" and went broke.

"I can get all the money I want to produce films but I wouldn't do it. I've never done it in my 36 years in the business and I never was out of a job either."

Producer-director said he doesn't know of any actor today financing his own pix. "Some may buy properties but the production is underwritten entirely by a film outfit."

LeRoy said he has owned book "Ring Horse" for some time now and hasn't had a chance to get to making it.

Sid Yates

Continued from page 1

ate, is also relative-deep in show biz.

He is the brother of the late Charles Yates, talent agent for Bob Hope, Bing Crosby and Martha Raye, among others. (Charles Yates was golfing with Hope at the time of his fatal cerebral hemorrhage.)

Candidate (who is running against Senate Minority Leader Everett Dirksen) is also the brother of Irving Yates, a distributor of television equipment in California. Another brother, the late Dr. Jack Yates, was a Chi dentist with many showfolk patients.

London

(*HYDe Park 4561/2/3*)

Comedian Robertson Hare in hospital for minor surgery.

Jean Simmons planed out direct to Los Angeles last weekend.

Memorial service for the late Brian Reece skedded for Friday (27) at Kew Green, Surrey.

Noel Harrison, recently back from Germany, filling a return cabaret engagement at Quaglino's.

Sandu Scott, American cabaret and stage artist, is to have a book published under the title, "Sam of the Savoy."

Jeannie Carson makes her cabaret bow at the Colony for a two-week run, to be followed by Julia (ex Darvas &).

Randolph Galt due here next month to join his wife, Anne Baxter, who's currently filming in "Mix Me a Person."

Alexander H. Cohen and his wife, Hildy Parks, sailed for home on the Queen Elizabeth last week after 12 days of theatre-going here.

Big showbiz group currently in town includes Joan Collins, Lloyd Nolan, William Castle, Mrs. Ira Gershwin, Jack Spina and Edward Dmytryk.

Charles H. Schneer planed out to southern Spain to scout locations for his upcoming, "First Men in the Moon," based on the H. G. Wells novel. It's due to start rolling in the fall for Columbia release.

Paris

By Gene Moskowitz

(*66 Ave. Breteuil; SUF 5920*)

Jeanne Breteau, directress of the vaudeo the Alhambra-Maurice Chevalier, getting the Legion of Honor.

Composer Georges Auric takes over the state-run Opera and Opera-Comique when A. M. Julien exits this wek.

A group of players from the Comedie-Francaise off to Greece and Japan to present some of this state-subsidized theatre's repertoire.

Frank Sinatra will sing in Paris for the first time via two recitals, June 5 and 7, for Radio Europe at the Olympia Music Hall, with audiences.

Graham Greene's legiter, "The Complaisant Lover," in an adaptation by Jean Anouilh, will be at the Comedie Des Champs Elyses early next season.

Peter Brook will not finish cutting his "Lord of the Flies," an indie Yank pic production of Lewis Allen made in Puerto Rico, in time for the Cannen Film Fest.

Film project being prepped here, with Yank major feelers, is an 18th Century costumer, "La Princesse de Monaco." Novel concerns the first Princess of Monaco.

Yank jazz looms large with in-person concerts via the Count Basie Orch at the Olympia May 5, Ray Charles doing a stint from May 17-22, followed by Louis Armstrong with three concerts, May 22-23, all at the Olympia. Dizzy Gillespie is doing the Antibes Jazz Fest, July 15-22, along with Fats Domino.

Madrid

By Hank Werba

Avda de la Habana 86

Broadway and tv actor Charles Baxter back in Madrid after a film role in Africa.

Antonio has a new pair of first ballerinas to replace Rosita Segovia, recently married and retired.

Kenyon and Eckhardt ad man Lester Heller and actress wife Jayne settled down for a working holiday in Benidorm.

Paul Anka will make an early summertime appearance at the Florida Park nitery for a reported fee of close to one million pesetas.

Pastora Imperio (niece) and El Guito opened at Flamenco late spot El Duende after appearing at the Municipal and Bellevue Casinos in Biarritz.

Alfredo Alaria and ballet group into the Parador del Sonelo for the Valencia Fallas. Flamenco stylist Maria Albaicin also booked for the Valencia fiesta.

"Romeo and Juliet in the Shadows," winner of the San Sebastian Festival's Golden Seashell two years ago, now in release as the first Czech film cleared for public exhibition in Spain.

Henri de Montherlant's "The Spanish Cardinal," adapted by Jose Lopez Rubio, opens at Jose Tamayo's Teatro de Bellas Artes after the previous brilliant hit "Divanas Palabras" moved up to Barcelona.

Annual benefit gala for the exhibitor and impresario welfare fund drew Carmen Sevilla, Lola Flores, Lina Morgan, comic Cassen, Tony Leblanc, ballerina Mariemma for a star-packed variety show that followed pre-opening screen presentation of "Ester and the King."

Philadelphia

By Jerry Gaghan

(*319 N. 18th St.; LOcust 4-4848*)

Liberace, now at the Latin Casino, was one of judges at the Walnut St. Easter Promenade.

Al Fisher and Lou Marks signed by the Music Fairs to play the two gangsters in "Kiss Me Kate."

Joni Fante, formerly with the Steve Graham office, opened a theatrical agency of her own.

George Keathley appointed resident director for 1962 season at the John B. Kelly Playhouse in the Park.

Howard Pell, associated with the Abbey Playhouse here, to operate the Grist Mill Playhouse, Andover, N. J. next summer.

Limeliters due for their first solo appearance at the Academy of Music, April 27. They previously played here, spelling comedian Mort Sahl.

For fourth consecutive season, Leopold Stokowski will again appear as guest conductor of the Philadelphia Orchestra, batoning four concerts.

Mrs. Sylvan Herman, widow of the late society bandsman is violinist in the Continental strolling duo, Stephanie and Nicholas, at the Treadway Inn.

Ted Schlanger, Doylestown (Pa.) and Philadelphia exhib, renamed by Governor David L. Lawrence as a commissioner of the Delaware River Port Authority, for a term running until July, 1966.

A.C.'s Nitery Rap

Continued from page 2

Davis last week ordered the Paddock International closed for 65 days and the Bamboo Club for 50 days. The Paddock can reopen June 27 and the Bamboo Club June 12.

Both spots will be open for the season, but they will be closed during a period when the resort will entertain 50 conventions and more than 60,000 free spending delegates. Bistro owners would rather have a house filled with convention people than one filled with summer visitors, because the former spend about twice as much.

City Commission here, at a meeting last week, ordered Le Bistro shuttered. A 15-day penalty was ordered, which was cut to 10 days when the club's management entered the familiar non vult plea.

The penalty was effective immediately, which closed the spot for the Easter holidays. The case was referred to the Commissioners after ABC agents made a visit and charged that customers were paying for drinks and food ordered by club "hostesses." Such solicitation is banned under ABC regulations.

Brazil and U.S.

Continued from page 2

val" and "Kismet" now being prepped.

The entrepreneur, who would like to see Rio get its own annual film fest (with his Copacabana Palace as its likely headquarters, of course), reported that an industry-government committee is now studying the idea, but that there is little possibility of plans coming to fruition for at least two years.

Ornstein, as a showman, is also outspoken in his criticism of the kind of shows being sent down to Latin America by the Yanks to create goodwill. It isn't that he has anything personally against Helen Hayes, Dizzy Gillespie and various folksingers who did the goodwill bit, says Ornstein, it's just that none of these people are of the type to reach the mass audiences which the Yanks really want and need.

Instead, he wishes the U.S. would send such personalities as Harry Belafonte, Danny Kaye or Red Skelton. These guys, he said, would attract attention beyond the limited, upper middleclass audiences, who don't need Yank selling and would create "tremendous" popular interest.

Hollywood

Larry Kanaga in from Gotham for GAC talks.

Peter Shaw appointed exec talent head of Metro.

Marvin Paige and Jerry Bloom set up new indie casting office.

William Daniels reelected prexy of American Society of Cinematographers.

Frances Faye forced to bow out of Crescendo opening because of virus attack.

Adolph Zukor hosted former U. S. Treasurer Ivy Baker Priest at studio luncheon.

Sophia Loren asked release from costar role with Danny Kaye in Panama & Frank's "Five Pieces of Maria."

Mike Todd Jr. in town to discuss production and distribution of all-silent comedy, "Busman's Holiday."

Variety Club, Tent 25, tosses Bon Voyage party May 4 for delegates and members leaving for International convention in Dublin.

Sanford Abraham (Allied Artists) elected chairman of AMPP Studio Publicity Directors Committee, with Dick McKay (Disney) vice-chairman.

George Flaherty, IA International veepee, to be given testimonial banquet June 2 at Beverly Hilton by "Committee of Co-Workers."

Chicago

(*DElaware 7-4984*)

Barrie Chase in town to do the press rounds for "Cape Fear," currently at Woods Theatre.

Peggy Cass opens in "Everybody Loves Opal" at Drury Lane Theatre April 25 for a month's stay.

Tom Williams departs the cast of the tab review at the Happy Medium for a Hawaiian vacation next month.

Ilka Diehl signed for a featured role in Goodman Theatre production of "Caucasian Chalk Circle" opening May 9. Stars Morris Carnovsky.

Drury Lane producer Carl Stohn Jr. announced competition for a full-tuition scholarship to Goodman Memorial Theatre and School of Drama.

Comic Billy Falbo (currently at Living Room) accidentally shot himself in the leg while cleaning a shotgun in his suburban home last week. Don Cornell carried on alone until Falbo hobbled back.

United Artists hosted a screening of "Birdman of Alcatraz" for 15 midwest and southern newsmen planed in for the occasion. Screening was followed by a supper at which picture's star Burt Lancaster made an earnest plea for release from prison for the film's subject, Robert Stroud. On hand were UA exploitation director Fred Goldberg; his assistant, Al Fischer; and UA Coast rep Maurice Segal.

Rome

By Robert F. Hawkins

(*Stampa Estera; Tel. 675906*)

Embassy's Joseph Levine in and out on one of his hurried visits.

Frank Sinatra expected in Rome on May 23 for a benefit for Boys Town of Italy; then on to Milan for same cause.

Roberto Rossellini directs his first stageplay (he's directed opera) for Spoleto Festival debut June 28. It's Beniamino Joppolo's "I Carabinieri."

In-and-out: Connie Francis, Yul Brynner, Mike Mindlin, George Weltner and Gia Scala to the U.S., Alain Robbe-Grillet to Istambul to start "Immortal."

Garinei-Giovannini's musical, "Rinaldo in Campo," may go to U.S. if current talks with a Yank producer bear fruit. Tuner is breaking records on all Italian dates.

Walt Disney's "Escapade in Florence" moves on to Florence after Rome studio interiors. Tommy Kirk and Annette Funicello, star under the direction by Steve Previn.

No cigarette ads on Italian tele if current proposal goes through. Liquor ads are okay, however. Ironically, it's the Italo government (which subsidizes the radio-tv net) which sells all smoking goods under monopoly.

Actresses Keiko Kishi, Yuriko Hoschi, Jasuko Nakada, Joshiko Sakuma and Sayuri Noshinaga repping Japanese pic industry at fifth MIFED, the Milan Film Mart, which is dedicating a week to Japanese Film presentations.

Palm Springs' Bum-Rush

Continued from page 2

school quadrangle, policemen, their buttons and badges shining, were escorting movie stars—half to their seats to see the show of the year and half backstage to perform. More than 4,000 packed the quad and paid as high as $7.50 a seat to see Red Skelton, Judy Canova, Allan Jones, Jack Jones, Troy Donahue, Jayne Mansfield, Tony Martin, Harpo Marx, Molly Bee and Frank Sinatra perform in front of Les Brown and his Band of Renown. This was the 10th year Brown and Martin had performed for this benefit.

Johnny Grant, an L.A. disk jock, was m.c. and he had done the show several times. As fat as a butterball, he nevertheless carried the show along like a traffic cop on a busy corner.

At least he did until near the end when he learned that Bob Hope had not arrived and began pressing the panic button. "Bob would be here any minute. Caught in the traffic jam of those thousands of juves." It was like an author telling an audience about the chapters he left out.

With Sinatra on hand with his own six-piece combo warming up for a two months' world tour of benefits for children, why tell the people Hope had not arrived?

Red Skelton

Skelton created a delightful panic by telling everybody "Red Skelton is here?" He came on after Molly Bee, Tennessee Ernie Ford's singer, sang "You Are My Lucky Star," "Buttons and Bows," "Buttermilk Sky" and "Strike Up the Band," and Eddy Howard, who has had a 15-piece band of his own around the spa all winter, chirped "Ragtime Cowboy Jones," "To Each His Own" and "Take Away the Breath of Flowers."

Skelton was in excellent form. He told some hospital jokes, one about those short nightgowns "designed by some guy who thought all men were created equal." He told the audience to pay attention "because these are jokes I can never tell on television." He did his old man playing golf pantomime, and his panto of the newborn father viewing the ugliest kid in a nursery, only to find it is his own. He was unbilled, unexpected and he stole the show.

He came back later to announce that a purse with $47 in it had been turned in by a girl named Helen Hunt and if the owner would go backstage she could go to hell and hunt for it." It probably is a pun that antedates Joe Miller but it got Red more real laughs than any soundtrack ever produced.

He then gave a glowing intro to Harpo Marx, referred to several baseball greats who had passed on and then Harpo gave the Marx version of "Take Me Out to the Ball Game." Okay, because the L. A. Angels train here and as of this day were leading the American League. Then Harpo gave practically a symphonic interpretation of "Swanee River" and bowed off to a great hand.

'Donkey Serenade' to 'Lollypops'

Jack Jones, in from recordings in N. Y., sang several pop numbers, his best being "Lollypops and Roses." He then introduced Allen Jones and many in the audience learned for the first time that this was a father-and-son combo. Allan Jones belted out some beauts in his old form, "Falling In Love With Love" and "The Donkey Serenade" which, he explained, he first recorded the night Jack was born. They finished on a duet of the chorus of "Serenade." Nice sentimental turn.

Then came the first well knit comedy act of the night Judy Canova. She arrived onstage with her braids, hillbilly clothes and army boots. She sang and yodeled "Put Your Arms Around Me, Honey," "My Mama Don Tole Me" and a few more in this vein.

Then she tossed off her strawhat and braids, slipped out of her lookout Mountain plaids and revealed herself as a well-coiffeured blonde, dressed in a sparkling white form-fitting frock, revealing a stunning figure and beautiful laigs. She sang, "Ma, He's Making Eyes At Me," and no wonder. For an encore she sang and yodeled "Bill Bailey," who seemingly has more women pleading for his return than if he were a sultan.

Up to then it was a night for singers and comedians, but Troy Donohue came on with a bevy of Palm Springs Debs (11 of them) and they danced The Twist until exhausted. But the applause was so warm Donohue brought on Dianne McBain, who plays with him in Surfside Six, and they went into wilder versions of the Chiropractor's Delight. They bowed off laughing and bushed.

Tony Martin, making his 10th or 11th trip to Palm Springs for this show, was announced as having switched from RCA to Dot label, but the songs were the same old super-Martin. He even sang, "The Best Things in Life Are Free," a pleasant piece of nonsense as David McDonald, the steel workers' prez, who was introduced at this time as Phil Regan's guest, would be the first to agree.

Hoagy Carmichael followed Martin and doodled around the keys, shouting, "You're supposed to applaud when you recognize these tunes!" The audience laughed and followed his directive.

Then came Frank Sinatra with Bill Miller's six-piece combo and did a generous half dozen numbers, the best being "Second Time Around," "Day In and Day Out" and "Without a Song." With no Dino Martin to clown with Sinatra sang straight, which is good enough at any price.

The show would have closed on that high note, but Bob Hope was still expected so they brought on Jayne Mansfield who was to play Hope's stooge. She doodled around with nothing to say until Johnny Grant and Les Brown graciously escorted her off.

Five minutes later Rapid Robert arrived, one of the few times he has been late in a long list of bennys.

Coast Friars

Continued from page 2

no agent could ever book. With Georgie Jessel at the reins as toastmaster and Bob Hope, who years ago appeared with Richman in an early flop, "Say When," the ranks of entertainers.

More than 500 Friars packed the new clubrooms to tribute Richman and to participate in a show that George Burns, Jimmy Durante and Eddie Jackson headlining, the night proved vaudeville is not dead—it just joined the Friars.

Topper of the evening was a well-guarded surprise, the appearance of Mae West, with whom Richman started his career as pianist. Carrying the age-old sex symbol which she made famous, Miss West drew a standing ovation from the stag crowd, noting, "I'm so happy to be here with all these wall-to-wall men." She marks the third time a woman has been invited to join a Friars party but even she beat a hasty retreat when the usual stag revery reached a heated pitch. Sophie Tucker once was a guest and Miss West earlier made her first appearance before the group.

Jessel, in rare form despite rush flight from Kansas for this appearance and a hurried exit to plane back east for more of his "toastmaster" duties, keynoted the evening with his own version of "Old Man River," special lyrics designed to tribute the lyricists who, he asserted, are often the forgotten men of songwriting teams.

Music highlighted the show, with some 42 famed songwriters on hand, among them Shelton Brooks, Jule Styne, Johnny Mercer, Sammy Fain, Jimmy McHugh and L. Wolfe Gilbert on the dais. With the exception of Mercer, who stuck to a bit of comedy due to his overt participation in the revelry of the evening, each played and sang a medley of his songs. Gilbert was on with "Robert E. Lee," "Ramona," and "My Mother's Eyes," latter, of course, Jessel's song, but for this affair done with very special lyrics. Fain typified the night with "That Old Feeling" and "Are You Having Any Fun?" latter from one of George White's "Scandals," a compliment to White who was on the dais; Brooks did "Dark Town Strutters Ball" and "Some of These Days"; McHugh scored on "Sunny Side of the Street" and "Exactly Like You" and Styne, in a more recent vein, whipped through "Gypsy" and "Bells Are Ringing" excerpts, pointing out Richman first brought him to Hollywood.

Among songsmiths introduced from the audience, with Mickey Katz and his band backing them with their most famous tunes, were Harry Tobias ("Sweet and Lovely"); Ben Oakland ("I'll Take Romance"); Ralph Freed ("How About You?"); Harold Adamson ("Around the World in 80 Days"); Ned Washington ("When You Wish Upon a Star"); Harry Ruby ("Three Little Words") and songplugger Murray Ritter, repping a now-extinct form of show biz. Ruby and Jessel dueted their own "Oo-La-La Oui Oui," written in 1919 and, according to Jessel, a "million-copy seller at 10c. a copy."

Modern day singers and comics of the avant garde style took a beating via the playful patter of Burns and Hope whose vocabulary for the night would make Lenny Bruce sound like Dick Merriwell. Durante & Jackson were most typical of the performance style of Richman and his era, hitting handsomely with "Bill Bailey" and "Inka Dinka Doo," with latter combining the introduction song "Me and My Song" by Harry Tobias. They got standing ovations. George White, on hand only for a few words, was there as producer of shows which brought Richman early fame. Entire dais set tone of evening when they marched in with straw hat and cane and Richman himself did a pre-show impromptu bit.

Honored guest donated his famed hat and cane to the Friars' trophy room and received his plaque as an honorary lifetime member of the group with warmth and sincerity. He commented on entertainers, saying, "we appear on the scene without being asked, and leave without wanting to go."

Jessel revealed plans afoot, subject to Hope's approval, for a similar bash for Bob Hope. Burns tributed Richman with song "I Loved Richman," with lyrics by Sammy Cahn.

At $25 per plate, overflow audience indicated added wealth for the Friars' charity fund. Audience included star-studded names.

Mad at 'Mad'

Continued from page 1

Julian T. Abeles seeks to establish is even a "parody lyric," particularly when it is written in the same meter as the copyright song, and especially when designated to be "Sung To The Tune Of" a particular composition, constitutes a copyright infringement. Abeles contends that "this has the same force and effect as if the music thereof was actually printed with the parody lyrics."

The action involves comic parodies of the lyrics of the plaintiffs' compositions, "printed under coined capricious titles," as contained in an attached insert to Mad Magazine titled "Sing Along With Mad—A 20 Page Parody Song Book." The complained of infringement was designated as "The Fourth Annual Edition of More Trash From Mad."

Berlin, Chappell, T. B. Harms, Mills, Shapiro-Bernstein, Robbins, Feist and Melody Lane are among the plaintiff publishers, and 25 of their pop standard works are involved. Among the tunes are such titles as "Easter Parade," "Always," "Blue Skies," "Cheek to Cheek," "No Business Like Show Business," "Pretty Girl Is Like a Melody," "Got You Under My Skin," "Small Hotel," "Girl That I Marry," "September Song," "Might As Well Be Spring," "Last Time I Saw Paris," "Can't Give You Anything But Love," "Sunny Side of the Street," "If You Knew Susie," "Mood for Love," "Blue Heaven," "You're Just In Love" and "Deep In The Heart of Texas."

E. C. Publications Inc., publisher of Mad; William M. Gains, president; Albert B. Feldstein, editor; John Putnam, art editor; Leonard Brenner, Frank Jacobs, Larry Siegel, Jack Rickard of its staff; and American News Co., its distributor, are codefendants.

Abeles seeks $1-per-song-per-copy damages, or $25 for each copy of Mad mag since 25 songs are involved. The total sales of the edition has been into the tens of thousands.

London's 'Bring Money' Also

Continued from page 1

charge deluxe prices, and an average dinner for two, excluding liquor and the grape, averages out at about a minimum of $15. As an aperitif, a large Scotch (equivalent of single Stateside) is normally around $1, and a reasonable vintage French wine adds another $6 to $8 to the bill. French liquors and Havana cigars add another $3 or $4.

Unlike most Continental cities, London restaurants (as distinct from hotels) don't add a service charge to the check. Tipping is left to the individual, and the norm is usually to add 15% to the total. Except in special circumstances, it's just a single tip added to the bill, and in theory, through the tronc system, the proceeds are shared out through the whole staff from bellboy to captain. It's customary, of course, to take care of the hatcheck girl (or man) and also the doorman, particularly if he's wanted to call a cab or look after a parked car.

Nite Life

Night life in London is divided into two categories—the public restaurants which offer cabaret, and the clubs which are either restricted to members or make an entrance fee charge.

In the former category, the principal spots are the Talk of the Town, the Pigalle, the Colony, Society, etc., which have varying minima, ranging between $5 to $7. In the same class, also, is the Savoy restaurant, though the Dorchester has now abandoned its cabaret policy, and settles for a dance orch. On the surface, the prices look reasonable enough, and indeed they are, but only dedicated members of Alcoholics Anonymous could hope to come out at the stated minimum.

Among the clubs, such places as Churchill's, Edmundo Ros, the Stork, Winston's, et al, impose a $2.80 entrance fee, and then charge normal club prices for food and/or liquor. One advantage of the clubs is that there's no set minimum, and a customer can see a show for the price of a single drink if he can make it last that long.

Theatres Cheaper

Theatres and cinemas are unquestionably cheaper by far than on Broadway, though there's a steady tendency to up the prices. For example, it was considered quite daring when the Drury Lane set a $3.50 top for "My Fair Lady" when it opened four years ago, but that is becoming standard for straight plays, and musicals are now charging $4.25 for the orchestra seats. And now a legiter is on the same scale—Harold Fielding's presentation of "A Thurber Carnival," which opened April 11 at the Savoy Theatre. Most West End picture theatres (except for hardtickets which are slightly dearer) charge between $2.15 and $2.50 for the choicest locations, while in the suburbs the top is usually in the vicinity of 70c.

Hotels

Like the top eateries, the top West End hotels charge top prices. Some commuters reckon that in some respects accommodation costs more in London than in Manhattan. Prices vary, of course, but some idea of the level can be gleaned from the fact that the Savoy charges upwards of $50 a day for a suite with a view overlooking the Thames, and the demand always exceeds the supply. Postwar hotels like the Westbury, and the Carlton Tower are more or less in the same price groove as the Dorchester, May Fair and Grosvenor House; and others like Claridges and the Connaught, cater for a more ritzy clientele, with corresponding prices. It's customary for hotels to add a surcharge of 15% for service, but that doesn't, eliminating tipping all along the line, from floor waiter, valet, chambermaid, concierge and doorman.

As a talepiece, its worth recalling that, apart from opening nights, all London theatres (but not picture houses) make a charge for programs of either 7c or 14c, but it's not customary to tip the usheret who guides one to one's seat. That's strictly a Continental habit.

Only French Restaurants & Show Tickets Cheaper

Paris, April 17.

By comparative wage scales, Paris to a Yank is a little cheaper than New York. But the old VARIETY admonition to traveling showbizites, who usually go for the comforts, is still in two words: Bring Money.

Perhaps on a measure-to-measure basis, that is, setting de luxe Yank resturants, boites, hotels, etc. against each other, France is a little less severe in prices. But it still calls for plenty of folding green, and these spots seem mainly for the flushed locals and foreigners. For example:

De luxe hotels like the George V, Plaza Athenee, Ritz, Bristol etc. cost $20 per day for a single, $31 for a double, and $51 to $90 for a suite. That includes the 15% service but not the many side handouts to personnel.

And that French specialty, gastronomy, still high in quality, is also fairly high in cost. At a three-star restaurant, such as La Tour D'Argent, Maxim's, Lassere or Le Grand Vefour, a full meal with the best wines etc. could come to as much as $15 to $20 a head. But it usually averages out at least $10.

Niteries

Nitery costs are also fairly heavy. The top ranking Lido, which gives its money's worth, has a $7 per person minimum, while small boites with either jazz or a vest-pocket shows usually have at least a $3 minimum. In the vaudeville idiom, the old two-a-day, still very popular here, has from $1.75 to $3 tops.

Legit shows can be put on for a fraction of Yank costs but admissions range from $3 to $4.50. First-run films are scaled $1-$1.50 with $2 for really "big" pix, while nabe houses are in the 50c range. Incidentally, even hit legiters rarely sell more than two weeks ahead. It is a law, so one can usually get a ducat to any hit unless it is extremely hot.

Tipping exists in all spheres to mark up prices a little. Theatres and picture houses call for tipping the ushers or usherettes (25c), plus hatcheck and programs, latter selling for as much as 60c. Restaurants usually have one tip to the waiter with a ide one to the wine man (sommelier).

Cafe Sitting

The pastime of cafe sitting can still cost dough if one goes in for several drinks instead of dawdling over one like the locals. That is one thing that does not exist here; there is no breathing down customers' necks. One can stay anywhere as long as he wants with just one drink. But whiskey in a good cafe can cost $2 a shot.

Museums cost 25c to 50c and are free on Sundays and holidays as ditto entering the many public monuments like the Eiffel Tower for example.

In spite of the drain of the Algerian war, France is on a better economic keel these days, helped by the Common Market. People can now buy cars—a look at traffic proves it—household appliances, tv sets etc. This has hurt show biz a bit.

But it still has a long way to go to bring the standards up to U.S. levels. Yet certain French classes have money and spend it alongside more flushed U.S., German and other nationality tourists and visitors. Those on a tight budget may scrape by and also get a colorful tang of this dear city—dear meant both ways—but for those wanting the Gay Paree tang it will cost real money.

The dollar is now officially about 4.9 New Francs. Inflation has been held down but prices have gone up since the devaluation three years ago. However they have not gone up as drastically as feared. Paris is expensive but it can be kept to a New York level with right choices of its multiple entertainment, gastronomic, shopping and just plain walking and gawking aspects.

OBITUARIES

LOUISE FAZENDA

Louise Fazenda, 66, one of the top comediennes of the silents who showed Mack Sennett she could take slapstick with the most adept of 'em, died of a cerebral hemorrhage April 17 at her Beverly Hills, Cal., home. She had been in retirement since her last film appearance, "The Old Maid," in 1939.

Starting her career with Mack Sennett in 1915, Miss Fazenda remained with Sennett in two-reelers until the early '20s, when she shifted to features and continued to make a name for herself as one of Hollywood's most accomplished eccentric comediennes.

One of her early trademarks was a pair of descending bloomers, and no assignment was too rough for her to undertake, a quality Sennett was quick to seize upon. She was dragged by horses, tossed from heights and otherwise engaged in gymnastics no other comedienne dared undertake. She took time out of her film career in 1921 for a season in vaudeville.

After a long association with Warner Bros., which she joined after Sennett, she freelanced, and was active at Paramount, First National and Metro. Miss Fazenda, even while most active on the screen, devoted much time to charitable work.

Surviving are her husband, producer Hal Wallis, whom she married in 1927, and a son.

IN LOVING MEMORY
OF
PETER DE ROSE
March 10, 1896 — April 23, 1953
His music will live forever.
MAY

In Loving Memory
BELLE BAKER
April 28, 1957

JAMES P. CLARK

James P. Clark, 62, founder of one of the film industry's earliest trucking empires, professional football club owner and a Democratic party leader, died of a heart attack April 17 in Philadelphia.

Although his career in politics and sports overshadowed his work in the entertainment field, Clark developed the trucking business from an idea he had for transporting films from the old Lubin Studios in Philly to theatres in that area. Starting with one truck, he soon had a fleet operating and bought into the Horlacher Delivery Service Inc. to become sole owner in 1934, covering all theatres in the territory.

He was instrumental in forming, and owned five branches of National Film Service, which in addition to deliveries provides for maintenance and inspection of films. In addition to Highway Express Lines for overland hauling, Clark Transfer delivers film and theatrical supplies and large consignments of New York, Washington, Baltimore and Philadelphia newspapers and magazines.

Clark Transfer is also the largest handler of touring theatrical troupes and owns the largest warehouse in the east for storage of stage scenery, props and equipment.

Clark organized the syndicate of 100 Philly businessmen who purchased the Philadelphia Eagles pro football club. At the time of his death he was heading Liberty Bell Park Inc., which was formed to conduct harness racing on a 640-acre tract in northeast Philadelphia.

He is survived by his wife.

In Memory of my Friend
JOE LAURIE, Jr.
JERRY LIEBERMAN

CLARA BLANDICK

Clara Blandick, 81, film actress who debuted on the Broadway stage in 1912, committed suicide in Hollywood April 15, faced with prospect of loss of her eyesight and growing arthritic agony.

She entered films in 1929 after a long career on the stage and until her retirement in 1952 appeared in 35 pix. She appeared in many Marion Davies starrers and also played Judy Garland's aunt in "The Wizard of Oz."

Niece survives.

RUTH LLOYD

A UPI dispatch from Syracuse, N.Y., identified a suicide victim whose body remained unclaimed in the local morgue for nearly a month as 44-year-old New York newspaper writer and radio commentator, Ruth Lloyd. The police said the woman was found dead in a downtown Syracuse hotel of an overdose of barbiturates. Her New York address was 400 West 57th St. where, in more propserous days, Miss Lloyd was given to hostessing cocktaileries, intermingling newspaper and show biz folk.

She was once prominent in the foreign service, having served in Eastern Europe from 1946-51 for UP. She was a freelance radio and tv commentator.

At one time she was on WNEW, New York, and was assigned to Castro during the Castro rise to power. She had two exclusive taped interviews with him. She was a member of the Overseas Press Club board of trustees from 1955-57.

A brother, Norman Lloyd, an actor and tv producer; mother and sister survive.

LeROY A. WILLIAMS

LeRoy A. Williams, 70, retired circus performer and magician, died recently in Elkhart, Ind., after a long illness. A native of Newburgh, N.Y., he started his career in 1910 with the Charles Hunt circus as a contortionist billed as Renzo the Frog.

He trouped summers with such big top shows as John G. Robinson, Walter L. Main and Sig Sautelle. In winters he appeared with minstrel shows run by John W. Vogle, Hi Henry, John Van Arnum and other yesteryear impresarios.

Williams became a magician and escape artist in 1926, and in the same year married Irene T. Casselman. Known professionally as Renette, she performed with her husband for years in theatres, schools and churches. Illness forced his retirement nine years ago.

Surviving, besides his wife, is a daughter.

WILLIAM C. BRYAN

William C. (Buster) Bryan, 51, general manager of KTRH, Houston, since 1955, died April 8 in San Antonio, apparently of a heart attack. A native of San Antonio, he worked for WOAI there and also was program director of KTSA.

Bryan moved to Houston in 1941 when he took over radio production for the Rogers-Gano ad agency. After World War II service with the Marines, he handled radio-tv for Wilhelm, Laughlin, Wilson & Associates in Houston. Before joining KTRH, he was v.p. in charge of radio-tv for the A. S. Black ad agency.

Surviving are his wife, former vocalist Trudy Wood, three sons, a daughter and his parents.

ZEEV HAVATZELET

Zeev Havatzelet, 39, director of film documentaries and an authority on Israeli folk dances, was killed recently on land of kibbutz Beith Alpha in Israel when a tractor overturned on him. For a time he worked in Italy as an assistant to Federico Fellini and Roberto Rossellini.

Havatzelet, prior to his fatal accident, made his first full-length feature in Israel. Titled "Havura Shekazot" (What a Company), it concerns freedom fighters in Israel's war of independence.

His wife and three sons survive.

EILEEN MOLYNEUX

Eileen Molyneux, about 60, former legit performer, died April 13 in Bryn Mawr, Pa., where she lived for about the last 20 years.

Born in South Africa, she made her stage debut in London in Noel Coward's "London Calling," in which she was one of the principal dancers. She then came to New York, where she appeared in shows during the 1920s.

She went to Paris in the late '20s to work with her cousin, dress designer Edward Molyneux.

ELLEN M. JAENIGEN

Ellen Marie Jaenigen, 89, former violinist and wife of Viggo Richard Kihl, pianist, died April 15 in Toronto. Danish-born, Miss Jaenigen made command performances before the late King Christian X of Denmark.

She later gave concerts throughout Europe with Viggo Kihl until her husband joined the Royal Conservatory of Music, U. of Toronto. He taught piano there for 30 years until his death in 1945.

Survived by two sons.

LEON PERSSION

Leon Persion, 52, cellist with the Milwaukee Symphony Orchestra and the Waukesha Symphony Orchestra, died April 15 in Waukesha following a stroke. He was stricken while en route to a rehearsal with the Waukesha orchestra. He was a former musical director of WIBA, Madison, and manager of a Madison musical unit, the Pro-Art quartet.

Survivors include his wife, daughter, brother and two sisters.

LILI MARBERG

Lili Marberg, 84, veteran Austrian actress, died April 7 in Vienna. She joined that city's Royal Burg Theatre in 1911 and was one of its top players until 1950.

Miss Marberg was the first Eliza in the German-language version of "Pygmalion" as well as the first "Lady Windemere."

L. A. WALLIS

L. A. (Dub) Wallis, 58, manager of the Isis Theatre, Fort Worth, died there recently of a heart attack. He also owned the Westex and Ol-Worth Drive-in Theatres in Olney, Tex.

Surviving are his wife, mother, son and and four daughters.

WILLIAM BROWN

Bill (William) Brown, industrial officer in Scotland and England for National Assn. of Theatrical & Kinematograph Employees, died recently in Glasgow, after a long illness.

He had been with the trade union for 25 years, and took part in many campaigns for improved conditions.

HERBERT E. SHUTTER

Herbert E. Shutter, 56, longtime owner of ballrooms in Chicago and owner of the Crescent Hotel in Eureka Springs, Ark., and a hotel in Florida, died April 16 on a vacation cruise of the Caribbean. He had at one time owned the Stutter Bros.' Paradise and Casino Moderne ballrooms in Chicago.

Wife, two sons, two sisters and four brothers survive.

LUIS BERISTAIN

Luis Beristain, 45, film and tv actor, died of a heart attack April 1 in Mexico City. He appeared in dozens of pictures and starred in the tv series, "Something About the Home," high audience rating show of a Mexican married couple.

Beristain, who was divorced twice, is survived by two daughters and twin sons.

LEO DE HONRI

Leo De Honri, producer and scenic artist, died March 29 in London. He had been 50 years in the theatre and in 1930 joined Prince Littler as a master carpenter.

For a time he was in South Africa as producer and decor expert, and in 1949 returned to rejoin Littler.

ALBERT FIDELIUS

Albert Fidelius, 60, German film pioneer who had been associated with the industry for more than 40 years, died March 30 in Berlin. He owned one of the largest film libraries in West Germany.

His wife, Gertrud, who survives, will continue to operate the film archive firm.

TAYLOR McPETERS

Taylor McPeters, 62, veteran character actor, died a heart attack in Hollywood April 16 as he was about to go on location for "The Ugly American," Marlon Brando starrer. He was stricken when he approached a studio car.

His wife, son and three daughters survive.

ARTHUR SPRINKLE JR.

Arthur Sprinkle Jr., 39, manager of KONA, the NBC-TV affiliate in Honolulu, died by his own hand, according to police report, in Honolulu, April 16. He was station manager in Phoenix before heading up the Jack station on the island.

His wife and three sons survive.

ERIC HODGES

Eric Hodges, 51, film producer, died recently in Harefield, Eng. He joined the Rank Organization in 1953 as a film editor and became associate producer of the Rank Organization advertising films division.

Survived by wife and two children.

BILLY PENROSE

Billy Penrose, 56, pianist, died April 8 in Brighton, Eng. He led his own quartet and also played with the bands of Eric Winstone, Joe Daniels, Sid Phillips, Dave Shand and Sydney Lipton.

A jive singer and trumpeter, Penrose also wrote "boogie" music.

CURTIS COOKSEY

Curtis Cooksey, 71, veteran Shakespearean actor, committed suicide in Hollywood April 19 after suffering with cancer for several years.

His last appearance was in "Mr. Roberts" at Biltmore Theatre, Los Angeles, in 1953.

JERRY SHELDON

Jerry Sheldon, 61, vet actor and stand-in whose real name was Charles H. Patton, died April 11 in Hollywood. He had been in films and tv for the past 35 years.

His wife, daughter, three brothers and two sisters survive.

OSCAR BERNSTEIN

Oscar Bernstein, 62, a member of the sales staff of the Chicago office of United Artists for 40 years until his retirement last fall, died April 16 in that city.

His wife survives.

JEROME SHELDON

Jerome Sheldon, 71, longtime actor who was a star at Universal during the silent days, died April 15 in Hollywood. Another actor of the same name died April 11.

Brother survives.

Hilda Raywin, 73, former vaudeville violinist and dancer, died April 17 in Milwaukee. She had at one time also conducted an all-girl orchestra. Her son, legit-tv producer - director, Hal Raywin survives.

Frank Sheridan, 63, concert pianist, died April 15 in New York. He had appeared as soloist with many of the leading symphony orchestras in the U.S. and Europe. His wife, two daughters and a sister survive.

Pierre Larquey, 78, French film actor, who specialized in friendly grandfather roles, died April 17 in Paris. He appeared in more than 300 films, his last being "Les Bras de la Nuit" ("The Arms of the Night").

Mother, 89, of Charles P. McMahon Jr., veteran WNOX public services director, who has long been associated with Scripps-Howard Radio Inc., died April 15 in Knoxvile, Tenn.

John T. Sauerborn Sr., longtime prexy and business agent of the Schenectady, N.Y., projectionists local, died recently in that city. Surviving are his wife, son and a sister.

Richard E. Herzog, 58, onetime bandleader and columnist, died March 30 in Milwaukee. Surviving are his wife, daughter and a brother, "Buck" Herzog of Milwaukee Sentinel staff.

Carlyle Bennett, 57, who for more than 10 years was the director of the Havana Little Theatre and the Havana Community Choral Society in Cuba, died April 12 in Madrid. His wife survives.

John Marotta, 49, one of four brothers owning the Carman Drive-in, Guilderland, N.Y., died recently while driving his car on the Thruway near Amsterdam, N.Y.

Violet Gould, 78, an actress who specialized in dialect and foreign accents, died March 29 in England. She appeared frequently in films and on tv.

Wesley C. Miller, 65, chief sound engineer at Metro prior to retirement in 1959, committed suicide in Hollywood April 19. His wife survives.

William John Hogan, 85, cinema pioneer, died recently in Belfast, Northern Ireland.

Wife, of actor Cameron Prud'homme, died April 15 in New York, after a long illness. Her daughter also survives.

MARRIAGES

Mrs. Carl Froelich to Hans Milde-Meissner, Berlin, recently. Bride is the widow of German film director Prof. Carl Froelich; he's a composer of film scores.

Juliet Cooke to Ian Mathieson Thom, Leeds, Eng., April 14. Bride is an actress.

Debra Paget to L. C. Kung, Las Vegas, April 19. Bride is a film actress; groom is in the oil business.

Jacquelyn Ravell to Monte Hellman, Hollywood, April 18. Bride is an actress; he's a film director.

Jacquie Chan to David Salamon, Biggleswade, Eng., April 14. Bride is an actress; he's actor David Saire.

Anne-Marie Brown to Christopher Meadows White, Brighton, Eng. April 14. Bride is a ballet dancer; he's an actor.

Sunnie Jennings to M. W. Bates, Pittsburgh, April 3. Bride is former newscaster at KDKA-TV, Pittsburgh.

Jeanette Bergerson to Ben Schlanger, April 20, New York. He's a theatrical architect.

BIRTHS

Mr. and Mrs. Clarke Tait, daughter, Glasgow, April 12. Father is an ex-actor and now tv cameraman; mother is former Lyndesay Hutton, dancer.

Mr. and Mrs. Ronnie Hilton, son, Leeds, Eng., recently. Father is a pop singer.

Mr. and Mrs. Burton Litwin, son, New York, April 15. Father is with the theatrical lawfirm of Halperin, Morris, Granett & Cowan; mother is daughter of Nat Lefkowitz, William Morris Agency treasurer.

Mr. and Mrs. Gerald Rubin, son, New York, April 15. Father is in the legit dept. of the William Morris Agency; mother is a former research editor of Coronet and Esquire mags.

Mr. and Mrs. Bob Pettett, son, Park Ridge, Ill., April 7. Father is sports director of WBBM Radio, Chi.

Mr. and Mrs. James Kiss, son, April 12, Philadelphia. Father is public relations director of TV-Guide.

Mr. and Mrs. William Reichbach, son, April 21, New York. Mother is the daughter of Bernie Blumenthal, Broadstreet Theatre Ticket Service owner.

Mr. and Mrs. Martin Lipton, son, April 6, New York. Father is a counsel to Metromedia News, Inc.

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LATIN CASINO
Camden

May 7-13
BLINSTRUB'S
Boston

May 24-June 6 (3rd Return)
COPACABANA, New York

June 3 (9th appearance)
ED SULLIVAN SHOW CBS-TV

June 8-16
HOLIDAY HOUSE
Pittsburgh

July 8-15
(return engagement)
FREEDOMLAND
NEW YORK

July 18-Aug. 1
(return engagement)
SANDS HOTEL
Las Vegas

Aug. 5-11
STEEL PIER
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